



PRESS RELEASE

Shaping ceramics: Fontana, Garelli, Leoncillo, Melotti.

Postwar italian ceramics

Location:	11/12 Dover Street, London W1S 4LJ, United Kingdom
Catalogue presentation:	Tuesday, 14 th October 2014, h. 6pm
Dates:	2 nd – 25 th October 2014
Opening hours:	Monday-Friday, 9am – 6pm

Shaping ceramics: Fontana, Garelli, Leoncillo, Melotti. Post War Italian Ceramics, is the exhibition with which the Repetto Gallery celebrates Italian post war ceramics through the works of four great artists: Lucio Fontana (Rosario 1899-Comabbio 1968), Franco Garelli (Diano d'Alba 1909-Torino 1973), Leoncillo Leonardi (Spoleto 1915-Roma 1968) e Fausto Melotti (Rovereto 1901-Milano 1986).

Ceramic art, an emblem of Italian artistic taste and a way of making artistic research of the post war period, is the main character of this exhibition. From Venice's Biennial to Milan's Triennial, Italy starts to demonstrate an original way of modelling clay and grès, with a new vision of this material and its ateliers, choosing classical shapes along with experimental ones, and putting together craftsmanship, design and art, with majestic grace and knowledge. Clay becomes an excellent aesthetic space, a rare shape with which the complex borders between usefulness and abstraction, utility and beauty are entangled and tied together. Lucio Fontana, his abstract and experimental modelling with holes and cuts and shapes from the baroque period; Franco Garelli, his lyrical segments and his multi-shaped thorns composed by articulated levels; Leoncillo Leonardi, who invented the informal lava flows; and Fausto Melotti, who with classical shapes conceives a highly ritual dimension with an open recall to myths' traditions. This exhibition chooses, among others, four main characters as the emblem of the renaissance of ceramic research in Italy.

Lucio Fontana, already powerful because of his sculpting experience of ceramics and grès in the 30's, follows the stylistic features of informal shapes, which ride on a double track: on the one side sculptures are tied to spatiality, to holes, to spatial penetration of exploded matter; on the other side they bring back baroque elements of an expressive happiness of modelling, which only nowadays appear clear to experts and collectors. From the lyricism of shapes and the construction of characters made of thorns of matter, almost a "de-composition" of making ceramics, other sculptures are born, those lyrical sculptures by Garelli, they too suspended between matter's fury and the hint of a new and more abstract figuration. And then, the matter interpretations of Leoncillo Leonardi, moving experiences departed from his post war progressive cubism and matured in a divarication of matter, almost as a telluric movement acting on the whole bloc: it crumbles it, brakes it and opens it to the crack of colour, in a sort of informal existential hymn to matter.

Eclectic, renaissance artist – sculptor, painter, ceramist and writer – Melotti conceives his whole work in ceramics with an open recall to the high Greek traditions, mostly to the archaic, Minoan and Miocene ones; with a clear and intimate knot which ties him to the religious cult of the Eleusinian mysteries, where plates, vases, and bowls transcend every ordinary domestic function to transfigure themselves through some sacred ritual for Persephone's and mother Demeter's death and resurrection.

A new form of art and sculpture, where the most simple and humble of materials – clay – is transformed and transfigured into an object that knows how to pick up the prodigy of space, and the liturgy of silence: a new study to stimulate the reconstruction of an artistic chapter of Italian history which has not been approached by others.

The exhibition will be in London at the Repetto Gallery in Dover Street 11/12, from 2nd of October to 25th October 2014 and is made of about 25 works created from the late 40's to the early 60's.

For this occasion, an illustrated catalogue, with texts by Luca Massimo Barbero, is being published.

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