



Emilio Tadini 1985 – 1997. Refugees, Philosophers, the City and the Night
Opening: September 18th, 2012 from 6.30 pm

Fondazione Marconi is pleased to announce the exhibition *Emilio Tadini 1985 – 1997. Refugees, Philosophers, the City and the Night* set up on the occasion of the ten years since the death of the milanese artist.

The exhibition, displayed on three floors of the exhibition space, is devoted to the last activity of the painter: the works shown are those produced from 1985 to 1997.

The show is the prosecution of the exhibition *Emilio Tadini. 1960-1985 L'occhio della pittura* opened in 2007 at Fondazione Marconi, Fondazione Mudima and Brera Academy of Fine Arts and dedicated to the beginning of the artistic activity of Tadini until 1985.

Considered one of the most original voice among the cultural debate in the postwar period, since the beginning Emilio Tadini develops his painting through cycles, with a surreal atmosphere made by literary and oniric elements, everyday objects and characters, often fragmentary, where the laws of time and space are totally cancelled.

From the second half of the Eighties Tadini focused his attention on particular themes and solutions that will appear strikingly in the triptychs of the following decade.

First of all the theme of the city, developed in the series *Città italiane*, where emerges fragments of architectures: it's a contorted architecture, with overshadowing buildings piled up one on the other, that convey almost a claustrophobic feeling.

Another theme that will be worked out later in the tryptichs is the one of the refugee.

The artist tells that he has always been enchanted by the photos of the refugees on newspapers: "the refugee is a metaphor that represents well our current condition – our cultural conditions, high or low.

To land, to go away ... to leave all the certainty ... it could happens that the refugee leaves, among many things, also some fragments of the famous subject. But there's no need to make a meal of it."

In *Profughi* (1986) there is a figure with a wardrobe up on his back from which fall down personal objects, books, paintbrushes, tube of paintings, in short the memories of the character, his own memory.

On the background the word *refugee*.

The main protagonist of the series *Inno alla notte* are isolated figures, thoughtful as the one with the word *pietas*, in the dark of the night, lit up just by a feeble light of a candle.

In the series dedicated to *Oltremare* a kind of surreal Pinocchio floats in a midnight blue background with the words *Now* and *Where* that in a painting become *Nowhere* as to say that the space of that painting is not a real one.

These works are filled up with figures and colours and this is the starting point for Tadini's tryptichs.

In these tryptichs the overabundance of elements typical of the previous works is brought to a fault when the space of the canvas is tripled and the painting turns narrative.

Arturo Carlo Quintavalle, one of the most authoritative critics of the artist, writes: "Tadini wants to paint like writing a story, he doesn't want the coexistence of figures, but a reading in sequence, with a start and an end, with a climax of the action and with breaks."

In the tryptichs, it's the figure that prevales: an obsessive stratification of bodies like in *Il corridore notturno*, *Music Hall* and *Insomnia Night*.

Six of the triptychs are devoted to *Il ballo dei filosofi*: oppressed figures, confined in a narrow space.

"It's important to recover the figure, says Tadini, and he alludes to humanity, but here their dimensions, their nonsensical proportions, make impossible any kind of relationship". (Arturo Carlo Quintavalle)

Some drawings of large format (150 x 100 cm) are also on display: *Chateau d'amour*, *Aux cieux vagues*, and mannequins floating in space like the series dedicated to *Figures*, portrayed through coloured jackets on coat hangers.

"The piece of paper is the ideal mean to experiment, to test certain ideas, and most of all to abandon myself to upcoming ideas, or rather the ideas that are the product of associations and relations that probably took place, without me realizing it, in some semidark part of my conscience, and maybe at great speed".

During the exhibition at the Fondazione Marconi, at **Studio Marconi '65** will be shown a selection of silkscreens of the same period.

On the occasion of the exhibition, Skira will publish a 200 pages catalogue on the last part of Emilio Tadini's activity from 1985 to 1997, with more than 150 images of the works, an unpublished essay by **Arturo Carlo Quintavalle** and a selection of critical papers illustrated with old photographs and documents.

Emilio Tadini was born in Milan in 1927, he got his degree in literature and he stood out as one of the most lively and intelligent voices of the postwar years. In 1947 he started out in the review "Il Politecnico" by Elio Vittorini with a poem, then he devoted himself to art critic (*Possibilità di relazione*, 1960; *Alternative attuali*, 1962; the essay *Organicità del reale*, on "Il Verri"). In 1963 he published his first novel *Le armi l'amore* (Rizzoli), then he published *L'opera* (Einaudi), in 1987 *La lunga notte* (Rizzoli), in 1991 the book of poems *L'insieme delle cose* (Garzanti) and in 1993 his last poems, *La tempesta* (Einaudi). Since the end of the Fifties he put side by side art critic and painting. His first solo was held at Galleria del Cavallino in Venice in 1961.

From the beginning of his activity he developed his work through big series, overlapping various temporal levels in the canvas, where memory and reality, comic and tragedy are mixed together. From 1967 he exhibited regularly at Studio Marconi and during the Seventies he held solo shows abroad: in Paris, Stoccolma, Bruxelles, London, Anversa, in the Usa and in Latin America, both in private galleries and in public spaces and in museums. He was included in different group shows. He took part in the Venice Biennial in 1978 and in 1982, then he held a big solo at Rotonda della Besana in Milan in 1986 where he exhibited canvas that foreshadowed the following series of *Profughi* and *Città italiane*, a series that was presented in 1988 at Tour Fromage in Aosta. In 1990 he exhibited three big triptychs. In 1992 Galerie du Centre de Paris presented the exhibition *Oltremare*. In 1995 he showed eight triptychs titled *Il ballo dei filosofi* at Villa delle Rose in Bologna. From 1995 until the summer of the following year in Germany was held an important exhibition that travelled to Stralsund, Bochum and Darmstadt, accompanied with a monography by Arturo Carlo Quintavalle. In 1996 *Il Ballo dei filosofi* was exhibited at Marconi's.

In 1997 he held solos at Galerie Karin Fesel in Dusseldorf, at Galerie Georges Fall in Paris and at Museo di Castelvecchio in Verona. *Fiabe* and *Nature morte* where the last series exhibited. In 1999 he presented the series *Fiabe* at Die Galerie in Frankfurt.

For some years he was a commentator at Corriere della Sera and from 1997 to 2000 he was the President at the Brera Academy Fine Art in Milan.

On September 24th and 25th Corriere della Sera Foundation promoted the meeting *Le figure, le cose. Percorsi e linguaggi di Emilio Tadini*, with speeches by Ferruccio de Bortoli, Umberto Eco, Paolo Fabbri, Arturo Carlo Quintavalle, Valerio Adami and many others.

In 2001 Palazzo Reale dedicated to him an exhibition. The artist died in 2002. In 2005 Museo Villa dei Cedri devoted to him a retrospective. In 2007 Fondazione Marconi, Fondazione Mudima and Brera Academy Fine Art hosted the exhibition *Emilio Tadini 1960-1985. L'occhio della pittura*.

Fondazione Marconi Arte Moderna e Contemporanea

Via Tadino, 15, 20124 Milano

T. 02 29 41 92 32 fax 02 29 41 72 78

info@fondazionemarconi.org

www.fondazionemarconi.org

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From Tuesday to Saturday 10 - 13 and 15 - 19

Free entrance

Press Office: Cristina Pariset t. 02 4812584 f. 02 4812486

cell 348-5109589 - cristina.pariset@libero.it

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