

PRAMPOLINI Enrico

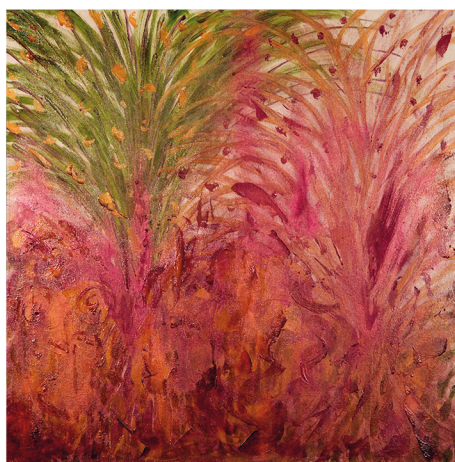
(Paesaggio femminile di un'attrice "Carmen Boni"
Female landscape of an actress "Carmen Boni", 1930)

(Modena, 20 aprile 1894 – Roma, 17 giugno 1956) Nel 1912 s'iscrive all'Accademia delle Belle Arti di Roma, ma viene espulso l'anno successivo per aver pubblicato un manifesto antiaccademico. Esponente di primo piano del futurismo, frequenta lo studio di G. Balla. Ha stretti contatti con i rappresentanti delle avanguardie artistiche europee: con il dadaismo, il Bauhaus, il De Stijl, con Pablo Picasso, Vasilij Kandinskij e Jean Cocteau. Occupa un posto a sé nel panorama europeo dell'arte astratta. Si caratterizza per il suo profondo interesse per il dinamismo e l'organicismo, che si manifesterà negli anni trenta e quaranta in visioni cosmiche e oniriche. Dopo l'esperienza futurista, realizza anche opere polimateriche e bioplastiche, in cui appare talora influenzato da visioni del microcosmo. Il suo intento, come lui stesso ha dichiarato, è di esprimere le estreme latitudini del mondo introspettivo. A Parigi, nel 1925, entra in contatto col surrealismo, di cui risente la sua fase definita "idealismo cosmico". È uno stile pittorico che combina forme biomorfiche e forme non oggettuali, talora con inserti polimaterici. Tra le sue numerose opere, particolarmente suggestiva è la Maternità cosmica, conservata alla GNAM – Galleria Nazionale d'Arte Moderna di Roma.

(Modena, 20 April 1894 - Rome, 17 June 1956) In 1912 he enrolls at the Academy of Fine Arts in Rome, but he is expelled the following year for publishing an anti-academic manifesto. Featured exponent of futurism, he attends the studio of G. Balla. He has close contact with the representatives of the European artistic avant-garde: with Dadaism, the Bauhaus, De Stijl, with Pablo Picasso, Vasilij Kandinskij and Jean Cocteau. He occupies a very important place in the European panorama of abstract art. He is characterized by his deep interest in dynamism and organicism, which will manifest itself in cosmic and dreamlike visions in the thirties and forties. After the Futurist experience, he also realizes polymaterial and bioplastic works, in which he is sometimes influenced by visions of the microcosm. His intent, as he himself declared, is to express the extreme latitudes of the introspective world. In Paris, in 1925, he comes into contact with surrealism, which affects his definite phase "Cosmic idealism". It is a pictorial style that combines biomorphic forms and non-object forms, sometimes with polymeric inserts. Among his numerous works, particularly suggestive, is Maternità cosmica (the cosmic Maternity), conserved at the GNAM - National Gallery of Modern Art in Rome.



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PRESEPI Emanuela

(Principio generatore - Generating principle, 2021)

Nasce e vive a Cesena. Psicoterapeuta da oltre 30 anni, utilizza un personale approccio alla cura della persona: la Psicoterapia Dinamica Integrata, con cui propone innovative tecniche di cura scaturite da innovative scoperte nel campo delle 5 Leggi Biologiche, dell'Epigenetica e della Fisica quantistica. Nel suo percorso di sperimentazione è approdata all'espressione artistica una decina di anni fa. Dipingendo, Emanuela contatta e rappresenta la complessità della realtà e dell'animo umano, lasciando emergere contenuti e dimensioni ineffabili che conducono ad emozioni estatiche. Far apparire ciò che non è visibile agli occhi, ma che può essere percepito dal cuore e dall'anima, costituisce il fulcro della sua pittura. Nessun intento rappresentativo a priori guida il gesto pittorico dell'autrice, solo la necessità di dare forma e colore ad un potente movimento inconscio. L'alchimia spirituale con la quale ogni quadro è intessuto, forgia la potenza trasformatrice della libera espressione. Con 33 tele, Emanuela ha creato un'opera: Dal Big Bang all'Incarnazione - Carte intuitive per l'umanità in cammino, in cui alla forza delle immagini si accompagnano messaggi ispirati dal cuore che arrivano dritti all'anima.

Born and lives in Cesena. Psychotherapist for over 30 years, she uses a personal approach to personal care: Integrated Dynamic Psychotherapy, with which she proposes innovative treatment techniques resulting from innovative discoveries in the field of the 5 Biological Laws, Epigenetics and Quantum Physics. In her experimentation path, she arrived at artistic expression about ten years ago. By painting, Emanuela contacts and represents the complexity of reality and of the human soul, allowing ineffable contents and dimensions to emerge that lead to ecstatic emotions. Bringing out what is not visible to the eye, but which can be perceived by the heart and soul, is the focus of her painting. No a priori representative intention guides the artist's pictorial gesture, only the need to give shape and color to a powerful unconscious movement. The spiritual alchemy with which each painting is woven, forges the transformative power of free expression. With 33 canvases, Emanuela has created a work: From the Big Bang to the Incarnation - Intuitive cards for humanity on the move, in which the power of the images is accompanied by messages inspired by the heart that reach straight to the soul.

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REGGIANI Mauro

(Composizione - Composition, 1950)

(Nonantola, Modena, 11 agosto 1897 – Milano, 20 maggio 1980) Subito dopo la prima guerra mondiale, intrattiene rapporti d'amicizia con Carlo Carrà, Achille Funi e Pietro Marussig. A Parigi, dove si reca nel 1926 e nel 1930, conosce Vassilij Kandinskij, Alberto Magnelli, Jean Arp e Max Ernst. Partecipa alla prima mostra dell'astrattismo italiano organizzata nel 1934 a Milano. È tra i firmatari del Primo manifesto dell'astrattismo, fautore appassionato di nuove aperture dell'arte e di rapporti più coerenti con la cultura straniera di avanguardia. A guerra finita, a Milano, espone con il gruppo di Gillo Dorfles, Bruno Munari e Atanasio Soldati. Nel 1960 partecipa alla mostra storica dell'astrattismo, "Construction and Geometry in Painting", tenutasi a New York. Viene premiato alla Biennale di Venezia e quindi, nel 1965, vince il primo premio della Quadriennale d'Arte di Roma. La sua visione astratta si svolge con coerente e rigorosa evoluzione, sempre legata a una disciplina formale, che rifiuta ogni compiacimento decorativo. Tende a una ricerca di espressione assoluta attraverso la rappresentazione di forme geometriche, esaltate da una originale fantasia inventiva. Forme e rapporti di colore sono tesi a una aspirazione di carattere spirituale.

(Nonantola, Modena, 11 August 1897 - Milan, 20 May 1980) Immediately after the First World War, he entertains friendships with Carlo Carrà, Achille Funi and Pietro Marussig. In Paris, where he goes in 1926 and in 1930, he meets Vassilij Kandinskij, Alberto Magnelli, Jean Arp and Max Ernst. He takes part in the first exhibition of Italian abstractionism organized in 1934 in Milan. He is one of the signers of the First manifesto of abstractionism, a passionate advocate of new openings in art and more coherent relationships with the avant-garde foreign culture. At the end of the war, in Milan, he exhibits with the group of Gillo Dorfles, Bruno Munari and Atanasio Soldati. In 1960 he participates in the historical exhibition of abstractionism, "Construction and Geometry in Painting", held in New York. He is awarded at the Venice Biennale and then, in 1965, he wins the first prize of the Art Quadrennial of Rome. His abstract vision takes place with consistent and rigorous evolution, always linked to a formal discipline, which rejects any decorative complacency. He tends to a search for absolute expression through the representation of geometric shapes, enhanced by an original inventive fantasy. Forms and color relationships are aimed at a spiritual aspiration.

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