**Arturo Martini: la scultura interrogata**

**opere dal 1934 al 1947/Arturo Martini: sculpture interrogated - works from 1934 to 1947**

**Venue Museo del Paesaggio, Palazzo Viani - Dugnani**

**via Ruga 44 - Verbania**

**Duration 5 September - 31 October 1999**

The exhibition *Arturo Martini: la scultura interrogata* - *opere dal 1934 al 1947/Arturo Martini: sculpture interrogated* - *works from 1934 to 1947*, curated by Nico Stringa, presents more than 50 works consisting of sculptures, medals, incisions, drawings and paintings by Arturo Martini.

The exhibition presents 28 sculptures in bronze, plaster and terracotta from public and private collections.

The series of works dedicated to the death of Sappho is for the first time on display to the public, four sculptures which in ten years (from 1934 to about 1944) successively develop into a resolute and progressive growth towards abstraction.

The exhibition features several works which hadn't been on display for many years, such as "Nuotatrice che esce dall'acqua/Female swimmer coming out of water", a neo-cubist sculpture which could be the symbol of a whole Italian season and that, together with the bronze sketch "Donna che nuota sott'acqua/Woman who swims underwater", still today is reason for deep reflection.

From the same period there are on exhibition sculptures which have been out of the public eye for years, such as "La vacca/The cow" and "La madre/The mother", only one copy made of both, presented at the room dedicated to him at the Biennale in 1942.

A section of the exhibition is dedicated to portraits, a very important display in Arturo Martini's life, to which in the early Forties the artist gives a strong expressionist trait; there are on display famous portraits such as that of Egle Rosmini, on the border of abstraction, as well as those of Carlo Scarpa, Roberto Nonveiller and Lorenzo della Torre, which are now side by side with the bronze "Il bidello/The school janitor", never seen again after 1967.

The catalogue published by Marsilio Editori (Venice), curated by Nico Stringa, consists of a foreword by Enrico Crispolti, which is dedicated to a reflection on the late Martini, a comment by Gianni Pizzigoni (director of the Museo del Paesaggio) on the collection of the Museo del Paesaggio and lastly a testimony by Egle Rosmini.

**Press Office: Irma Bianchi Comunicazione**