

Themes&Variations. Script and Space
Gastone Novelli and Venice

Curated by Luca Massimo Barbero
October 15 2011 – January 1 2012
Peggy Guggenheim Collection

From October 15 2011 to January 1 2012, the **Peggy Guggenheim Collection** presents ***Themes&Variations***. First conceived in 2002 by **Luca Massimo Barbero**, this is the third edition of an innovative but now proven exhibition formula that offers visitors fresh perceptions of the museum's collections, whether known or less known, by means of a dialogue with works by more contemporary artists from other collections, thus opening up new, multiple possible interpretations. Works from the early 20th c. avant-garde connect thematically in a confrontation and comparison with post war and contemporary works, tracing the evolution of forms of visual expression as they change with time. Each gallery narrates its own story, its own theme, a curiosity or a variation, sometimes self-evident and sometimes purposefully obscured by the artist.

Beginning with Modernist works from early last century so strongly characteristic of Peggy Guggenheim's collection and that of Gianni Mattioli, such as Cubism and Futurism, ***Themes&Variations. Script and Space***, looks at the use of script: as language, as sign, through the medium of paint and other materials, signs suggestive of images, or script that approaches typography. Forging a chronological bridge to the past, the first room connects the energy and onomatopoeia of the printed words of **Pablo Picasso** and of the Italian Futurist **Carlo Carrà** to the more contemporary script of **Lawrence Weiner** or the mysterious panels of **Vincenzo Agnetti**. Other thematic rooms follow, in which **Piet Mondrian's** inflexible geometries are offset by **Gianni Colombo's** flexible, ironic and elastic spaces and by the self-contained spaces of **Mario Nigro**. Uniformly patterned works, with a density to the point of congestion by **Rudolf Stingel**, contrast with **Jackson Pollock's** allover calligraphy. Writing-as-sign in **Bice Lazzari** compares with the cryptic vocabulary of marks in **Dadamaino** and **Riccardo de Marchi**. Then again, in a gallery dedicated to nature, a roaring lion by **Mirko** contradicts the complacency of a chimpanzee by **Francis Bacon**.

With Peggy Guggenheim's ***Celestial Bodies*** by **Rufino Tamayo**, the exhibition engages the notion of cosmic space, understood as a multiplicity of perspectives, in which the woven textures of **François Morellet** involve and enchant the spectator's eye in readiness for the shadowy figurations of **Arthur Duff's** ropes and knots and the enigma of space in **Lucio Fontana**.

The exhibition includes works by Vincenzo Agnetti, Anni Albers, Josef Albers, Rodolfo Aricò, John Armleder, Francis Bacon, Cristiano Bianchin, Carlo Carrà, Enrico Castellani, Carlo Ciussi, Gianni Colombo, William Congdon, Joseph Cornell, Dadamaino, Gino De Dominicis, Riccardo De Marchi, Arthur Duff, Max Ernst, Flavio Favelli, Lucio Fontana, Henry Krokatsis, Bice Lazzari, Sol LeWitt, Mirko, Piet Mondrian, François Morellet, Hidetoshi Nagasawa, Maurizio Nannucci, Mario Nigro, Kenneth Noland, Gastone Novelli, Luigi Ontani, Roman Opalka, Pablo Picasso, Michelangelo Pistoletto, Jackson Pollock, Mario Sironi, Rudolf Stingel, Rufino Tamayo, Theo van Doesburg, Georges Vantongerloo, Lawrence Weiner.

The theme of script and *matière*, in its widest sense, is also key to ***Gastone Novelli and Venice*** (curated by Luca Massimo Barbero in partnership with the Archivio Gastone Novelli, Rome), with

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which *Themes&Variations* closes. A major figure in Italian art in the 1950s and 60s, Novelli in recent years has begun to assume a position in the forefront of international contemporary art of his time. For *Themes&Variations*, his poetical inscriptions on outsize canvases, in which marks, colors, and words are suspended in a delicate balance, have been selected to explore his relation to Venice. Together with rare sketchbooks of the 1960s which depict Venice—an enduring source of inspiration for him—there are canvases painted between 1964 and 1968, few of them ever exhibited prior to this exhibition, in which Venice may be either his subject or the place of his studio. 1968 was a critical year for Novelli—he was at the center of the polemics and the protests against the Biennale that year, where he turned the paintings in his one-man show to the wall, thus linking himself and his work to a now legendary episode in the student riots of that year.

The opening of *Themes&Variations. Script and Space* will be the occasion for the presentation of the first catalogue of Novelli's complete works, edited by Paola Bonani, Marco Rinaldi and Alessandra Tiddia, published in 2011 by MART, Museo di arte moderna e contemporanea di Trento e Rovereto, and Silvana Editoriale.

The exhibition is supported by Intrapresæ Collezione Guggenheim and is in collaboration with Corriere della Sera. Radio Italia is media partner. Endar and Nino Franco Spumanti have also provided generous support.

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e-mail: info@guggenheim-venice.it; website: www.guggenheim-venice.it; peggyg.mobi
opening hours: 10:00 am-6:00 pm; closed Tuesdays
admission: €12; over 65 years of age €10; students €7; 0-10 years old free
for further information: tel. +39 041. 2405 404/415 - press@guggenheim-venice.it

FACT SHEET

| | |
|------------------------------------|---|
| TITLE | <i>Themes&Variations. Script and space / Gastone Novelli and Venice</i> |
| VENUES AND DATES | Peggy Guggenheim Collection October 15, 2011 – January 1, 2012 |
| EXHIBITED WORKS | 79 works on view (28 by Gastone Novelli) |
| CURATORS | Luca Massimo Barbero |
| OVERVIEW | This exhibition, the third in a series curated by Luca Massimo Barbero for the Peggy Guggenheim Collection, explores the museum's holdings of post war art, revealing connections, affinities and meanings both by the inclusion of 'visitors' works from earlier in the 20th century and works loaned from other collections and by a thematic installation. The exhibition includes a homage to Gastone Novelli (1925-68), a major Italian artist of the 1950s and 60s, with a series of works that explore his relationship to Venice. |
| ADMISSION TICKET TO THE COLLECTION | Regular euro 12; seniors euro 10 (over 65); students euro 7 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: membership@guggenheim-venice.it). |
| | Admission tickets allow the public to visit the temporary exhibition, the permanent collection, the Gianni Mattioli Collection and the Nasher Sculpture Garden. Free guided tours of the temporary exhibitions are daily at 3:30 pm. Reservations are not required. |
| OPENING HOURS | Daily from 10 am to 6 pm, closed on Tuesday and December 25 and 26 |
| INFORMATION | info@guggenheim-venice.it www.guggenheim-venice.it/peggyg.mobi |
| BOOKINGS AND GUIDED TOURS | tel. 041.2405440/419 |
| EDUCATIONAL ACTIVITIES | tel. 041.2405401/444 |
| HOW TO ARRIVE | From Piazzale Roma - Ferrovia (train station): vaporetto no. 2 towards Lido, get off at the Accademia stop (25 minutes); vaporetto no. 1 towards Lido, get off at the Accademia stop (30 minutes). From St. Mark's Square: vaporetto no. 1, 2 towards Piazzale Roma-Ferrovia, get off at Accademia stop (5 minutes). |
| COMUNICATION AND PRESS OFFICE | Alexia Boro, Maria Rita Cerilli tel. 041.2405404/415 Please, once published, send the article to: press@guggenheim-venice.it |

Gastone Novelli and Venice

Curated by Luca Massimo Barbero

In 1964 and again in 1968, **Gastone Novelli**, a leading figure in Italian art in the 50s and 60s, was invited to participate in the Venice Biennale with a gallery of his own. Both years were landmarks in twentieth century art: the 32nd Biennale in 1964, the year in which Novelli was awarded the Gollin Prize, signaled the triumph of American art, with Robert Rauschenberg winning the Grand Prix for Painting, while the 34th Biennale, known to history as the '68 Biennale, is remembered for its demonstrations against the police inside the Biennale gardens—in which Novelli himself took part, refusing to let his works be seen by turning them to the wall. With this gesture Novelli became inextricably linked to a historic episode that has now become legendary.

The Peggy Guggenheim Collection pays tribute to Novelli by dedicating to him a part of the exhibition ***Themes & Variations. Script and Space. Gastone Novelli and Venice***, curated by Luca Massimo Barbero in partnership with the Archivio Gastone Novelli, Rome, brings together not only some of the paintings that Novelli sent to the Venice Biennale in 1968, but also a number of previously unknown works that document his profound rapport with the lagoon city. His poetic script, his balanced and vibrant canvases enlivened with marks, colors, and words, are exhibited next to tiny diaries that he kept in the '60s depicting Venice, a ceaseless source of inspiration, and to works made between 1964 and 1968 that deal with Venice or were painted in his Venice studio on the Giudecca.

Novelli's ties to Venice were not therefore limited to his dual participation in the Biennale, but coincide with a period of renewed creativity in his work, perhaps the most intense and important in his career. In Venice his studies of the cultural origins of our civilization, initiated during his several trips to Greece, were taken to a level further thanks to that sense of estrangement that the city induces, and his painting acquired tones of intense red that recall the great masters of the Venetian Cinquecento. His pictorial language and his vocation for narrative intensify, manifested in ever more incisive marks, in compositional complexity that ranges from nature to alternative cultures, to evocations of the antique, to conflicts in the contemporary world, from daily news to mega-political ideologies, in a profound tension that urged him, through the act of painting, to inquire into all aspects of existence.

Furthermore Venice provided Novelli with opportunities to exhibit his works, and to make them known to a wider and international audience. In 1960 he took part in Crack, an exhibition at the Galleria Il Canale, and in 1961 the Galleria d'Arte Il Traghetto gave him a one-man show. In 1964 he participated in the 6th VI Biennale of Italian engraving organized by the Opera Bevilacqua La Masa, and worked with the Galleria Paolo Barozzi, where in 1966 he exhibited sculpture in a group show together with Franchina, Pomodoro, Mannucci, Pepper, and Santoro, and where in 1967 he held a one-man show.

Venice was the city in which signs, stones and water represented for Novelli the magic gateway between east and west.

GASTONE NOVELLI (Vienna, 1925 – Milan, 1968)

Gastone Novelli was born in 1925 in Vienna to Margherita Mayer von Ketchendorf and Ivan Novelli. In 1943, at the age of just 18, he joined the resistance; he was arrested, imprisoned and tortured. His death sentence was changed to life imprisonment thanks to the intervention of his mother and he was freed when the allied forces entered Rome on June 4, 1944.

In 1945 he moved to Florence where he graduated in social and political science.

In 1948 he made his first trip to Brazil and began his career as an artist. After returning to Italy in 1950 he held his first solo show at the Teatro Sistine, where he exhibited a series of paintings in an Expressionist style. Enrico Prampolini, founder of the Art Club, was present at the inauguration.

From 1950 to 1954 again in Brazil, he was involved in many diverse activities. After meeting Max Bill and discovering Paul Klee his painting shifted towards geometric abstraction. Novelli also worked with ceramics, developing set designs and teaching. He had solo exhibitions and participated in the first and second São Paulo Biennials.

In 1955 Novelli settled in Rome and quickly connected to the cultural scene of the city thanks to his friendship with Emilio Villa who introduced him to Corrado Cagli. He established a friendship with Achille Perilli, that was to last many years. In this period Novelli experimented with a variety of techniques, such as spraying the canvas with paint, a technique already used by Cagli, and direct photography already practiced in Italy by Luigi Veronesi and Bruno Munari.

In 1956 Corrado Cagli presented the first monograph on Novelli.

1957 was a year of fundamental importance for Novelli: he made many visits to Paris where he met Tristan Tzara, André Masson, Man Ray and Hans Arp; he had a solo show at the La Salita gallery in Rome, where he showed new works with clear influences from *art informel*; with Achille Perilli he founded the review *L'esperienza moderna* which had 5 editions before closing in 1959. He met Cy Twombly and after meeting Afro Basaldella, became his assistant at the Liceo Artistico in via Ripetta from 1959.

From the 1960s onwards he met and visited Samuel Beckett, Georges Bataille, Pierre Klossowski, and René de Solier and established a close friendship with Claude Simon, Nobel prize-winner for Literature in 1985, who would write one of his last books, *Le Jardin des Plantes* (1997) inspired by his relationship of profound intellectual and creative exchange with the artist.

Novelli travelled frequently to France, the United States, Greece, and Turkey and held solo exhibitions in Italy and abroad. In the meantime his work began to move beyond *art informel*, with the appearance of signs and writing in his work.

He began collaborating with writers of the Italian Neo-Avantgarde, with whom he shared the same interest in linguistic experimentation.

In 1962 he designed and published the *Antologia del possibile* and in 1964 he was one of the founders of the review *Grammatica*.

In 1963 he bought a plot of land in Saturnia where he built a house that became a meeting place for fellow writers and artists such as Pietro Consagra, Alfredo Giuliani, Giorgio Manganelli, Gianni Novak, Elio Pagliarani, Toti Scialoja and Giulio Turcato. At the end of the year he participated again in the Biennial of São Paulo in the Italian section, organized by the Venice Biennale. This show resulted in an invitation to the Venice Biennale the following year with his own room. He was nominated by Nello Ponente for the Gollin prize. This was the Biennale in which American art triumphed and at which Novelli made new friends, most importantly Robert Rauschenberg.

In 1965 the Galerie Thomas, Munich and the Alan Gallery, New York hosted solo shows of Novelli's paintings. During his travels to and from New York, Novelli created six works entitled *New York*

Notes which are his own travel notes with references, often ironic, to the American art scene. He created *Per una rivoluzione permanente (per Lev Trotsky)* which prefigured his later paintings which have clear political motivations, which in the following years would be inspired in turn by the cultural revolution and the struggles for emancipation in the 'South of the world', in tune with the climate of protest.

In 1966 he published *Viaggio in Grecia*, a volume which includes writings and engravings taken from his notes and drawings, which he collected during his numerous trips to Greece and its islands.

In 1967 Novelli moved to Venice. The La Chaux-de-Fonds museum, the GalerieSemiha Huber in Zurich and the Galerie Espace in Amsterdam all dedicated solo shows to Novelli. Furthermore he featured in important group shows such as the *Recent Italian Painting and Sculpture* show at the Jewish Museum in New York.

In 1968 Novelli was invited to the 34th Venice Biennale and was given an entire room. However, as a protest against the police presence inside the Giardini, he refused to display his works, showing them turned to the wall.

In October of the same year he began teaching at the Brera Accademia di Belle Arti, Milan. He died on December 22, as a result of a post-operative collapse.

Novelli's work has been internationally recognized, as demonstrated by the shows that the most important Italian and American museums have dedicated to him, including the first retrospective in 1972 at the Galleria Civica in Turin, in the same year a show at the Museum of Modern Art in New York celebrating the donation of a Cienfuegos painting; an anthology of his works on paper at the Padiglione di Arte Contemporanea in Milan in 1983, the show at the Galleria Nazionale di Arte Moderna in 1988 and a show at Mart, the Museo di arte moderna e contemporanea di Trento e Rovereto in 1999, and his most recent show at the Arnaldo Pomodoro Foundation in 2006.

His works are held at the Galleria Nazionale di Arte Moderna, Rome; Macro–Museo d'Arte Contemporanea, Rome; Solomon Guggenheim Foundation, New York; Peggy Guggenheim Collection, Venice; Mart–Museo di arte moderna e contemporanea di Trento e Rovereto; Arnaldo Pomodoro Foundation, Milan; GAM–Galleria Civica d'Arte Moderna, Turin; Museion of Bolzano; CSA –Centro Studi e Archivio della Comunicazione, Parma; Musée des Beaux-Arts of La Chaux-de-Fonds; MASP–Museu de Arte de São Paulo; Museum of Modern Art, New York; and National Gallery of Washington

Novelli and Venice

Far from Novelli's relationship with Venice being limited to his participation in the Biennales of 1964 and 1968, the period marked a moment of renewed creativity in his work, perhaps one of the most intense and important of his career. In 1960 he participated in the show *Crack* held at the Galleria Il Canale and in 1961 a solo show of his took place at Galleria d'Arte Il Traghetto. In 1964 he participated in the 6th Biennale of contemporary Italian engraving at the Opera Bevilacqua La Masa. In 1966 he exhibited sculptures in a group show with other artists such as Franchina, Pomodoro, Mannucci, Pepper and Santoro in collaboration with Galleria Paolo Barozzi, where he also had a solo show in 1967.


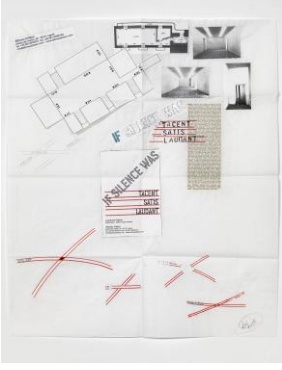


Novelli's move to Venice was linked to his friendship with Vittorio Carrain, owner of the restaurant All'Angelo and an important collector. It was to Carrain that he wrote of his difficult decision to close his room at the 1968 Biennale: "There are moments in life, fortunately rare, in which it is necessary to pay ones dues to one's human dignity. I know full well now, considering that I'm not at

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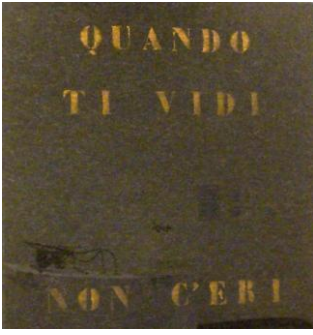
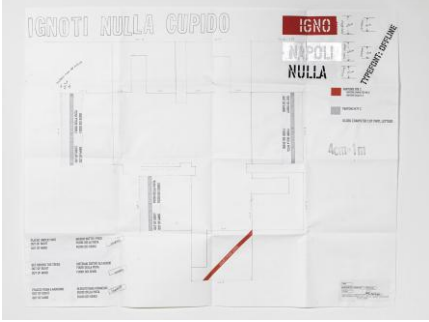
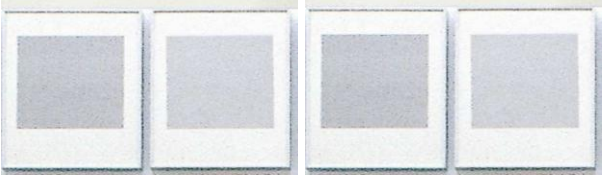
all a true revolutionary, but that I love a certain worldliness of mine, my gesture risks Quixotic. [...] But now, honestly, the only reasons why one would go back and hang the paintings on the wall, on that wall, are reasons that are clearly fragile: to set an example, to sell a painting, to get a review in a paper. I've already gone beyond this Biennale."



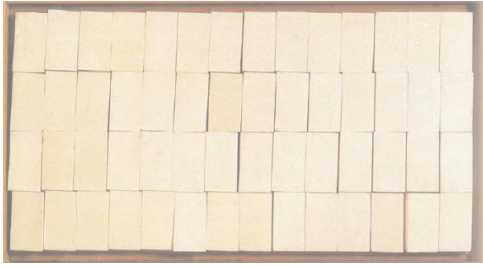
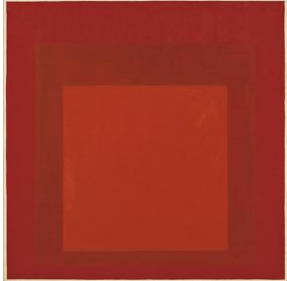
Since the artist's death three other solo shows have taken place in Venice: in 1970 at the Fondazione Querini Stampalia, in 1990 at the Venice Design Art Gallery at the same time as and in collaboration with the Murray and Isabella Rayburn Foundation in New York, and also in 1992 at the Peggy Guggenheim Collection, to celebrate the donation of four important works by Novelli to the Solomon R. Guggenheim Foundation.

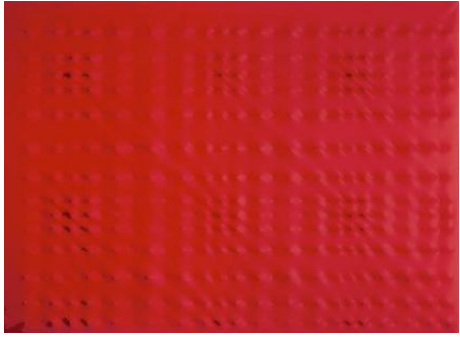
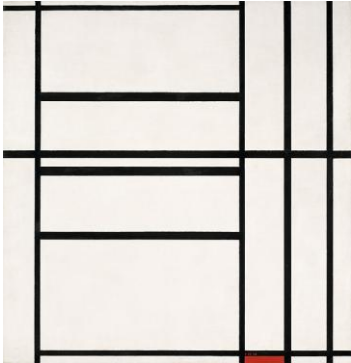
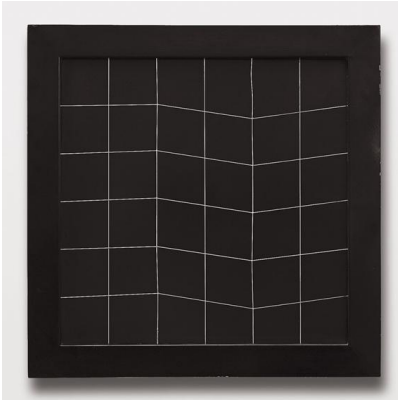
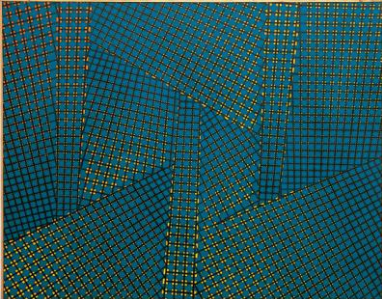
| <u>Script as language</u> | | |
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| Gallery 1 | | |
| 1. | <p>Carlo Carrà <i>Interventionist Demonstration (Patriotic Holiday-Freeword Painting) (Manifestazione interventista [Festa patriottica-dipinto parolibero])</i> 1914 Tempera, pen, mica powder, paper glued on cardboard 38,5 x 30 cm Gianni Mattioli Collection. Long-term loan to the Peggy Guggenheim Collection, Venice</p> |  |
| 2. | <p>Lawrence Weiner <i>Untitled</i> 2006 Collage and mixed media on paper 61 x 51,4 cm Artiaco Collection, Pozzuoli</p> |  |
| 3. | <p>Vincenzo Agnetti <i>Dimension is mind that moves (Dimensione è mente che si sposta)</i> 1970 Engraved bakelite and white paint 70 x 70 cm Courtesy Galleria Milano, Milan</p> |  |
| 4. | <p>Carlo Carrà <i>Pursuit (Inseguimento)</i> 1915 Tempera, charcoal and collage on cardboard 39 x 68 cm Gianni Mattioli Collection. Long-term loan to the Peggy Guggenheim Collection, Venice</p> |  |

Themes & Variations. Scripts and Space
15 October 2011 – 1 January 2012

Checklist: 11 October 2011

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| <p>5.</p> | <p>Pablo Picasso <i>Pipe, Glass, Bottle of Vieux Marc (Pipe, verre, bouteille de Vieux Marc)</i> Spring 1914 Paper collage, charcoal, india ink, printers ink, graphite and gouache on canvas 73,2 x 59,4 cm Peggy Guggenheim Collection, Venice PG 2</p> |  |
| <p>6.</p> | <p>Vincenzo Agnetti <i>When I saw you, you were not there (Quando ti vidi non c'eri)</i> 1970 Painted dark gray felt 63 x 60 cm Private Collection</p> |  |
| <p>7.</p> | <p>Lawrence Weiner <i>Untitled</i> 2002 Collage and mixed media on paper 81,3 x 101 cm Artiaco Collection, Pozzuoli</p> |  |
| <p>8.</p> | <p>Maurizio Nannucci <i>Dactylograms (Dattilogrammi)</i> 1964 Typographic ink on paper 32 x 22 cm each Zona Archives, Florence</p> |  |




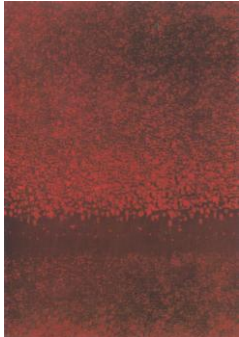
| <u>Script as geometry and composition</u> | | |
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| Gallery 2 | | |
| 1. | <p>Theo van Doesburg <i>Composition in Gray (Rag time)</i> 1919 Oil on canvas 96,5 x 59,1 cm Peggy Guggenheim Collection, Venice PG 40</p> |  |
| 2. | <p>Georges Vantongerloo <i>Construction of Volumetric Interrelationships Derived from the Inscribed Square and the Square Circumscribed by a Circle</i> (<i>Construction des rapports des volumes émanante du carré inscrit et le carré circonscrit d'un cercle</i>) 1924 Cast cement with paint 30 x 25,5 cm Peggy Guggenheim Collection, Venice PG 59</p> |  |
| 3. | <p>Gianni Colombo <i>Pulsating Structure (Strutturazione pulsante)</i> 1959 Polystyrene, foam rubber, wood, electromechanical animation 78 x 140 x 12 cm Courtesy A arte Studio Invernizzi, Milan</p> |  |
| 4. | <p>Josef Albers <i>Homage to the Square RIII a-1</i> 1970 Oil on Masonite 81,3 x 81,3 cm Solomon R. Guggenheim Foundation. Gift, The Josef and Anni Albers Foundation, 1997</p> |  |

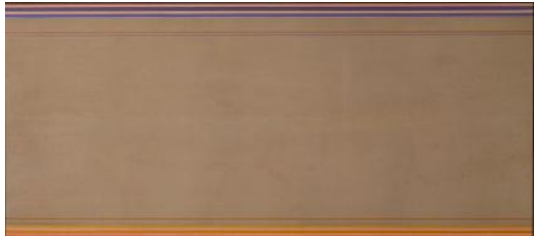

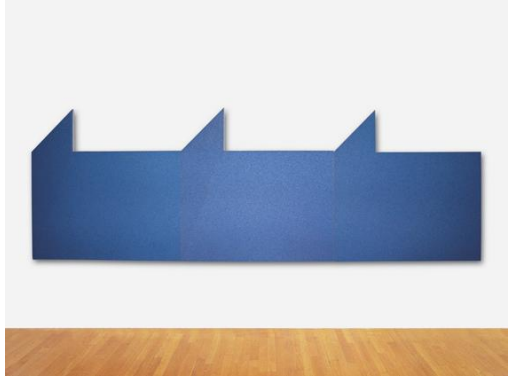

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| <p>5.</p> | <p>Enrico Castellani <i>Red Surface (Superficie rossa)</i> 1999 Acrylic on extroflexed canvas 130 x 180 cm Courtesy Galleria Fumagalli, Bergamo</p> |  |
| <p>6.</p> | <p>Piet Mondrian <i>Composition No. 1 with Grey and Red 1938 / Composition with Red 1939</i> 1938–39 Oil on canvas, mounted on wood support, canvas 105.2 x 102.3 cm; wood support 109.1 x 106 x 2.5 cm Peggy Guggenheim Collection, Venice PG 39</p> |  |
| <p>7.</p> | <p>Gianni Colombo <i>Elastic space (Spazio elastico)</i> 1968 Metal, elastic thread, electromechanical animation 86 x 86 x 12 cm Courtesy A arte Studio Invernizzi, Milan</p> |  |
| <p>8.</p> | <p>Mario Nigro <i>Total Space: Structures (Spazio totale: strutture)</i> 1953-56 Tempera on canvas 115 x 146 cm Courtesy A arte Studio Invernizzi, Milan</p> |  |



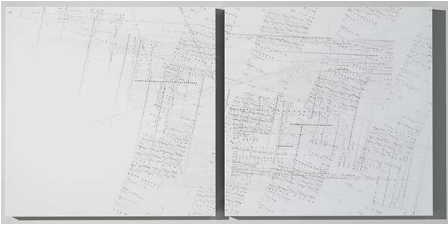
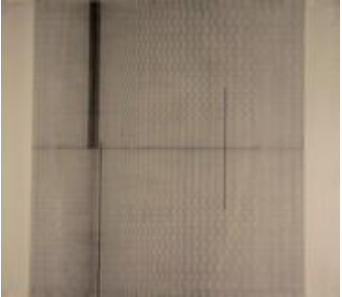
| <u>Script as material</u> | |
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| Gallery 3 | |
| 1. | <p>William Congdon <i>Pioggia</i> 7/4/1988 Oil on panel 100 x 110 cm The William G. Congdon Foundation, Milan</p>  |
| 2. | <p>Rudolf Stingel <i>Untitled</i> 2007 Oil on canvas 210 x 170 cm Courtesy of the artist and Massimo De Carlo, Milan</p>  |
| 3. | <p>Rudolf Stingel <i>Untitled</i> 2004 Oil end enamel on canvas 200 x 150 x 4.5 cm Courtesy of the artist and Massimo De Carlo, Milan</p>  |





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| <p>4.</p> | <p>Jackson Pollock <i>Enchanted Forest</i> 1947 Oil on canvas 221,3 x 114,6 cm Peggy Guggenheim Collection, Venice PG 151</p> |  |
| <p>5.</p> | <p>Hidetoshi Nagasawa <i>The Vision of Ezekiel (Visione di Ezechiele)</i> 2010 Copper and mixed media 140 x 100 cm Giacomo Guidi Arte Contemporanea, Rome</p> |  |
| <p>6.</p> | <p>Roman Opalka <i>From Cronstadt to Vladivostock (De Cronstadt à Vladivostock)</i> 1967 Photolithograph, edition 7/50 92 x 72 cm Solomon R. Guggenheim Foundation Gift of the artist, 2011</p> |  |
| <p>7.</p> | <p>Roman Opalka <i>It's the Final Fight (C'est la lutte finale)</i> 1967 Photolithograph, edition 7/50 92 x 72 cm Solomon R. Guggenheim Foundation Gift of the artist, 2011</p> |  |

| <u>Script as the visual field</u> | |
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| Gallery 4 | |
| <p>1. Kenneth Noland <i>Gipsy wagon</i> 1970 Acrylic on canvas 109 x 245 cm Courtesy Galleria Fumagalli, Bergamo</p> |  |
| <p>2. Sol LeWitt <i>Irregular Grid</i> 1999 Gouache on paper 153,67 x 229,87 cm Artico Collection, Pozzuoli</p> |  |
| <p>3. Rodolfo Aricò <i>Area/perspective (Area/prospettiva)</i> 1972 Acrylic on canvas 160 x 480 x 9 cm Courtesy A arte Studio Invernizzi, Milan</p> |  |
| <p>4. Carlo Ciussi <i>LV</i> 1976 Oil and mixed media on canvas 99,5 x 159 x 2,5 cm Courtesy A arte Studio Invernizzi, Milan</p> |  |




| <u>Script as sign</u> | |
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| Gallery 5 | |
| <p>1. Cristiano Bianchin <i>Filter</i> (detail of a polyptych) (<i>Filtro</i> [particolare di un polittico]) 1992/1993 Hand woven monochrome hemp on iron frame, black cotton fabric 124 x 86 cm Courtesy of the artist</p> |  |
| <p>2. Anni Albers <i>From the East</i> 1963 Cotton and plastic 63,5 x 41,4 cm Solomon R. Guggenheim Foundation, Venice. Gift, The Josef and Anni Albers Foundation, In honor of Philip Rylands for his continued commitment to the Peggy Guggenheim Collection, 1999</p> |  |
| <p>3. Riccardo De Marchi <i>Dissemination</i> (<i>Disseminazione</i>) 2011 Aluminum, paint and holes Diptych, 149 x 149 x 10 cm each part Courtesy of the artist</p> |  |
| <p>4. Bice Lazzari <i>Measures and Signs No. 1</i> (<i>Misure e segni n.</i> <i>1</i>) July 1967 Tempera and pencil on canvas 105 x 120 cm Bice Lazzari Archives, Rome</p> |  |

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| <p>5.</p> | <p>Dadamaino <i>The Facts of Life, Letter No. 12 (I fatti della vita. Lettera 12)</i> 1980 Indian ink on paper on canvas 201 x 90 cm Solomon R. Guggenheim Foundation Purchased with funds given by the Guggenheim Circle and The International Friends, Venice, 2009</p> |  |
| <p>6.</p> | <p>Dadamaino <i>The Facts of Life, Letter No. 12, September (I fatti della vita. Lettera 12, settembre)</i> 1980 Indian ink on paper on canvas 205 x 98 x 3 cm Courtesy A arte Studio Invernizzi, Milan</p> |  |
| <p><u>Nature and metamorphosis</u></p> <p>Gallery 6</p> | | |
| <p>1.</p> | <p>Gino De Dominicis <i>Monna Lisa</i> 1980s Oil on board 53 x 46,5 cm Private Collection</p> |  |
| <p>2.</p> | <p>Mirko <i>Roaring Lion II (Leone urlante II)</i> 1956 Bronze 77 x 94 cm Solomon R. Guggenheim Foundation. Gift, Vera and Raphael Zariski, 2004</p> |  |





Themes & Variations. Scripts and Space
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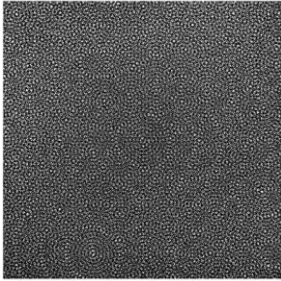
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| <p>3.</p> | <p>Francis Bacon <i>Study for Chimpanzee</i> March 1957 Oil and pastel on canvas 152,4 x 117 cm Peggy Guggenheim Collection, Venice PG 172</p> |  |
| <p>4.</p> | <p>Max Ernst <i>Zoomorphic Couple (Couple zoomorphe)</i> 1933 Oil on canvas 91,9 x 73,3 cm Peggy Guggenheim Collection, Venice PG 75</p> |  |
| <p>5.</p> | <p>Luigi Ontani <i>RagaRugaRogo</i> 2006 Lenticular photograph (Anamorpose) 240 x 130 cm Courtesy of the artist</p> |  |

| <u>Mirrors</u> | | |
|-----------------------|---|---|
| Gallery 7 | | |
| 1. | <p>Henry Krokatsis <i>Usura Ealing</i> 2011 Found mirrors 74 x 90 cm Courtesy of the artist and Vigo Gallery</p> |  |
| 2. | <p>Flavio Favelli <i>Archives (mirrors) (Archivio [specchi])</i> 2011 Original frames and stained glass 140 x 196 cm Courtesy of the artist</p> |  |
| 3. | <p>Michelangelo Pistoletto <i>Person with inclined head (Una persona con il capo inclinato)</i> 1962-2007 Silk-screen printing on polished stainless steel 250 x 130 cm Oredaria Arti Contemporanee, Rome</p> |  |

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| <p>4.</p> | <p>Joseph Cornell <i>Swiss Shoot the Chutes</i> 1941 Box construction 53,8 x 35,2 x 10,5 cm Peggy Guggenheim Collection, Venice PG 127</p> |  |
| <p>5.</p> | <p>Joseph Cornell <i>Setting for a Fairy Tale</i> 1942 Box construction 29,4 x 36,6 x 9,9 cm Peggy Guggenheim Collection, Venice PG 125</p> |  |
| <p>6.</p> | <p>Joseph Cornell <i>Untitled (Pharmacy)</i> ca. 1942 Box construction 35,5 x 30,6 x 11,1 cm Peggy Guggenheim Collection, Venice PG 128</p> |  |
| <p>7.</p> | <p>Mario Sironi <i>Figure with Mirror (Figura con lo specchio)</i> ca. 1924 Tempera on paper applied on board 36 x 25 cm Private collection. Loan to the Peggy Guggenheim Collection, Venice</p> |  |

| <u>Cosmic space</u> | | |
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| Gallery 8 | | |
| 1. | <p>Rufino Tamayo <i>Heavenly Bodies</i> 1946 Oil with sand on canvas 86,3 x 105 cm Peggy Guggenheim Collection, Venice PG 119</p> |  |
| 2. | <p>Arthur Duff <i>Black stars_M2</i> 2003 Polyester rope on steel frame 200 x 200 cm Private Collection</p> |  |
| 3. | <p>Lucio Fontana <i>[Spatial Concept] ([Concetto Spaziale])</i> 1960 Oil on canvas, black 81 x 100 cm Fondazione Lucio Fontana, Milan</p> |  |
| 4. | <p>François Morellet <i>22 textures 0°, 8°, 16°, 24°, 32°, 41°, 50°, 58°, 66°, 74°, 82°, 90°, 98°, 106°, 114°, 122°, 131°, 140°, 148°, 156°, 164°, 172°</i> <i>(22 trames 0°, 8°, 16°, 24°, 32°, 41°, 50°, 58°, 66°, 74°, 82°, 90°, 98°, 106°, 114°, 122°, 131°, 140°, 148°, 156°, 164°, 172°)</i> 1960 Oil on board 80 x 80 x 5 cm Courtesy A arte Studio Invernizzi, Milan</p> |  |






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| <p>5.</p> | <p>John Armleder <i>Untitled</i> 2008 Masonite, led 122,5 x 122,5 x 4,5 cm Courtesy Massimo De Carlo, Milan</p> |  |
| <p>6.</p> | <p>François Morellet <i>Overlap of 4 textures 4°5, 85°5, 94°5, 175°5</i> (<i>Superposition de 4 trames 4°5, 85°5, 94°5, 175°5</i>) 1960 Oil on board 80 x 80 x 5 cm Courtesy A arte Studio Invernizzi, Milan</p> |  |






Gastone Novelli and Venice
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| | Titolo | Immagine |
|------|--|--|
| 1-4. | <p>Gastone Novelli Four notebooks with sketches and drawings ca. 1967 Mixed media on paper 10,5 x 17,5 cm each Private collection, Rome</p> |  |
| 5. | <p>Gastone Novelli <i>The Travels of Brek (I Viaggi di Brek)</i> 1967 Edizioni Alfieri, Venezia 24 x 24 cm Private collection, Rome</p> |  |
| 6. | <p>Gastone Novelli <i>The Small World of Geometry (Il piccolo mondo della geometria)</i> 1967 Oil, tempera and pencil on canvas 160 x 100 cm Paolo Vicentini Collection, Milan</p> |  |
| 7. | <p>Gastone Novelli <i>Boat under the Sun (Barca sotto il sole)</i> 1967 Oil, tempera and pencil on canvas 19,5 x 29,5 cm Private collection, Venice</p> |  |
| 8. | <p>Gastone Novelli <i>Unusual Escape (Fuga inconsueta)</i> 1967 Oil, tempera and pencil on canvas 19,5 x 29,5 cm Private collection, Venice</p> |  |


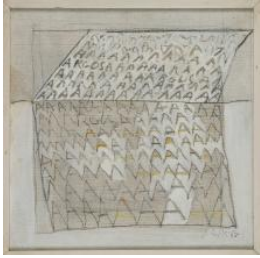


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| <p>9.</p> | <p>Gastone Novelli <i>The Bologna Team Won the Match (Ha vinto il Bologna)</i> 1964 Mixed media on canvas 29,5 x 39 cm Private collection, Venice</p> |  |
| <p>10.</p> | <p>Gastone Novelli <i>The Vitality of the Cube (La vitalità del cubo)</i> 1967 Mixed media on canvas 54,5 x 44,2 cm Private collection, Venice</p> |  |
| <p>11.</p> | <p>Gastone Novelli <i>The Rite of Love (Il rito dell'amore)</i> 1964 Mixed media on canvas 29,5 x 50 cm Private collection, Venice</p> |  |
| <p>12.</p> | <p>Gastone Novelli <i>The Chaos on the Kite (Caos nell'aquilone)</i> 1967 Oil, tempera and pencil on canvas 115 x 141 cm Private collection, Rome</p> |  |
| <p>13.</p> | <p>Gastone Novelli <i>The Man who Drowns in his Own Blood (L'uomo che annega nel proprio sangue)</i> 1967 Oil, tempera and pencil on canvas 29,2 x 29,5 cm Private collection, Venice</p> |  |




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| <p>14.</p> | <p>Gastone Novelli <i>The Apparent Reasons (Le apparenti ragioni)</i> 1967 Oil, tempera and pencil on canvas 29,3 x 29,3 cm Private collection, Venice</p> |  |
| <p>15.</p> | <p>Gastone Novelli <i>I Want it to Happen Again (Voglio che si ripetano)</i> 1967 Oil, tempera and pencil on canvas 29,5 x 29,5 cm Private collection, Venice</p> |  |
| <p>16.</p> | <p>Gastone Novelli <i>The Drawings Thrower (Il lanciadisegni)</i> 1967 Oil and pencil on canvas 186 x 77 cm Giorgio Capricci Collection, Milan</p> |  |
| <p>17.</p> | <p>Gastone Novelli <i>The East Shines in Red (L'Oriente risplende di rosso)</i> 1968 Oil and pencil on canvas 201 x 123,5 cm Private collection, Rome</p> |  |



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| <p>18.</p> | <p>Gastone Novelli <i>Homage to Che Guevara (Un omaggio a Che)</i> 1967 Oil and pencil on canvas 200 x 124 cm Ivan Novelli Collection, Rome</p> |  |
| <p>19.</p> | <p>Gastone Novelli <i>Fight, Failure, New Fight (Lutte, échec, nouvelle lutte)</i> 1968 Mixed media on canvas 204 x 80 cm Private collection, Ovada</p> |  <p style="text-align: center;"><i>verso</i></p> |
| <p>20.</p> | <p>Gastone Novelli <i>Curious Indian (Indian curios)</i> 1967 Oil and pencil on canvas 200 x 65 cm Giorgio Cappricci Collection, Milan</p> |  |




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| <p>21.</p> | <p>Gastone Novelli <i>Three (Tre)</i> 1968 Oil and pencil on canvas 204 x 80 cm Paolo Vicentini Collection, Milan</p> |  |
| <p>22- 25.</p> | <p>Gastone Novelli <i>Dialectic (Dialettica)</i> 1968 Mixed media on canvas 205 x 30 cm Solomon R. Guggenheim Foundation Gift, Ivan Novelli, 1992</p> <p>Gastone Novelli <i>Line (Linea)</i> 1968 Mixed media on canvas 205 x 30 cm Solomon R. Guggenheim Foundation Gift, Ivan Novelli, 1992</p> <p>Gastone Novelli <i>An Obelisk for Memory (Un obelisco per la memoria)</i> 1968 Mixed media on canvas 204 x 30 cm Solomon R. Guggenheim Foundation Gift, Ivan Novelli, 1992</p> <p>Gastone Novelli <i>Tonnerre printanier</i> 1968 Mixed media on canvas 205 x 30 cm Solomon R. Guggenheim Foundation Gift, Ivan Novelli, 1992</p> |  |





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| <p>26.</p> | <p>Gastone Novelli <i>God is the Enemy of Meadows (Dio è il nemico dei prati)</i> 1968 Mixed media on canvas 204 x 65 cm Giorgio Cappricci Collection, Milan</p> |  |
| <p>27.</p> | <p>Gastone Novelli <i>War on War (Guerra alla guerra)</i> 1968 Mixed media on canvas 204 x 65 cm Rovereto, MART - Museo d'Arte Moderna e contemporanea di Trento e Rovereto. Long term loan</p> |  |
| <p>28.</p> | <p>Gastone Novelli <i>The Vocabulary (Il vocabolario)</i> 1964 Oil and pencil on canvas 200 x 200 cm Guja du Chêne de Vère Collection, Rome</p> |  |

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| <p>Gastone Novelli during the installation of his exhibition gallery at the Venice Biennale 1968 <i>AAF - ArchivioArte Fondazione Cassa di Risparmio di Modena</i></p> |  |
| <p>Demonstrations at the 1968 Venice Biennale were supported by some artists who, like Gastone Novelli, covered or deinstalled their works in the exhibition galleries. <i>AAF - ArchivioArte Fondazione Cassa di Risparmio di Modena</i></p> |  |
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