

TOWARDS A GENEALOGY OF THE
THEMATIC CONTEMPORARY ART
EXHIBITION:
ITALIAN EXHIBITION CULTURE
FROM THE *MOSTRA DELLA
RIVOLUZIONE FASCISTA*, (1932) TO
THE PALAZZO GRASSI'S *CICLO
DELLA VITALITÀ* (1959-1961)

STEFANO CAGOL

A thesis submitted in partial fulfilment of the
requirements of the Royal College of Art for
the
degree of Doctor of Philosophy

September 2013

The Royal College of Art

ABSTRACT

The goal of this thesis is to look at the emergence of the thematic contemporary art exhibition in Italy through an analysis of the influence of Fascism and the commercial sector in the three exhibitions composing the *Cycle of Vitality*, organised between 1959 and 1961 at the Centro Internazionale delle Arti e del Costume (CIAC), opened at the Palazzo Grassi in Venice in 1951. The cycle falls within the fields of both curatorial studies and the history of modern and contemporary exhibitions, two disciplines that have been developed since the 1990s. This inquiry contributes to them by clarifying further their specific fields of investigation, or in presenting alternative genealogies by casting light on overlooked antecedents; and by addressing the curator as a distinct cultural producer, the institution as a medium for social change and the history of exhibitions.

The exhibitions analysed belong to the genealogy that resulted from the shift in the display language of international inter-war avant-garde experiments in exhibition design as manipulated by Fascism and commerce in the 1930s. Modernist architects were engaged in turning the exhibition into a medium for social change, and a mass-medium to bring a sense of the future into the present: It was from this premise that the model of the thematic exhibition emerged. Its further development in post-war Italy paralleled the questioning of the fine art museum's entanglement with the discipline of art history, enacted by those architects trained in the 1930s. The *Cycle of Vitality* paired the two models in the thematic contemporary art exhibitions – *Vitalità nell'arte* (1959); *Dalla natura all'arte* (1960) and *Arte e contemplazione* (1961) – organised by curators *avant-la-lettre* Paolo Marinotti and Willem Sandberg.

Crucial to the analysis of the *Cycle of Vitality* is the questioning of the relationship between contemporary curators, museums and the discipline of art history, as a consequence of Italian exhibition culture between 1932 and 1961. Within this historical framework, these exhibitions were influenced by the original profile of the CIAC, a cultural centre sponsored by the SNIA Viscosa, a company manufacturing man-made fibres. The CIAC allowed for the development of exhibitions that were intended to reshape the social body rather than to present the results of art historical research as was traditionally the role of museum or fine art exhibitions. In the 1950s, modernist Italian architects played a strategic role in rethinking the museum, a tendency further fostered by curators *avant-la-lettre* who, as cultural producers, turned the institution into their medium rather than considering it a function of the discipline of art history.

This text represents the submission for the degree of Doctor of Philosophy at the Royal College of Art. This copy has been supplied for the purpose of research for private study, on the understanding that it is copyright material, and that no quotation from the thesis may be published without proper acknowledgment.

TABLE OF CONTENTS

1. Introduction/1

2. Italian Display Culture under the Fascist Dictatorship: Influences and Developments
 - 2.1 Introduction/28
 - 2.2 Exhibition Cultures under the Fascist Dictatorship/29
 - 2.3 *Mostra della Rivoluzione Fascista*, Rome, 1932/37
 - 2.4 Fascist Mass Exhibitions from 1934 to 1939/49
 - 2.5 Modernisms at the Milan Triennial (1923 – 1940)/60
 - 2.6 The Venice Biennial under Antonio Maraini (1928 – 1942)/72
 - 2.7 Franco Albini's *Mostra di Scipione e di disegni contemporanei*, Milan, 1941/77

3. The Culture of Display in Italy between 1945–1961
 - 3.1 Introduction/83
 - 3.2 Display Culture between the Reconstruction and the Economic Boom/85
 - 3.3 The Conundrum of History in Italian Museums in the 1950s/93
 - 3.3.i The Technique of Franco Albini in Genoa/104
 - 3.3.ii Carlo Scarpa – ‘Listening to’ the Work of Art/113
 - 3.3.iii The BBPR Studio at the Museo del Castello Sforzesco, Milan/118
 - 3.4 The Synthesis of the Arts at the Milan Triennial/124
 - 3.5 Contemporary Art at the Venice Biennial between 1948 and 1956/131
 - 3.6 The Thematic Exhibition at the Milan Triennial between 1951 and 1957/135

4. The CIAC in Context

- 4.1 Introduction/143
- 4.2 Franco Marinotti and the SNIA Viscosa/144
- 4.3 The SNIA Viscosa and Fascist Propaganda/149
- 4.4 Rehearsal for a Post-war Marketing Strategy: the CIAAA – Centro Internazionale Arti Abbigliamento e Arredamento/168
- 4.5 Paolo Marinotti and the CIAC/172
- 4.6 A survey of the CIAC exhibitions between 1951 and 1956/180

5. The *Cycle of Vitality*

- 5.1 Introduction/198
- 5.2 The *Cycle of Vitality*/199
- 5.3 Asger Jorn in Italy/207
- 5.4 The anti-museum of Willem Sandberg/215
- 5.5 *Vitalità nell'arte*/223
- 5.6 *Dalla natura all'arte*/253
- 5.7 *Arte e contemplazione*/272

6. Conclusion/283

Bibliography/289

LIST OF ILLUSTRATIONS

- Fig.1: Fig.1: detail of the photo-mural, Soviet Pavilion *Pressa Exhibition*, Cologne, 1928, El Lissitzky and Sergei Senkin.
- Fig.2: Floorplan of the *Mostra della Rivoluzione Fascista*, Rome, 1932.
- Fig.3: *Mostra della Rivoluzione Fascista*, Rome, 1932, Room G, designed by Marcello Nizzoli.
- Fig.4: *Mostra della Rivoluzione Fascista*, Rome, 1932, Entrance, designed by Mario De Renzi and Adalberto Libera.
- Fig.5: *Mostra della Rivoluzione Fascista*, Rome, 1932, Room O, designed by Giuseppe Terragni.
- Fig.6: *Mostra della Rivoluzione Fascista*, Rome, 1932, Room Q, designed by Mario Sironi.
- Fig.7: *Mostra della Rivoluzione Fascista*, Rome, 1932, Room Q, (detail), designed by Mario Sironi.
- Fig.8: *Mostra della Rivoluzione Fascista*, Rome, 1932, Room R, *Salone d'Onore*, designed by Mario Sironi.
- Fig.9: *Mostra della Rivoluzione Fascista*, Rome, 1932, Room R, *Salone d'Onore* designed by Mario Sironi.
- Fig.10: *Mostra della Rivoluzione Fascista*, Rome, 1932, Room S, *Galleria dei Fasci*, designed by Mario Sironi.
- Fig.11: *Mostra della Rivoluzione Italiana*, Rome, 1932, Room U, *Sacrario dei martiri*, designed by Adalberto Libera and Antonio Valente.
- Fig.12: *Esposizione dell'Aeronautica Italiana*, Milan, 1934, *Sala dei primi voli*, installation designed by the BBPR studio. © La Triennale di Milano.
- Fig.13: *Esposizione dell'Aeronautica Italiana*, Milan, 1934, *Sala delle Medaglie d'Oro*, installation designed by Marcello Nizzoli and Edoardo Persico. © La Triennale di Milano.
- Fig.14: *Esposizione dell'Aeronautica Fascista*, Milan, 1934, *Sala d'Icaro*, designed by Giuseppe Pagano in collaboration with Bruno Munari and Marcello Mascherini. © La Triennale di Milano.
- Fig.15: *Mostra Augustea della Romanità*, Rome, 1937, façade designed by Alfredo Scalpelli.
- Fig.16: Fifth Milan Triennial, Milan, 1933, *Aula Massima*, among the artists whose work is recognisable are Mario Sironi and Carlo Carrà. © La Triennale di Milano.
- Fig.17: Fifth Milan Triennial, Milan, 1933, ceiling by Mario Sironi above the grand staircase of the Palazzo dell'Arte. © La Triennale di Milano.
- Fig.18: Sixth Milan Triennial, Milan, 1936, *Sala dell'Antica Oreficeria Italiana*, exhibition designed by Franco Albini and Giovanni Romano. © La Triennale di Milano.
- Fig.19: Sixth Milan Triennial, Milan, 1936, *Sala della Vittoria*, designed by Marcello Nizzoli, Gian Carlo Palanti, Edoardo Persico with the contribution of Lucio Fontana. © La Triennale di Milano.
- Fig.20: Sixth Milan Triennial, Milan, 1936, *Sala della Coerenza*, exhibition designed by the BBPR Studio with sculptures by Fausto Melotti. © La Triennale di Milano.
- Fig.21: Seventeenth Venice Biennial, Venice, 1930, *Salone d'Onore*. © Asac, Fondazione La Biennale di Venezia.
- Fig.22: Nineteenth Venice Biennial, Venice, 1934, Room 40, exhibition design by Duilio Torres. © Asac, Fondazione La Biennale di Venezia.
- Fig.23: *Mostra di Scipione e di disegni contemporanei*, Milan, 1941, exhibition designed by Franco Albini. © Fondazione Franco Albini, Milano.
- Fig.24: *Mostra di Scipione e di disegni contemporanei*, Milan, 1941, exhibition designed by Franco Albini. © Fondazione Franco Albini, Milano.
- Fig.25: *Pablo Picasso*, Milano, 1953, Sala delle Cariatidi, exhibition design by Gian Carlo Menichetti supervised by Piero Portaluppi. © Archivio Studio Fotografico Perotti
- Fig.26: *Pablo Picasso*, Palazzo Reale, Milano, 1953, exhibition design by Gian Carlo Menichetti supervised by Piero Portaluppi. © Archivio Studio Fotografico Perotti
- Fig.27: Documenta, 1955, Fridericianum, Kassel, exhibition design by Arnold Bode. © Documenta Archive, Kassel.
- Fig.28: *Arte e Civiltà Etrusca*, Palazzo Reale, Milano, 1955, Sala delle Cariatidi, exhibition design by Luciano Badessari. © Archivio Fotografico Mosca Baldessari.
- Fig.29: *Arte e Civiltà Etrusca*, Palazzo Reale, Milano, 1955, exhibition design by Luciano Badessari. © Archivio Fotografico Mosca Baldessari.
- Fig.30: Museo di Palazzo Bianco, 1949–51, exhibition design by Franco Albini. © Fondazione Franco Albini, Milano.

- Fig.31: Galleria di Palazzo Abatellis, Palermo, 1953–4, exhibition design by Carlo Scarpa. View from above of *Il trionfo della morte*. © CISA – A. Palladio: © Aldo Ballo.
- Fig.32: Museo di Palazzo Bianco, Genoa, 1949–51, exhibition design by Franco Albini. © Fondazione Franco Albini, Milano.
- Fig.33: Museo di Palazzo Bianco, Genoa, 1949–51, view of the electrical movable apparatus with the *Elevatio Animae* of Margherita di Brabante, by Giovanni Pisano, exhibition design by Franco Albini. © Fondazione Franco Albini, Milano.
- Fig.34: Museo di Palazzo Bianco, Genoa, 1949–51, view of the electrical movable apparatus with the *Elevatio Animae* of Margherita di Brabante by Giovanni Pisano, exhibition design by Franco Albini. © Fondazione Franco Albini, Milano.
- Fig.35: Museo di Palazzo Bianco, Genoa, 1949–51, view of the electrical movable apparatus with the *Elevatio Animae* of Margherita di Brabante by Giovanni Pisano, exhibition design by Franco Albini. © Fondazione Franco Albini, Milano.
- Fig.36: Museo di Palazzo Rosso, Genoa, 1952–62, exhibition design by Franco Albini and Franca Helg. © Fondazione Franco Albini, Milano.
- Fig.37: Museo di Palazzo Rosso, Genoa, 1952–62, detail showing interactive handle, exhibition design by Franco Albini and Franca Helg. © Fondazione Franco Albini, Milano.
- Fig.38: Tesoro di San Lorenzo, Genoa, 1952–6, exhibition design by Franco Albini and Franca Helg. © Fondazione Franco Albini, Milano.
- Fig.39: Tesoro di San Lorenzo, Genoa, 1952–6, exhibition design by Franco Albini and Franca Helg. © Fondazione Franco Albini, Milano.
- Fig.40: Tesoro di San Lorenzo, Genoa, 1952–6, aerial view of the museum’s foundation, exhibition design by Franco Albini and Franca Helg. © Fondazione Franco Albini, Milano.
- Fig.41: Carlo Scarpa’s sketch for the metal window inspired by Mondrian on the ground floor of the Museo di Castelvecchio, Verona. Private Collection.
- Fig.42: Museo di Castelvecchio, Verona, concrete floor in the ‘Galleria delle sculture’ (Sculpture Gallery) on the ground floor. Exhibition design by Carlo Scarpa. Archivio Museo di Castelvecchio, Verona. © CISA – A. Palladio: © Guido Guidi.
- Fig.43: Museo di Castelvecchio, Verona, a view from below of Cangrande della Scala. Exhibition design by Carlo Scarpa. Archivio Museo di Castelvecchio, Verona.
- Fig.44: Museo di Castelvecchio, Verona, a view from above of Cangrande della Scala with the wood panel at the entrance of the first floor inspired by Alberto Burri. Exhibition design by Carlo Scarpa.
- Fig.45: Alberto Burri, *Legno Nero Rosso*, 1960. Private Collection. © Fondazione Palazzo Albrizzi, Collezione Burri, Città di Castello.
- Fig.46: Museo del Castello Sforzesco, Milan, 1945–56, Installation view of the double relief of Jesus and Mary, exhibition design by BBPR studio.
- Fig.47: Museo del Castello Sforzesco, Milan, 1945–56, Sala degli Scarlioni, Installation view of *La Mora* on the right. Exhibition design by BBPR studio.
- Fig.48: Museo del Castello Sforzesco, Milano, 1945–56, *Head of Teodora* as installed by BBPR studio. From Orietta Lanzarini, ‘Per restare *Civitas Ornamentum*. Il progetto storico di Ernesto Nathan Rogers nel Museo d’Arte antica del Castello Sforzesco di Milano (1947–1956)’, in *Arte Lombarda*, 161–2, 2011.
- Fig.49: Basilica di San Vitale, Ravenna, 6th century, Portrait of Empress Teodora. From Orietta Lanzarini, ‘Per restare *Civitas Ornamentum*. Il progetto storico di Ernesto Nathan Rogers nel Museo d’Arte antica del Castello Sforzesco di Milano (1947–1956)’, in *Arte Lombarda*, 161–2, 2011.
- Fig.50: Museo del Castello Sforzesco, Milan, 1945–56, Sala degli Scarlioni, installation shot of one of the proposed positions for the display of the Pietà Rondanini, by Michelangelo. Exhibition design by BBPR Studio. © Civico Archivio Fotografico, Milano.
- Fig.51: Ninth Milan Triennial, Milano, 1951, Lucio Fontana, neon ceiling. © La Triennale di Milano.
- Fig.52: Tenth Milan Triennial, Milan, 1954. On the floor work by Roberto Crippa, on the wall on the right-hand wall the painting by Giuseppe Zigaina, on the ceiling work by Gianni Dova. © La Triennale di Milano.
- Fig.53: XXIV Venice Biennial, Venice, 1948, installation view of the exhibition Paul Klee, exhibition design by Carlo Scarpa. © ASAC, Fondazione La Biennale di Venezia.

- Fig.54: XXIV Venice Biennial, Venice, 1948, installation view of the Peggy Guggenheim Collection hosted at the Greek Pavilion, exhibition design by Carlo Scarpa. © ASAC, Fondazione La Biennale di Venezia.
- Fig.55: Ninth Milan Triennial, Milan, 1951, *Architettura misura dell'uomo*, curated by Ernesto N. Rogers; exhibition design by Ernesto N. Rogers with Vittorio Gregotti and Giotto Stoppino. © La Triennale di Milano.
- Fig.56: Ninth Milan Triennial, Milan, 1951, *Mostra degli studi sulla proporzione*, curated by Carla Marzoli; exhibition design by Francesco Gneccchi-Ruscione. © La Triennale di Milano.
- Fig.57: Eleventh Milan Triennial, Milan, 1957, *Sezione di Museologia*, installation view of the first section of the exhibition designed by Giuliano Cesari, Piero De Amicis, Pier Angelo Pallavicini, Fulvio Raboni and Ferruccio Rezzonico. © La Triennale di Milano.
- Fig.58: Eleventh Milan Triennial, Milan, 1957, *Sezione di Museologia*, installation view of the second section of the exhibition, with different examples of how to install and light sculptures in a museum. Designed by Giuliano Cesari, Piero De Amicis, Pier Angelo Pallavicini, Fulvio Raboni and Ferruccio Rezzonico. © La Triennale di Milano.
- Fig.59: Sixth Milan Triennial, Milan, 1936, *Mostra Internazionale delle Arti Decorative e Industriali*, SNIA Viscosa booth designed by Luciano Baldessari. © La Triennale di Milano.
- Fig.60: Sixth Milan Triennial, Milan, 1936, grey fabric supplied by SNIA Viscosa for the grand staircase with the unfinished mosaic by Mario Sironi. © La Triennale di Milano.
- Fig.61: Seventh Milan Triennial, Milan, 1940, SNIA Viscosa booth designed by Erberto Carboni. © La Triennale di Milano.
- Fig.62: 1935 Milan Fair, Milan, the new SNIA Viscosa pavilion designed by Eugenio Faludi. © Archivio Fiera di Milano.
- Fig.63: *Mostra del Tessile Nazionale*, Rome, 1937, *Padiglione dei coloranti nazionali* designed by Marcello Nizzoli with Augusto Bianchetti.
- Fig.64: Torviscosa, 1965, Aerial view of the town with the factory in the background.
- Fig.65: pages from *Il poema del vestito di latte*, 1937, text by Filippo Tommaso Marinetti, illustrations by Bruno Munari.
- Fig.66: the Centro Internazionale delle Arti e del Costume at Palazzo Grassi, Venice in 1951.
- Fig.67: *Il Costume nel Tempo*, CIAC, Venice, 1951, *Room 10* (Baroque period) exhibition design by Augusto Bianchetti and Cesare Pea. © *Prospettive*
- Fig.68: *Il Costume nel Tempo*, CIAC, Venice, 1951, *Room 15* (Neoclassical period) exhibition design by Augusto Bianchetti and Cesare Pea. © *Prospettive*
- Fig.69: *Il Costume nel Tempo*, CIAC, Venice, 1951, *Room 1*, (Greek period), designed by Marcello Nizzoli. © *Emporium*
- Fig.70: *La leggenda del filo d'oro – Le vie della seta*, CIAC, Venice, 1952, *Sala delle statue e dei restauri inglesi del XIV e del XVII secolo*. © *Emporium*
- Fig.71: *La leggenda del filo d'oro – Le vie della seta*, CIAC, Venice, 1952, *Sala dei tessuti genovesi del XVI secolo*, exhibition design by Franco Albini and Franca Helg. © Fondazione Franco Albini, Milano.
- Figs.72-3: *La leggenda del filo d'oro – Le vie della seta*, CIAC, Venice, 1952, *Miracolo della scienza*, exhibition design by Franco Albini and Franca Helg. © Fondazione Franco Albini, Milano.
- Fig.74: *Venezia Viva*, CIAC, Venice, 1954, *Sala dei poeti*, exhibition design by Marcello Nizzoli. © CSAC, Università degli studi di Parma.
- Fig.75: *Venezia Viva*, CIAC, Venice, 1954, *Mostra del settecento veneziano*, exhibition design by Franco Albini and Franca Helg. © Fondazione Franco Albini, Milano.
- Fig.76: The New Wing at the Stedelijk Museum, 1956. © Jan Versnel
- Fig.77: An aerial view of the New Wing and the Stedelijk Museum. © KLM aerocarto.
- Fig.78: Carlo Scarpa's floorplan of *Vitalità nell'arte*, Palazzo Grassi, Venezia, first floor. © Archivio Carlo Scarpa, Rome.
- Fig.79: Carlo Scarpa's floorplan of *Vitalità nell'arte*, Palazzo Grassi, Venezia, second floor. © Archivio Carlo Scarpa, Rome.
- Fig.80: *Vitalità nell'arte*, CIAC, Venice, 1959, the entrance of the exhibition, exhibition design by Carlo Scarpa. © *Domus*
- Fig.81: *Vitalità nell'arte*, CIAC, Venice, 1959, Marino Marini's Room, exhibition design by Carlo Scarpa. © *Domus*
- Fig. 82: *Vitalità nell'arte*, CIAC, Venice, 1959, Antonio Saura's room viewed from Alberto Burri's, exhibition design by Carlo Scarpa. © Archivio Carlo Scarpa, Rome.

- Fig. 83: *Vitalità nell'arte*, CIAC, Venice, 1959, a sculpture by Roel D'Haese's with paintings by Joan Mitchell and Sandra Blow. Design by Carlo Scarpa. © Archivio Carlo Scarpa, Rome.
- Fig.84: *Vitalità nell'arte*, CIAC, Venice, 1959, Gea Panter's work with painting by Emilio Vedova in the background, exhibition design by Carlo Scarpa. © Archivio Carlo Scarpa, Rome.
- Fig.85: *Vitalità nell'arte*, CIAC, Venice, 1959, *Scontro di Situazioni*, part of the triptych by Emilio Vedova, exhibition design by Carlo Scarpa. © *Domus*.
- Fig.86: *Vitalità nell'arte*, CIAC, Venice, 1959, *Scontro di Situazioni*, part of the triptych by Emilio Vedova, and sculptures by Franco Garelli, exhibition design by Carlo Scarpa. © Archivio Carlo Scarpa, Rome.
- Fig.87: Installation view of the exhibition *Antonello da Messina e la pittura del Quattrocento in Sicilia*, Palazzo Zanca, Messina, 1953. Design by Carlo Scarpa. © Archivio del Comune di Messina.
- Fig.88: *Vitalità nell'arte*, CIAC, Venice, 1959, Karel Appel's installation made with SNIA Viscosa fabrics.
- Fig.89: *Vitalità nell'arte*, CIAC, Venice, 1959, second floor sculpture rooms, with works by Eduardo Paolozzi, Wessel Couzijn and Claire Falkenstein ,exhibition design by Carlo Scarpa. © *Domus*
- Fig.90: *Vitalità nell'arte*, CIAC, Venice, 1959, second floor sculpture rooms, with works by Claire Falkenstein and Wessel Couzijn, exhibition design by Carlo Scarpa. © Archivio Carlo Scarpa, Rome.
- Fig.91: *Vitalità nell'arte*, CIAC, Venice, 1959, second floor sculpture rooms, with works by Etienne-Martin and Wessel Couzijn, exhibition design by Carlo Scarpa. © *Domus*
- Fig.92: *Vitalità nell'arte*, CIAC, Venice, 1959, second floor sculpture rooms with works by Etienne-Martin and Wessel Couzijn, exhibition design by Carlo Scarpa. © *Domus*
- Fig.93: *Vitalità nell'arte*, CIAC, Venice, 1959, second floor sculpture rooms, works by Etienne-Martin, exhibition design by Carlo Scarpa. © *Domus*
- Fig.94: vitrine at Palazzo Grassi, 1959, with fabric and pottery inspired by (and promoting) *Vitalità nell'arte*. © Associazione Primi di Torviscosa.
- Fig.95: *Dalla natura all'arte*, CIAC, Venice, 1960, Courtyard Palazzo Grassi, with the Ikebana by Sofu Teshigahara. Exh. Cat. *Dalla natura all'arte*.
- Fig. 96: *Dalla natura all'arte*, CIAC, Venice, 1960, Room with work by Bruno Munari. Exh. Cat. *Dalla natura all'arte*.
- Fig.97: *Dalla natura all'arte*, CIAC, Venice, 1960, Room with poems and sculptures by Sofu Teshigahara. Exh. Cat. *Dalla natura all'arte*.
- Fig.98: *Dalla natura all'arte*, CIAC, Venice, 1960, Room with work by Germaine Richier, exhibition design by Robert Dahlman-Olsen using existing installation structures designed by Carlo Scarpa for *Vitalità nell'arte*. Exh. Cat. *Dalla natura all'arte*.
- Fig.99: *Dalla natura all'arte*, CIAC, Venice, 1960, Gallizio's installation of the *Caverna dell'antimateria*. Exh. Cat. *Dalla natura all'arte*.
- Fig.100: *Dalla natura all'arte*, CIAC, Venice, 1960, Room with work by Enzo Mari. Exh. Cat. *Dalla natura all'arte*.
- Fig.101: *Dalla natura all'arte*, CIAC, 1960, Room with *Nature* and *Concetti Spaziali* by Lucio Fontana. Exh. Cat. *Dalla natura all'arte*.
- Fig.102: *Dalla natura all'arte*, CIAC, Venice, 1960, *Esaltazione di una forma* by Lucio Fontana, created using SNIA Viscosa's fabrics. Exh. Cat. *Dalla natura all'arte*.
- Fig.103: *Arte e contemplazione*, CIAC, Venice, 1961, works by Sam Francis.
- Fig.104: *Arte e contemplazione*, CIAC, Venice, 1961, works by Lucio Fontana.

ACKNOWLEDGEMENTS

This dissertation is indebted to the people and institutions that helped me while I was developing my ideas over far too long a period of time. The Royal College of Art and its Curating Contemporary Art Department have been encouraging and supportive throughout the years. Special thanks are due to Jean Fisher, Fiona Key and Alex Farquharson, whose course on curatorial practice provided me with a full insight into the subject from an Anglo-Saxon perspective. I am deeply grateful to my supervisors Mark Nash and Claire Bishop, who have been generous with their time, patience and insights.

Particular thanks are due to Christian Marinotti, who opened up his family archive to me. The following institutions and individuals gave me access to their archives, without which this dissertation could not have been attempted: Dr. Michiel Nijoff at the Stedelijk Museum Archive, Amsterdam; Elisabeth Hvid and Dorte Kirkeby Andersen at the Asger Jorn Museum, Silkeborg; Cristina Perillo and Elvia Radaelli at the Archive of the Triennale di Milano, Milano; Elena Cazzaro at the ASAC – La Biennale di Venezia, Marghera (Ve); arch. Paola Albini and arch. Elena Albricci at the Fondazione Franco Albini, Milano and Enea Baldassi, at the Associazione Primi di Torviscosa, Torviscosa. Ad Petersen provided me with invaluable insight into Willem Sandberg's practice, generously sharing his knowledge with me.

Orietta Lanzarini has been an outstanding interlocutor, helping me to navigate my way through the history of Italian exhibition design; special thanks go also to Stefano Poli and to Professor Nico Stringa from the Università Ca' Foscari of Venezia, who some years ago when I was an MA student, guided me towards Paolo Marinotti's exhibitions at the Centro Internazionale delle Arti e del Costume, Venezia.

I am grateful to Francesco Bonami and Patrizia Sandretto Re Rebaudengo for allowing me to pursue my research while working at the Fondazione Sandretto Re Rebaudengo, Torino, as well as to my colleagues there, Irene Calderoni and Giorgina Bertolino, for their support and dialogue.

This research would not have been possible without the support of and countless conversations with my colleagues Olga Fernández López, Alice Motard, Boris Kremer, Natalie O'Donnell, Colin Perry, Maria Vittoria Martini, Katia Mazzucco, Francesca Recchia, Zasha Colah, Kate Stancliffe and Gloria De Risi.

I would like also to thank Michela Parkin for her invaluable help during the editing process and Nina Cannizaro for supporting me in the decision to begin this PhD.

Finally, I owe my gratitude to my family and friends, for their support and patience through the years.

The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than for which it is now submitted.

September 2013

Stefano Cagol