

Recent Arte Povera exhibitions in Italy

Retrospectives of four artists associated with Arte Povera, Jannis Kounellis, Pino Pascali, Emilio Prini and Marisa Merz, have emphasised the movement's diversity and help to explain its continuing relevance to contemporary art.

by MARTIN HOLMAN

MORE THAN HALF a century after the critic Germano Celant organised the exhibition *Arte Povera - Im Spazio* at Galleria La Bertesca in Genoa in September 1967, a series of exhibitions in Italy last year has testified to the enduring interest in this loosely affiliated group. By 1971, and after subsequent group shows in Bologna, Amalfi and Munich had added names to the original roster of exhibitors, the list of artists most closely associated with Arte Povera settled at thirteen protagonists, even though its principles were shared by other artists of similar ages in Italy.¹ Celant never claimed that Arte Povera reflected a common programme among its artists. The often-repeated emphasis on humble, mundane materials is clearly insufficient to link them: Celant himself identified Arte Povera as a 'a poor art concerned with contingency, events, ahistoricism, the present'.² Survey exhibitions from the 1980s onwards, many organised by Celant, constructed a historiography of Arte Povera that stressed its conceptual character. Radical politics, however, were formative to the group: the artists' return to cultural basics and questioning of authority and institutional conventions were responses to the volatile state of social and economic change in Italy in the late 1960s. This context now appears less central to its ongoing appeal and valency, a casualty of time and altered circumstances in a heterogeneous art world shaped, on the one hand, by the market that Arte Povera initially existed to challenge and, on the other, by artists who, when politically engaged, direct their work in more diffuse directions than their counterparts in the 1960s.

Although the representatives of Arte Povera were – and its six surviving affiliates continue to be – primarily independent creative forces, their long careers have largely retained the characteristics that warranted their initial labelling as *poveristi*. Their art resisted a fixed identity, was nomadic in its search for locations closer to everyday life than official institutions, and could be modified in reiterations depending on where it was installed. However, the lengthening perspective on that

association mostly underlines their essential differences: the utopian vision of Mario Merz (1925–2003) was distinct from (although not at odds with) the mythologising inclination of Alighiero Boetti (1940–94), for instance, or the ironic undertow animating the work of Luciano Fabro (1936–2000). The importance of these artists relies as much on those specifics as on an expanded vocabulary of material effects, many unprecedented in the context of studio or gallery.

When Jannis Kounellis (1936–2017) was asked in 1979 by the New Zealand painter Robin White if European artists looked back to earlier work – both their own and the accumulation of art history – while their American contemporaries concentrated 'on whatever is new', Kounellis replied that 'European artists have a particular way of considering the past and use it as their lifeblood'.³ White had in mind Kounellis's *Untitled* (1969), in which Kounellis stabled twelve horses in the underground space of Galleria L'Attico, Rome, representing a link with the equestrian statuary of Antiquity and the heroic painting of later art history. The artist recreated the installation for the Venice Biennale in 1976. But Kounellis's comment had a broader relevance, in that throughout his career he avoided the entropy that can afflict a work of art caught in one time and space by revisiting it in response to new exhibition spaces, in shows that he personally coordinated. This relates to the site-specific work of Gilberto Zorio (b.1944), who, like Kounellis, also employs fire, sound, elevated sightlines and recurrent motifs. But Kounellis's approach was outstanding for being immersed in an epic sense of history.

The major survey of more than seventy works by Kounellis at the Fondazione Prada, Venice (11th May to 24th November 2019), supported by a substantial monograph, was significant for being the first retrospective since the artist's death.⁴ Consequently, decisions on selection and installation were assumed by Celant, who, having worked with Kounellis for half a century, was well placed to take on the task. The interior of the eighteenth-century building, and the history of

¹ Artists with comparable practices include Mario Ceroli (b.1938), Paolo Icaro (b.1936) and Eliseo Mattiacci (1940–2019), all of whom were

selected by Celant for the 'Im Spazio' section of the 1967 exhibition. Arte Povera never expanded beyond Italy in terms of 'membership' but Celant

successfully contextualised it within an international dimension in his book *Arte Povera* (Milan 1969), which was translated into German and English,

and his exhibition *Conceptual Art, Arte Povera, Land Art* at Galleria Civica d'Arte Moderna, Turin, in 1970.



1. *Untitled (Civil tragedy)*, by Jannis Kounellis. 1975. Gold leaf, coat rack, coat, hat and lamp. (Courtesy Fondazione Prada; photograph Agostino Osio).

the city itself with its crosscurrents of Mediterranean trade, furnished rich contexts for the display. Fittingly, the earliest works in this show were the large paintings from 1959–60, in which bold black letters and symbols (such as the directional arrow) in contrapuntal rhythms embody the historic flow of people, goods and civilisation. The lettering, spelling nothing, is printed onto the support using cardboard cut-outs in the way that words were once commonly stencilled onto seaborne crates or sacks.

Kounellis abandoned painting in 1965 in order to direct his work beyond representation towards the physical language of actual material. In *Untitled* (1969; Tate), seven lumpy burlap sacks present different grains or pulses for examination by sight and smell. Placed on the stairs near a window slightly ajar between the floors of the exhibition, *Untitled* (2013) set up rhythms of space, weight and balance as piles of ground

coffee swung on small iron pans hooked one to another in vertical rows. This created a fragrant breeze through the exhibition, an experience of freshness and delicacy that punctuated and contrasted with the impressions of weight, volume and gravity conveyed by such works as *Untitled* (2013). This consists of iron containers with open corners that stand like railway wagons on two parallel metal beams. Kounellis had used this type of structure since 1969, but in this version each box transported a different bulky object – sewing machines, coats, marble or ceramic fragments. Key to appreciating the work is acknowledgment of the complex interplay of materials that create layers of masked references. Iron, coal, wax, wood, fire and space combine with cotton, succulent plants, an egg and vegetation; the inanimate with the living, high with low, open with closed. These references are not symbols but direct representations that draw on shared models of narrative. The works convey the idea of ‘accumulation’ or ‘stratification’ of historical perspectives that Kounellis described in his interview with White as a characteristic of European art.

2 G. Celant: ‘Arte Povera: Appunti per un guerriglia’, *Flash Art* 5 (November/December 1967), p.3, transl. P. Blanchard in G. Celant: *Arte Povera* =

Arte Povera, Milan 1985, p.35.

3 The interview was published in *View* 1 (March 1979) and reprinted in part in M. Codagnato and M. d’Argenzio:

Echoes in the Dark: Jannis Kounellis, Writings and Interviews 1966–2002, London 2002, p.174.

4 Catalogue: *Jannis Kounellis*. Edited

by Germano Celant. 516 pp. incl. 902 ills in col. + b. & w. (Fondazione Prada, Venice, 2019), €76. ISBN 978-88-87029-76-5.

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Untitled (Civil tragedy) (Fig.1) is an exception to Kounellis's usual practice of leaving works untitled.⁵ This beautiful installation consists of a characteristically clear image. A wall is covered with innumerable flaking squares of gold leaf, in front of which is a coat stand on which hang a black coat and hat. Both elements are recurrent motifs in Kounellis's work but in each iteration by the artist they carry a significance that the viewer must work at to unpack. The gold wall resonates with Venice's heritage of hieratic, sacred Byzantine imagery, while the clothing simultaneously stands for the plasticity of pictorial form that medieval artists began to explore thereafter and Duchamp's lost readymade *Hat rack* (1917). Kounellis continued to think of himself as a painter – his wall-based work with iron panels retained painterly frontality – and here he pays tribute to transformative perceptions in art that emerged in early Renaissance workshops, where painting was practised alongside other forms (he cited the example of Verrocchio's unified activity as painter, sculptor and goldsmith). The work is not concerned with the artist's personal journey but ponders a craft in crisis. Kounellis made the point again in a combination of music and painting: in the exhibition a flautist or bass player performed at regular intervals during each day next to a canvas bearing musical notation, so that harmonic sound filtered in some form into the viewer's perception of the installation almost continuously.

The original version of *Civil tragedy* was remade in 1986 to suit a new temporary location in Chicago, where elements were subtracted or simplified. The posthumous version in Venice reinstated the first in every respect but one, omitting the oil lamp that cast a shadow on the gold. The smoking lamp, a regular motif in the artist's vocabulary to invoke the pictorial process as well as a romantic notion of time passing, was here supplanted by natural light from an adjacent window that supplied shadow and the reflections of passing visitors. The lower part of its glass was unobscured, but the two upper panes were covered with gold, like minimalist stained glass, offering a semiotic distinction, seen before in this artist's work, between reality and the luminosity of the intellect, filtered through colour.

Kounellis's unorthodox assemblages rearrange perceptions of space, scale, material and the everyday. These were qualities he shared with his close friend Pino Pascali (1935–68), who was also the subject of a retrospective in Venice, although notably smaller, at Palazzo Cavanis (9th May–24th November 2019).⁶ Both artists studied scenography at the Accademia delle Belle Arti in Rome with the painter Toti Scialoja and integrated theatricality into their work. Whereas Kounellis nurtured an 'inner theatre' of history and memory, Pascali was an overt performer, preoccupied with how images differ from reality. The highlight of the sequence of modestly scaled rooms was *Contropelo* (Fig.2), a large shaggy mass of acrylic textile over a framework of Eternit, a branded sheet fibre cement construction material. The title alludes to a popular hairstyle involving backcombing and may have no connection with the toadstool form that appears toy-like in its covering of greyish fun fur. Standing chest-height to the visitor, however, its size imposes an altered, or child's, relationship to reality. This perspective was important to Pascali in reformulating the language of sculptural perception. 'Rather than being an aesthetic experience', he noted, his work 'was an extended linguistic crisis. I was trying out idioms which belonged to other human experiences and which tallied with the heroic world of my childhood'.⁷

⁵ This important work has been analysed in S. Bann: *Jannis Kounellis*, London 2003, pp.125–31 and 194–98.

⁶ Catalogue: *Pino Pascali, From Image to Shape: Photographs, sculptures and films*. With essays by

Valérie Da Costa, Francesca Stocchi and Marco Tonelli. 176 pp. incl. numerous ill. (Sfera Edizione, Venice, 2019), €49.99. ISBN 978-88-85753-09-9.

⁷ Pino Pascali, 'I was born in 1935...', an undated, handwritten statement

Unlike Kounellis, Pascali never remade previous work, asserting in 1966 that 'I am like a serpent. Each year I shed my skin'.⁸ Following the example of Michelangelo Pistoletto's influential *Minus Objects* (1965–66), a gathering of assorted individual objects and processes, Pascali committed himself to regular changes of direction, creating successive series of work that are not easily recognised as belonging to one maker. The connection between these diverse series was an evolving logic about the relationship between artifice and the suggestion of natural forms. 'I pretend to make sculptures', Pascali told Carla Lonzi in 1967, 'but they do not become those sculptures which pretend to be; I want them to become something light, that they are what they are, which explains nothing'.⁹ Part of one of these series, *Reconstruction of a whale* (1966; private collection) is divided into eight white sections like disconnected vertebrae topped by vestigial head and tail shapes. The ensemble sits ponderously on the gallery floor, taking hold of the space with its strangeness and with no barrier to separate it from the viewer. As one of the artist's *finte sculpture* ('fake sculptures'), it swings between fact and fiction, a reinvented object presented as the real thing. 'In actual fact they are pieces of canvas stretched on wooden frames', Pascali told Lonzi, 'which strangely resemble a sculpture as well as reminding us of images that we have within us'.

Those images, which might be perplexing or fearsome, fantastical or everyday, are derived from the artist's imagination or the mass media in a form of creative shorthand that Pascali learned from his work in film-set design. His rendition of a specific area of street puddles, *9 square metres of puddles* (1967, Pinacoteca della Città metropolitana di Bari), is pushed into a confined interior, leaving little room for the viewer. Black lacquered panels of chipboard and plaster have declivities carved into them that hold water, which needs to be replenished as it evaporates.

2. *Contropelo*, by Pino Pascali. (1968; Galleria nazionale d'arte moderna e contemporanea, Rome).





3. *Perimeter of an area*, by Emilio Prini. 1967. Fluorescent tubes, transformers, relay switches and electric cables, dimensions variable. (Kunstmuseum Lichtenstein, Vaduz; photograph Renato Ghiazza).

The exhibition explored the processes by which these transformative falsifications of everyday realities came about. In addition to notebook drawings, mostly from 1967 (private collection), the display included recently discovered photographs taken by the artist in 1965. Made on a visit to Rome and Naples, they had no overt artistic purpose beyond gathering imagery for a tomato-sauce advertisement he was making for his day job at the creative studio Lodolofilm. They show fishermen at work, stretches of the Mediterranean coastline and children playing with toys, evoking Pascali's character in a manner similar to his playful filmed performances – in the first room, he was seen in action and in costume as a high-spirited Pulcinella in a short film for children from 1965, conceived with Lodolofilm for the state broadcaster's popular *Carosello* television show, and not a work of art. Photography did play a role in Pascali's practice, but he did not make use of these images. Although not shown here, he made images with professional photographers in his studio or outdoors to show him interacting with sculptural objects.⁹ On one occasion he dressed in a 'primitive' fashion, in a raffia skirt and headdress, wielding the rustic tools of his assemblage *Agricultural implements* (1968; Galleria Nazionale, Rome) in a faux-menacing, *haka*-like pose. Reproduced in contemporary catalogues and invitations, such images suggest how Pascali viewed his work and the irreverent attitude towards it that he hoped his audience would adopt.

Kounellis and Pascali were unusual among Arte Povera's representatives in that they both worked in Rome (Kounellis, who was Greek, was unique in being born outside of Italy). The other artists were mostly based in northern Italy, predominantly around Turin. During the 1960s Emilio Prini (1943–2016) lived in Genoa, and he made his public debut in Celant's inaugural show there in 1967. He continued to participate in group shows until that in Munich in 1971, after which he

exhibited very infrequently. His work was rarely reproduced in books; the illustration section dedicated to him in the catalogue to the Tate's exhibition *Zero to Infinity: Arte Povera 1962–1972* in 2001 typically features no statement and several blank pages.¹¹ When Arte Povera was rebooted in the 1980s as an historiographical phenomenon, Prini was notable for being absent. He is the least familiar of the *poveristi* and the most conceptual of them, whose works are frequently described in such terms as ineffable, enigmatic and cryptic.

The retrospective at Fondazione Merz in Milan (28th October 2019–9th February 2020) provided, therefore, a rare, even unprecedented, opportunity to see a comprehensive collection of his production over fifty years.¹² The only other survey, in Strasbourg in 1995–96, was overseen and edited by the artist.¹³ As a result of Prini's death, his embargoes were lifted somewhat for the exhibition, which was organised by his daughter, Timotea Prini, and the Fondazione's director, Beatrice Merz, daughter of his close associates Marisa and Mario Merz. What survives of Prini's work overturns conventions of originality, chronology, titling and authorship. Going further even than Kounellis, Prini modified and retitled his art as well as remaking it. He was not troubled by the demands of the market, the lure of history or the cult of the archive; his preoccupation was with present action and with documenting what had just passed. Five vitrines contained documents and photographs of actions by the artist that have no other material remains. In any case, Prini often preferred the image to the actual object. For two international exhibitions in 1970, in Lucerne and New York, his contribution amounted to a telegram confirming his participation.

from a private archive, quoted in A. d'Elia: *Pino Pascali*, Milan 2010, p.265.
8 'Io sono come un serpente. Ogni anno cambio pelle', P. Pascali: 'Lo spettatore', poem written in 1966 for his one-person exhibition at Galleria L'Attico, Rome.

9 Carla Lonzi's interview first appeared in *Marcatré* 30–33 (1967), and was reprinted in a translation by G. Williams in C. Christov-Barkargiev: *Arte Povera*, London 1999, p.264.
10 See M. Godfrey: 'The re-enchanted

ment of the world: Pino Pascali's late work', *Artforum* 49, no.9 (2011), pp.238–49.

11 R. Flood: exh. cat. *Zero to Infinity: Arte Povera 1962–1972*, London (Tate Modern) 2001.

12 There was no catalogue, but the Fondazione Merz is planning to publish a book on his work.

13 F. Malsch, ed.: exh. cat. *Emilio Prini: fermi in dogana*, Strasbourg (Ancienne Douane) 1995.

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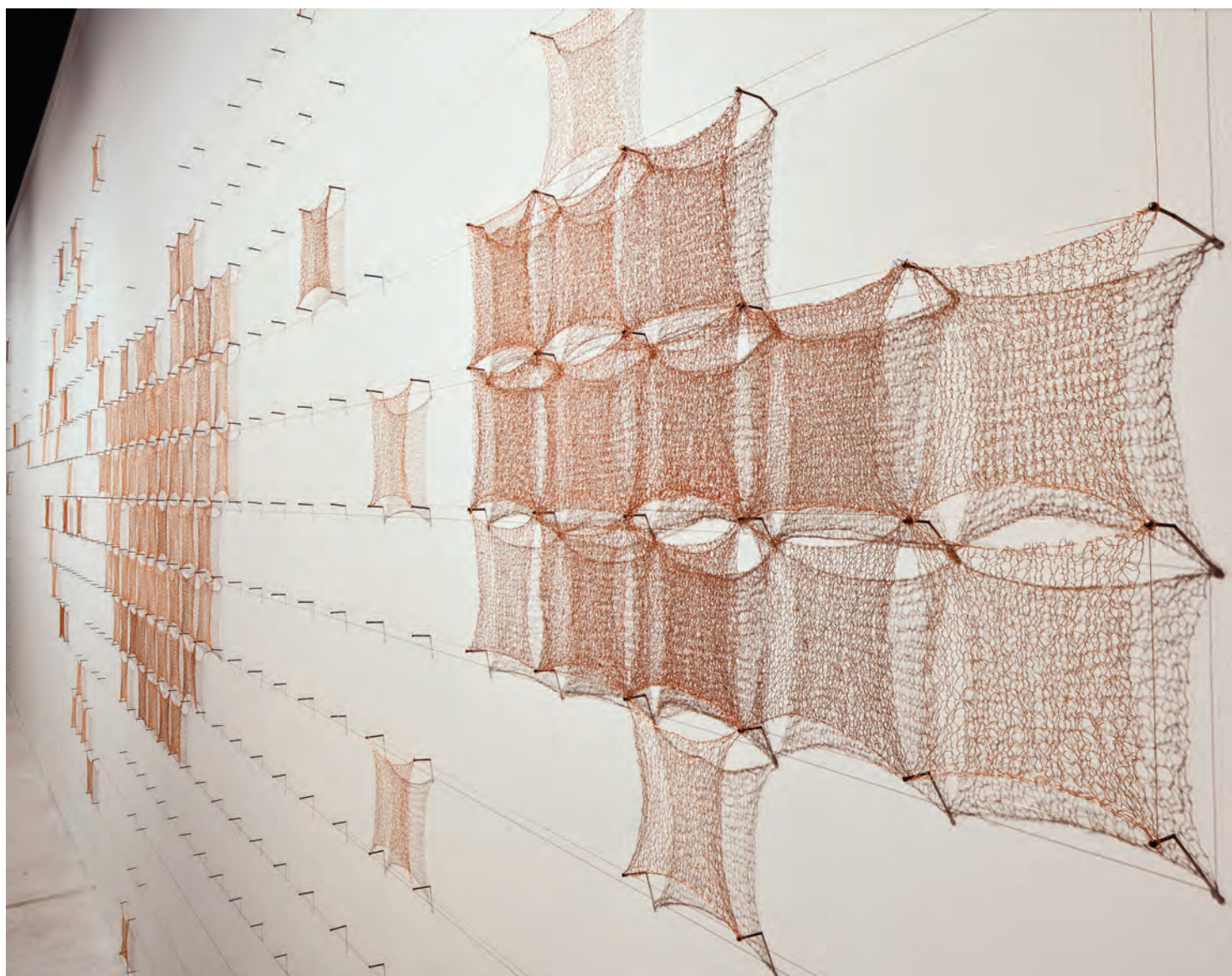
The utilitarian Fondazione Merz, built as a heating plant for the Lancia car manufacturer in the 1930s, provided a sympathetic setting for work that was always contingent on place and opportunity. Early examples measured spaces: in *Perimeter of an area* (Fig.3) electrical transformers power neon bulbs in corners of a room crisscrossed by cabling, periodically activating a claxon. Flat metal plates scattered on the floor in *Perimeter measure of a room* (1967; private collection) perform a similar function, carrying hard-to-read inscriptions that keep the viewer crouched or squatting (neither of which are physically comfortable) and in constant motion within the defined area. The length of illuminated neon cable nearby is impossible to estimate because it is coiled around a spool, but it originally corresponded with the length of the gallery where it was shown. Banal in appearance when unlit; switched on it becomes a brilliant revelation. Prini often cited the concept of a 'standard' as a point of reference for exploring space. Originally established by a six-metre long green aluminium bar (now known only from photographs), this measure remains flat or curves depending on the size of the non-standard space it is placed in to dictate the form of the work.

Prini went to considerable lengths in pursuit of obsolescence and the implication that he intended to comment on the consumerist impulse

that had driven Italy's post-war economic miracle cannot be dismissed; that boom was itself near exhaustion by 1967. As with the standard, his works channel a kind of cod-science that defied interpretation, although he supported it with typed sheets full of calculated formulae. In one manifestation in print on paper (1969; Turco collection, Parma), he used the standard to propose a cassette tape recorder recording the sound of its own mechanism until all its tape is used up and the device is worn out. In *Magnets* (1969–70; private collection) Prini made 20,000 photographs of a single image, an Exakta camera seen as if looking into the lens, produced until the camera taking the photographs broke, a process the artist calculated would take ten years. These prints were stacked in piles to form the work, the subject of which is not the repeated image but the mechanical action of the camera and its consumption of film. Photography was by then transcending its initial function of documenting art to become a new form of work, a development which Prini was quick to grasp.

Prini's interest in exploring modes of perception was shared with Fabro, especially in the first years of Arte Povera, and his invitation to

4. Installation view of Marisa Merz: *Disconnected Geometries Geometrical Pulsations* at MASI, Lugano, 22nd September 2019–12th January 2020.



his audience to decode his works has obvious affinities with Paolini. His approach appears to be the opposite of that of Mario and Marisa Merz, yet he collaborated with them. This was registered in the exhibition by five of their works, including Marisa Merz's three-minute silent, black-and-white film, *La Conta* (1967; Merz collection, Turin), which shows the artist in her kitchen (itself an epicentre of artistic activity and dialogue).¹⁴ Although an example of her work in aluminium, *Untitled (Living sculpture)* from 1966, is glimpsed in the shadows, the focus of the piece is on Merz, who slowly counts out tinned peas onto a plate at a table laden with household utensils. The tedium of housework is central, and although Merz recoiled from being called a feminist, the solitary (and, perhaps, silent) struggle of women was an enduring theme. She saw no distinction between her work as an artist and her life as wife and mother.

The 'feminine specificity' perceived in her practice was, however, considered limiting by an art system memorably described in 1975 by the critic and curator Tommaso Trini as 'capitalistic and centred on men'.¹⁵ Although now recognised as a central figure in Arte Povera, Merz was not included in the 1967 exhibition, nor in the show that opened at Galleria de' Foscherari in Bologna in February 1968,¹⁶ and the status of her involvement in its successor, *Arte Povera più azione* in Amalfi in 1968, remains contested. Her own attitude to the association was ambivalent; she preferred the privacy of her kitchen-studio and the scope of public interventions and gestures to manifestations of group allegiance in exhibitions. But from the 1970s she began to make small figurative, head-like objects in unfired clay, followed in the next decade by works on paper, often showing a female face.

Concentrating on this later production, the exhibition at MASI, Lugano, *Marisa Merz: Disconnected Geometries Geometrical Pulsations* (22nd September–12th January), was assembled by Beatrice Merz in collaboration with her mother, whose last project this was.¹⁷ Her death in July 2019 contributed to the emotional tension of the installation. The space itself, an artificially lit basement of a modern block of lakeside apartments with a low ceiling painted black to mask overhead ducting, added to the display's curiously intimate character, not out of keeping with the atmosphere of Merz's home studio. The floor was subdivided by a diagonal partition into a circular route, an unintended metaphor for Merz's success in frustrating attempts to construct a chronology of her career in conventional terms. She was enigmatic about her origins (to all intents, she emerged as a fully formed artist in 1966) and her work is not only untitled but also undated and unsigned. She constantly rearranged existing pieces with new objects as if they existed in their own time, space and reality.

By repeating gestures and reusing existing forms Merz maintained connections between every phase of her working life. The swooping lines and marks in graphite that weave a complex and mysterious face in *Untitled* (1993; Kunst Museum Winterthur) echo the distorted geometries of knitted squares of copper wire strung together at random intervals in *Untitled* (Fig. 4), which produce a mesh of tangled shadows on a long wall by the entrance. That work in turn connects with the *scarpetta* (little shoes), personal and portable untitled sculptures that evoke memories of childhood and of mothers stitching shapes into being as therapy for the chaos of domestic life. Merz first knitted the malleable, slipper-shaped forms in 1968 with stiff nylon thread shaped to the body. The pair shown

here, the first works seen on entering the exhibition, were made with copper wire; their tender delicacy contrasted with the bustle of the street outside while also achieving a quiet, confident monumentality in spite of their human scale.

Merz described this constantly evolving network of objects, meanings, dimensions, spaces and time as 'connecting rather than ordering and isolating'.¹⁸ Fist-sized or slightly larger, the freestanding sculptural heads have the expression of dawning awareness, craning upwards to catch sounds. The paintings are also dominated by eyes, either open in an intense gaze or closed in inner vision. The inevitable comparison is with icons; many heads are wreathed or faced with gold paint, but these are secular entities. The face in a small painting in mixed media on panel (2013; Veritable Art Trust) faces outwards from within a wooden box that takes the place of a frame. Its deep recess is protective of a head wide-eyed and open-mouthed, as if on the cusp of knowledge, confirming an experience gained in the process of making.

Arte Povera has survived the specific context of its emergence, the disparities between the approaches it represents and the broad claims made for its meaning. It arose against the background of a return to order in post-war Italian culture and, even as an exclusively Italian phenomenon, it has maintained its contemporaneity after fifty-two years. This apparent resistance to ageing is in large part due to the resonance of these artists' ways of working for younger figures. For example, in *Untitled* (1998; Castello di Rivoli Museo d'Arte Contemporanea) Maurizio Cattelan (b.1960) planted an olive tree in a tall mound of earth, an installation reminiscent of the binary meanings of natural materials and living art found in the sculpture of Giuseppe Penone (b.1947), and his *Novecento* (1997; Castello di Rivoli) made reference to Kounellis by suspending a taxidermied horse by a sling from the gallery ceiling. Homage to Arte Povera has, however, been most powerfully evident in work that both acknowledges and subverts the major modernist sculptural discourse that can be traced back to it. The Mexican artist Gabriel Orozco (b.1962), for example, displays affinities with the group in his work with common materials and found objects and in his interest in primitivising or mythological sources, but these features are balanced by a contrasting fascination with technology.

The impact of Arte Povera on subsequent generations has been a matter less of direct influence than of affinity in new transformations of common materials and digressions from prevailing convention. The exhibition *Poor Art/Arte Povera: Italian Influences, British Responses* at the Estorick Collection, London, in 2017, curated by the British artist Stephen Nelson with the present author,¹⁹ demonstrated how awareness of Arte Povera, primarily through exhibitions, helped to establish the attitudes and methods of such artists as Tony Cragg, Eric Bainbridge, Anya Gallaccio, Mona Hatoum and Gavin Turk. The sensitivity to materials and spacing of objects associated with Arte Povera has also been important for such sculptors as Karla Black and Ian Kiaer. For many of these artists, inspiration has been drawn both directly from Arte Povera and from artists whose absorption of it had occurred a decade or more earlier. Such connections are traceable to historical surveys of the *poveristi*, and they make the exhibitions of the past year relevant to present practice as well as to an understanding of the recent past.

¹⁴ It was first shown at Galleria L'Attico in 1968, in a solo show by Michelangelo Pistoletto, a further example of cooperation within the grouping.

¹⁵ T. Trini: 'Marisa Merz', *Data* 17 (1975), quoted in English transl. in

C. Butler, ed.: exh. cat. *Marisa Merz: The Sky is a Great Space*, Los Angeles (Hammer) and New York (Met Breuer) 2017, p.16.

¹⁶ This exhibition featured ten of the *poveristi*, with Pier Paolo Calzolari and Giuseppe Penone yet to be

included. Ceroli and Gianni Piacentino (b.1945), however, took part.

¹⁷ See the essays by E. Coen and D. Fogle, in the Catalogue: *Marisa Merz, Geometrie sconnesse palpiti geometrici*. Edited by Beatrice Merz. 120 pp., incl. numerous ills (MASI, Lugano, 2019),

€27. ISBN 978-88-6749-390-6.

¹⁸ Cited in T. Trini: 'Intervista a Maria Merz', *Marcatré* 26–29 (December 1966), p.97.

¹⁹ The exhibition was reviewed by Francesco Guzzetti in this Magazine, 159 (2017), pp.1010–11.