

galleria michelangelo

bergamo

ITINERARIES. Journey into the abstract art of the 50s - 70s

" Among all the arts, abstract painting is the most difficult, it requires that you know how to draw well, that you have a greater sensitivity to composition and colors, and that you are a true poet, the latter is essential." Wassily Kandinsky.

The exhibition that **Galleria Michelangelo** proposes for the month of October focuses on the thought and sensitivities of some artists who represent their own vision of reality through expressiveness and with different stylistic languages.

In particular, the exhibition aims to retrace some salient and heterogeneous phases of the abstract artistic path of the last century, using works by international painters.

Abstract art does not demonstrate reality, it is a fascinating and complex territory that represents the purest and most immediate form of expression of its sensations.

They were the changes of **the twentieth century** in every form of art and those that society was experiencing to gave momentum to this art movement.

The rejection of figurative art has the advantage of allowing the creation of a new expressive vocabulary and the conversion of ideas into innovative formulas, unrepeatable and unprecedented.

Nowadays, "**abstract art**" is often a generic term that includes a wide range of artistic styles and movements. These include unrepresentative art, non-objective art, **abstract expressionism**, **informal art** (a form of gestural art) and even **Op Art** (optical art, which refers to art that makes use of optical illusions). Abstract art can be **gestural**, **geometric**, fluid or **figurative** (it implies things that are not visual as emotion, sound or spirituality).

Chronologically the exhibition begins with a work by **Louis Latapie** (Toulouse, 1891 - Avignon, 1972) of 1950 representing a bizarre and atypical table set, by the title *Bon Appetit* and *Abstract landscape* of 1954 by **Bryan Wynter** (London, 1915 - 1975), exponent of the English School. **Jorge Piqueras**, one of the founders of the Peruvian abstract movement, is on display with a rare work of 1957 with a formidable chromatic impact.

The sixties lead us towards a greater freedom of expression through the *Composition* of 1965 by **Jacques Germain** (Paris, 1915 - 2001) exponent of **Lyrical Abstraction** and that of 1961 performed by the scottish **Alan Davie** (Grangemouth, Scotland, 1920-2014). He was one of **Peggy Guggenheim's** favourite artists.

Among the Italian artists we find an iridescent *Subacqueo* of the early '70s of the master **Giulio Turcato** (Mantua, 1912 - Rome, 1995) and a nucleus of three-dimensional works made of steel by the Italian-Australian artist **Vincent Pirruccio** (Syracuse, 1946 - Ios, Greece, 2014).

The exhibition consists of a varied selection, both for the heterogeneity of the origin and training of the artists, both for the diversity of language used by each of them.

Artists in exhibition:

**ALAN DAVIE - LORIS FERRARI - JACQUES GERMAIN - EMILE LAHNER - LOUIS LATAPIE –
GALLIANO MAZZON - JEAN PIAUBER - EDOUARD PIGNON - JORGE PIQUERAS – VINCENT
PIRRUCCIO - LEOPOLD SURVAGE - GIULIO TURCATO - BRYAN WYNTER**

Opening: Friday 21 October, 17.30

Exhibition dates: 21 October - 15 November 2022

Opening hours: from Tuesday to Saturday: 9:30-12:30 / 16:00-19:00

Where: galleria michelangelo, Bergamo, via Broseta 15

Free entrance

