

PRESS RELEASE

Bruno Pinto

MAMbo – Museo d'Arte Moderna di Bologna

25 April – 24 May 2015

MAMbo – Museo d'Arte Moderna di Bologna dedicates to **Bruno Pinto** a focus exhibition in the context of the Permanent Collection **from 25 April to 24 May 2015**.

Friday **24 April at 6:00 pm**: a **meeting with the artist** with the participation of **Lorenzo Sassoli de Bianchi** and **Gianfranco Maraniello** – respectively President and Director of the Istituzione Bologna Musei – and the Chancellor of the Università di Bologna, **Ivano Dionigi**.

On the occasion of this special exhibition, Lorenzo Sassoli de Bianchi will donate to MAMbo ***Il ceppo***, an oil on canvas from 1966, a particularly significant piece in Pinto's artistic evolution.

The gallery will host, in addition to the aforementioned painting, a selection of works ranging from 1953 to 2005, not by chance located in the same space as *I Funerali di Togliatti* by Renato Guttuso, one of Pinto's mentors in the early phases of his training.

What becomes clear, tracing the production of Bruno Pinto, is the notion of painting as a way to self-knowledge and a means of experiencing reality by more by understanding its dynamics than by representing them.

The constant quest for valid foundations of existence leads him to venture into extra-artistic areas, from psychoanalysis and philosophy to phenomenology and esotericism, with an all-encompassing effort both as a man and as an artist, until arriving at asceticism and mystical experience.

In a 2009 interview with Paolo Badini, Pinto declared:

"(...) I chose to be a painter because I vaguely sensed that it would enable me to understand the true meaning of life. For me, the art of painting is an exercise in knowledge and self-awareness. This choice obligated me above all to reject codified artistic practices, towards which I have always felt an ingrained, intolerant aversion, seeing them instinctively as an obstacle to a way of learning consonant with individual talent."

The intolerance for all that he perceives as excessively institutional drives Pinto to deliberately position himself outside the system, to which, although not entirely excluded, he is considered as not belonging. Hence, the abandonment on several occasions of artistic practice, sometimes to the point of isolating himself from human relations.

It is precisely one of these periods of radical distancing from painting and from the social and urban context that would mark him deeply, laying the foundations for his subsequent artistic production. His stay at La Valle, an abandoned farm outside Arezzo where he lived between 1960 and 1964 would

prove to be a determining experience for both the man and the artist.

Pinto left La Valle behind and moved to Monteveglio, near Bologna, on the advice of Giuseppe Dossetti. Here he resumed painting, and in 1966 produced *Il ceppo*, a true turning point in his poetics. The point of view (from slightly above), the chromatic richness and the composition make the subject appear to be suspended in a front/side view. At once bathed in and radiating light, the twisted and crude form is seemingly immobile, yet capable of provoking a sense of vertigo in the viewer: a body that becomes epiphany. We recognize in this work traits that would become characteristic of all Bruno Pinto's painting: chromatic intensity, the precarious balance of forms in a dynamic and unstable space, the dialectic of figure and ground.

In the MAMbo installation, *Il ceppo* is flanked by four later works, from the '90s and the '00s, which in some way revisit and rework it. Anticipating these, not only chronologically, we find *La prima natura morta*, a painting from 1953 that already exhibits the physicality and constructive density that we will see in later works. The installation, on display until 24 May 2015, concludes with several more recent works and a slide show featuring a selection of critical contributions.

MAMbo will also show, in the museum's **Conference Room** on **24, 25 and 26 April**, several excerpts from the **3D film project *Nei territori del Diavolo e Della Grazia***, by **Eugenio Melloni**, production by **ASA Audiovisivi**, in which the artist is the protagonist. It is a feature film project for television, cinema, publishing and the Web, in 3D and 2D. *Nei territori* asks if it is still possible to have an organic view of life, using three cinematic genres: documentary, docu-fiction and drama. Three locations and three viewpoints: the worlds of work, art and cinema. The excerpts presented here feature the artist Bruno Pinto as the protagonist. Eugenio Melloni has a diploma in theater direction. As a screenwriter he has collaborated with Lucio Lunerti, Stefano Incerti and Wim Wenders. He is the artistic coordinator of the experimental research project *Memofilm, a memoria di uomo* for the Fondazione Cineteca di Bologna

Biographical notes

Bruno Pinto was born on 20 August 1935 in Rome.

In his training years he studied painting, engraving and advertising with Francesco Cretara and took courses at the French Academy, followed by a brief stint at the American

Advertising Agency. Later, thanks in part to the advice of Renato Guttuso whom he had recently met, he dedicated himself mainly to painting. The traveled often and stayed abroad – London, Paris, southern France – where he established relationships with Gino Severini, Henry Moore and Augustus John, also frequenting the philosopher Giuseppe Giovanni Lanza del Vasto

and his nephew Manfredi, who hosted him at the Communauté de l'Arche, in the south of France. In the early 1960s he undertook a process of withdrawing from capitalist society, which he found alienating, abandoning painting and the city in favor of a primitive and isolated lifestyle at La Valle farm. In 1964 he met Don Giuseppe Dossetti, who invited him to move to the Abbey of Monteveglio (Bologna), where he resumed painting and began doing solo and group shows in Italy and abroad. His first major solo exhibition was curated by Ludovico Ragghianti in 1971. From 1980 and 1982 he spent time in New York as a guest of sculptor Mark di Suvero, exhibiting at the Sutton Gallery in 1981. After a long break from exhibiting his work, in 2003 Bruno Pinto was featured in a large show curated by Peter Weiermair at the Galleria d'Arte Moderna in Bologna, which later became MAMbo, entitled *Bruno Pinto. Dopo il silenzio*. In 2005 the Fondazione Mazzotta in Milan gave him a retrospective, *Bruno Pinto. Di fronte e attraverso*, curated by Pietro Bellasi and Bruno Corà. In 2012 he donated the painting *La Cena in Emmaus – Discorsi a tavola* (1987) to the Università di Bologna.

Further information:

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