



Bruno Di Bello - Antologia

Opening: 15 September 2010 h 7 pm

On Wednesday 15 September Fondazione Marconi presents a big retrospective of Bruno Di Bello. The exhibition will be displayed on the four floors of Spazio Marconi and will cover the whole activity of the artist from his first experiences between painting and photography during the Sixties, to the Mec-Art period, to the big canvas where he mixes writing and photography until his recent digital abstraction works.

Bruno Di Bello artistic activity began when he joined Gruppo '58 in Naples, but his work differed from that of his mates because he was much more interested in abstract art, oriented towards a setting to zero of painting. In 1966 he had his first solo show at Lucio Amelio Gallery. In this period he began his first experiments with photography, he transferred on light-sensitive canvas images like the Moshe Dayan face (*Studio per ritratto di condottiero*, 1965) or other protagonists of that period.

In 1967 he moved to Milan and he settled down in "Quartiere delle Botteghe" in Sesto San Giovanni, at that time home for a lot of artists. In 1968 he joined Mec-Art, whose leader was Pierre Restany.

Di Bello researched the possibility of deconstructing the image, doing homage to his artistic myth (Klee, Duchamp, Man Ray, Mondrian and the Russian Constructivists), so he developed an idea of art as a reflection on history of art, especially on the icons of the modern movement, but at the same time as a reflection on the structure of the image itself. The artist selects a medium different from painting: the light-sensitive canvas on which he fixes the image with light, and then he deconstructs the image giving the viewer the possibility to recompose it.

Then he continued his experiments on the photographic canvas as a research on writing: wide white grid where he broke down a world or a single letter or an artist' signature and then reduced it to an aseptic black pattern as in *Variazioni sulla firma di Klee*, 1975 or in *Procedimento*, 1974.

During the Seventies and the Eighties he began drawing directly on the light-sensitive canvas with the light of a pile. Later in the Eighties he discovered a new way to use the light: he placed people and object between the light source and the canvas where the subjects projected their shadow and then he used thick brushstrokes as in *Apollo e Dafne nel terremoto*, made especially for the exhibition *Terrae motus* set up by Lucio Amelio in 1967 (it was shown at the Grand Palais in Paris and now it is situated in Reggia di Caserta).

From the Nineties Di Bello studied new technologies, doing research on synthetic images, on digital photographs and on the new kind of geometry displayed by computers. The visual forms studied by Di Bello came from

theoretical mathematical structure. The images that rise from these studies and experiments are the so called "frattali".

The show documents Bruno Di Bello research in that course of progressive "art dehumanisation" so called and theorized by Mario Costa, a neapolitan philosopher,

that writes about the artist: "Bruno Di Bello has understood that the height of the aseity of the image, for its logical and so theoretic nature, coincide with the maximum of its icyness, what he has been researching for all his life. He understood that digital images refer either to any subjects or any objects, they have no reference and they have no object. They have to be considered as models, as new thing with wich comparing on the aesthetic level.

On the occasion will be launched the monography *Bruno Di Bello – Antologia* published by Silvana Editoriale for the VAF Stiftung in Frankfurt am Main, curated by Volker Feierabend with text of Michele Bonuomo, Mario Costa Marco Meneguzzo, Angela Tecce and Alessia Paolillo.

Biography

Bruno Di Bello was born in Torre del Greco in 1938. He lives and works in Milan.

In 1958 he was attending the Accademia di Belle Arti in Naples but at that time he has already had shows. He founded "Gruppo '58" with Biasi, Del Pezzo, Fergola, Luca and Persico.

In 1962 he had his first solo show at 2000 Gallery in Bologna, in 1966 he exhibited his first works on light-sensitive canvas at Lucio Amelio Modern Art Agency in Naples. In 1967 he moved to Milan.

He had shows in 1969 and in 1970 at Kuchels Gallery, in Bochum, at Venice Biennale, at Współczesna Gallery, in Varsavia and Bertesca Gallery in Genua.

In 1971 he had his first solo at Studio Marconi: an installation made by 26 light-sensitive canvas with the breaking down of the alphabet. He will show at Marconi also in 1974, in 1976, in 1978, in 1981 and in 2003.

Among his most important exhibition: in 1974 at Art in Progress Gallery in Munchen and at Kunsthalle Bern, in 1975 at I.C.C. in Antwerpen and at Plurima Gallery in Udine, and in 1977 at Lucio Amelio Gallery in Naples.

In 1978 he had a show at Rondanini Gallery in Rome and he made a big work especially for the Festival of Spoleto during the summer of 1980.

His works are in important institutions as at Boymans in Rotterdam, at CSAC in Parma, at Mambo in Bologna, at Rufino Tamayo Museum in Mexico City, at Dortmund Museum, at Galleria dell' Accademia and at the Museo del '900 in Naples.

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Exhibition: 16 September - 30 October 2010

From Tuesday to Saturday h 10,30 -12,30 am and 3,30 -7 pm

Free entrance

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