

ROME - NEW YORK ART FOUNDATION

20, PIAZZA S. BARTOLOMEO ALL'ISOLA TIBERINA

ROME - NEW YORK ART FOUNDATION

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20, PIAZZA S. BARTOLOMEO ALL'ISOLA TIBERINA

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Nella stagione prossima la Fondazione esporrà opere di artisti Italiani e Americani, presentati dal Prof. Lionello Venturi e dal Sig. James J. Sweeney, e successivamente opere di Gruppi Internazionali scelti dal Comitato Artistico.

In occasione dell'apertura la Fondazione presenta alcune fra le più importanti e significative opere dei seguenti artisti:

For the autumn season, the Foundation will exhibit Italian and American artists selected and presented by Prof. L. Venturi and James J. Sweeney. This will be followed by International group shows chosen by the Arts Committee.

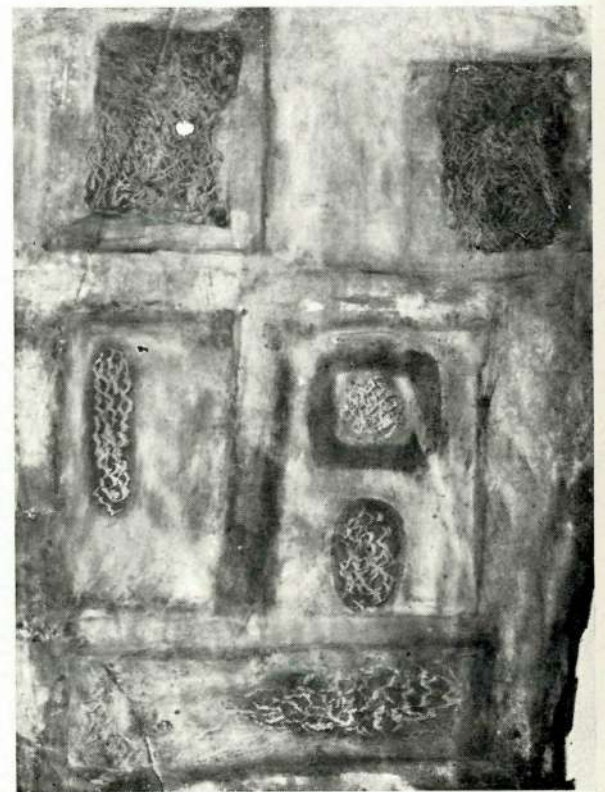
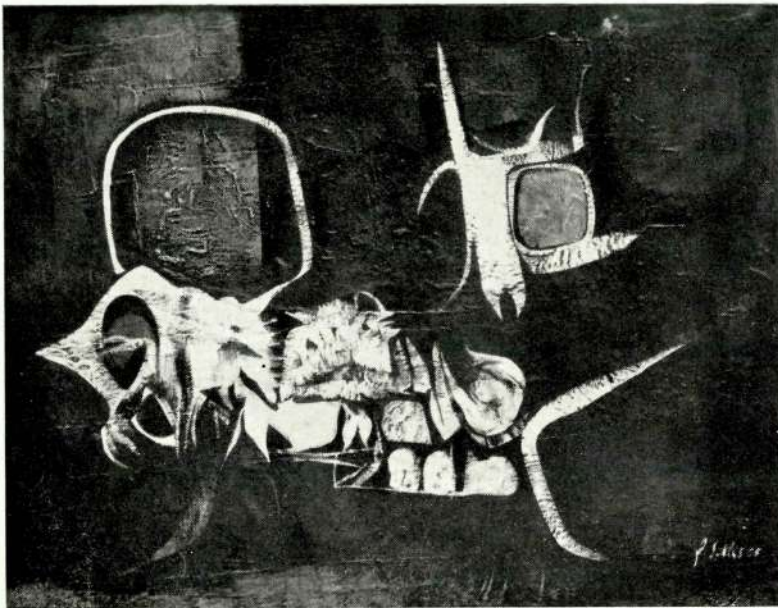
The first exhibit presented by the Foundation will offer important and significant works by the following artists :

ACCARDI - ALIVENTI - APPEL - BLUHM - BOILLE
BROWN - BURRI - CAPOGROSSI - CHIGHINE - COLLA
CONSAGRA - DAMIAN - DE KOONING - DOMOTO
DOVA - FALKENSTEIN - FONTANA - SAM FRANCIS
FRANCHINA - FRANCKEN - GARELLI - GUIETTE
HOSIASSON - HULTBERG - ÌMAÏ - JENKINS - KLINE
LAGANNE - MANNUCCI - MARCA RELI - MATHIEU
MC KAYE - MITCHELL - MORENI - MORLOTTI
OSSORIO - POLLOCK - PRAMPOLINI - RIOPELLE
SALLÈS - SANFILIPPO - SAURA - SERPAN
SPAZZAPAN - TÀPIES - TOBEY - VEDOVA - WESSEL

SPAZZAPAN



SALLÈS



MC KAYE



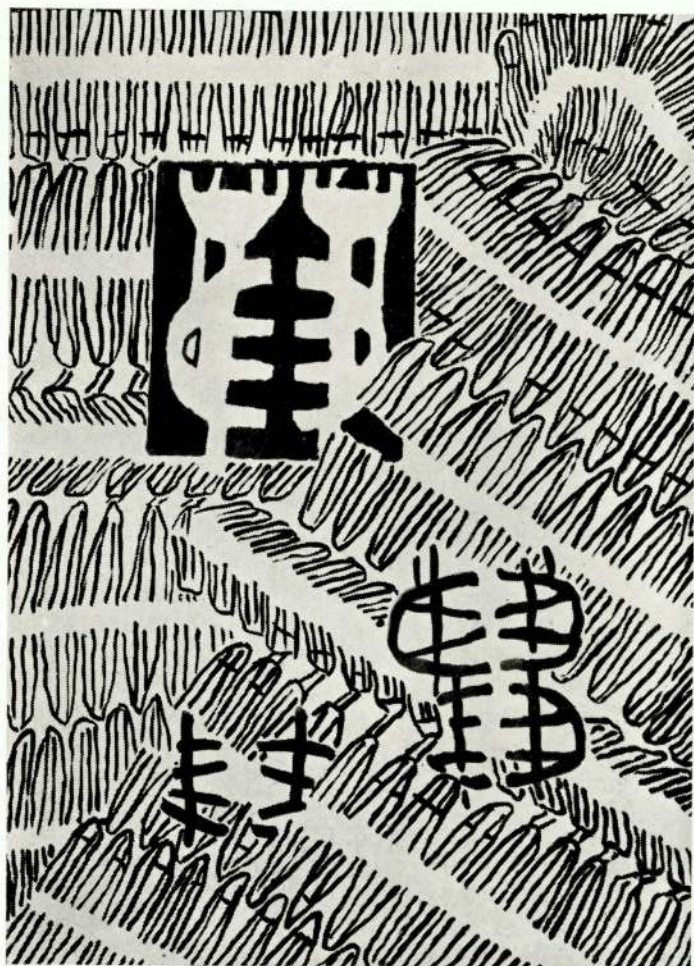
CONSAGRA



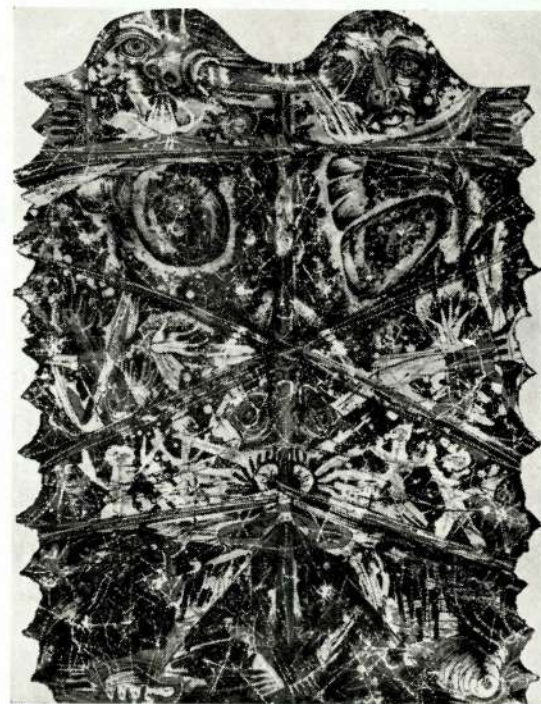
HOSIASSON



JAMES BROWN



CAPOGROSSI



OSSORIO



WESSEL

Mi dispiace assai di non poter parlare delle opere già scelte, ma questo contrattempo, dovuto alla mia assenza, nulla toglie al mio plauso per la Sua iniziativa per la Sua Rome-New York Art Foundation che son sicuro sarà una benedizione per gli artisti di tutti i paesi che abbiano bisogno di un riconoscimento internazionale. Si può avere piena fiducia nei giovani : se hanno ingegno possono profittare della libertà senza limiti permessa alla loro fantasia.

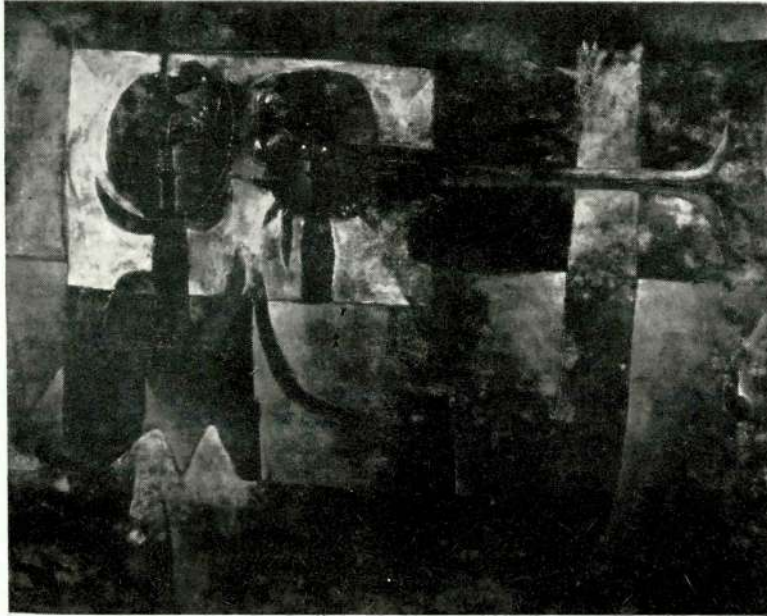
Non ci sono oggi i limiti delle regole accademiche, e nemmeno le frontiere nazionali, ciascuno può fare dell'arte non solo europea ma anche mondiale. La Sua Fondazione può far conoscere in Italia i migliori artisti americani, negli Stati Uniti i migliori artisti italiani, francesi, tedeschi.

Essa può dunque contribuire a quella vita artistica ultranazionale in cui convergono tutte le speranze dei conoscitori.

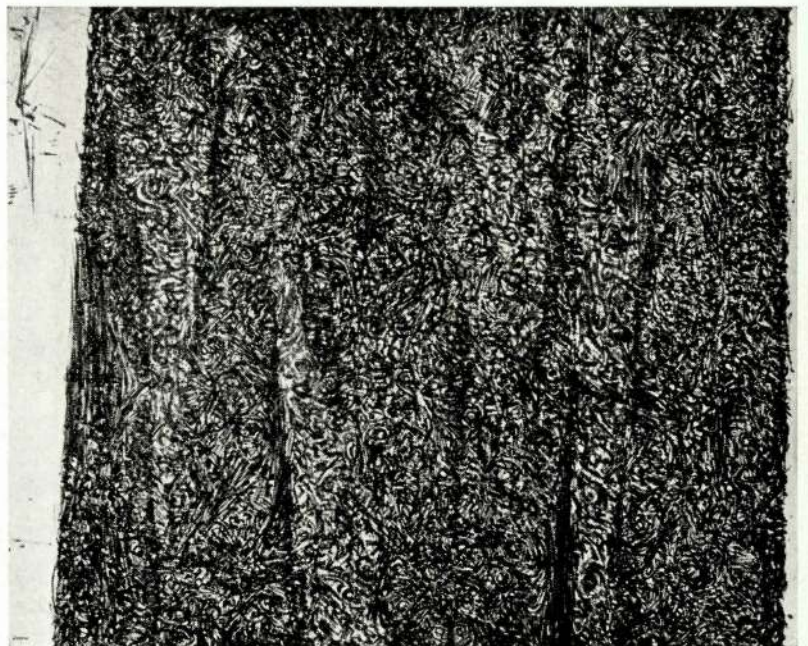
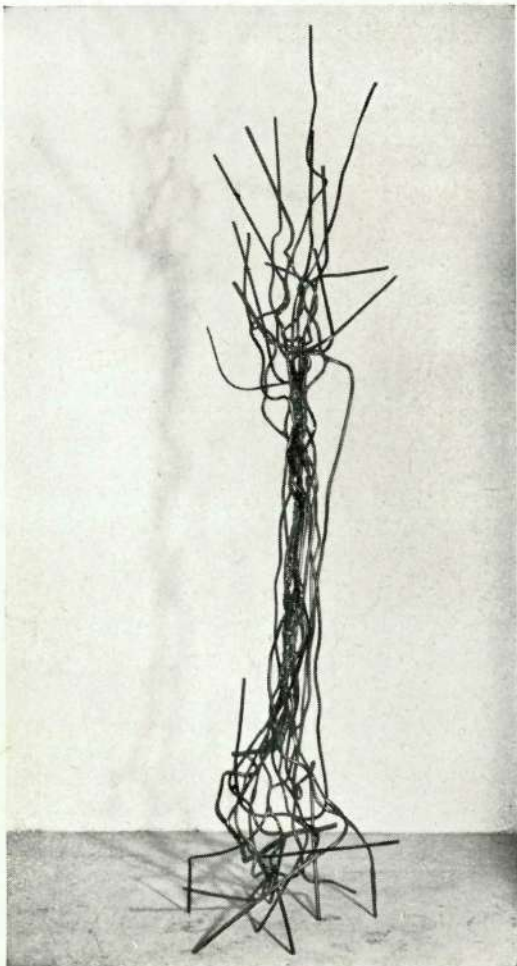
Rallegramenti dunque per il coraggio con cui ha iniziato la Sua impresa, e auguri infiniti di successo.

LIONELLO VENTURI

DOVA



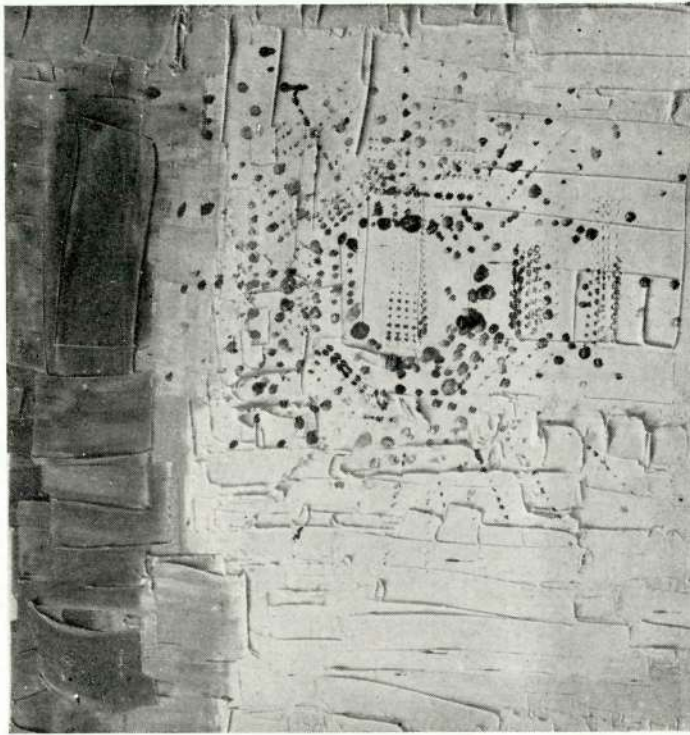
FRANCHINA



SERPAN

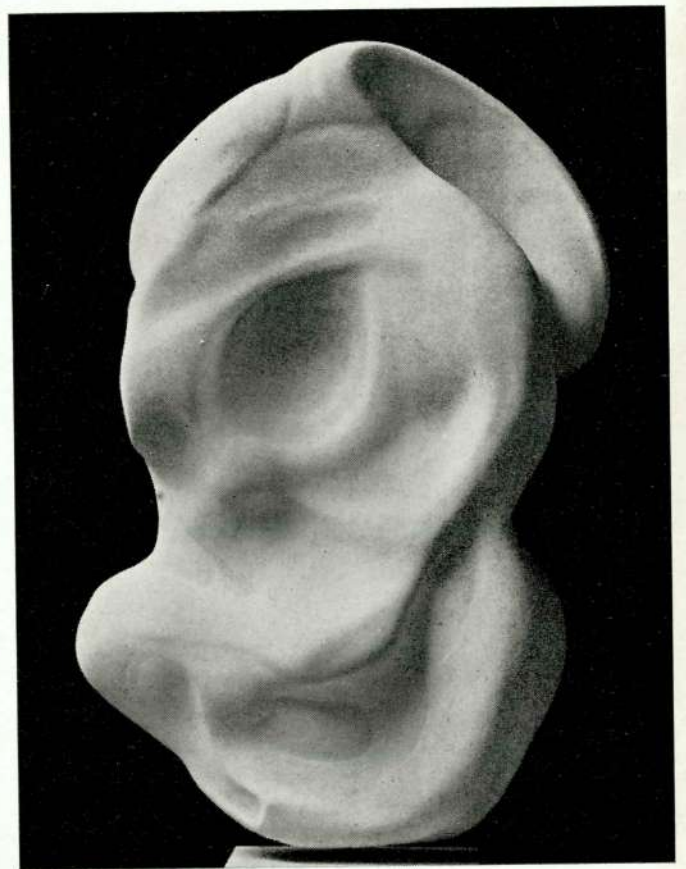
Art has always been universal, but nothing is so characteristic of the modern movement as its internationality, which is something different. When we speak of the universality of art we refer to its timeless characteristics, for which we use words like beauty, nobility or humanity. Subordinate to these timeless characteristics are secondary features determined by the immediate tastes and aspirations of the age, and these in the past have been regional or national. In our age the barriers have been obliterated: the ease and speed of travel, the world-wide reproduction of works of art, inter-communications of every kind, have created the conditions for an international style. Contemporary art is essentially international, and new institutions are coming into existence to mark this change and serve its needs.

The Rome-New York Art Foundation is such an institution. In particular it will link the two great hemispheres of the modern world, of which Rome and New York are traditional centres. We need not insist too much on the location of the Foundation in Rome. I think myself that it is good to get away from Paris, which has claims to be considered as the nursery of the modern movement — the child is now fully grown and may safely leave its home. Eventually every

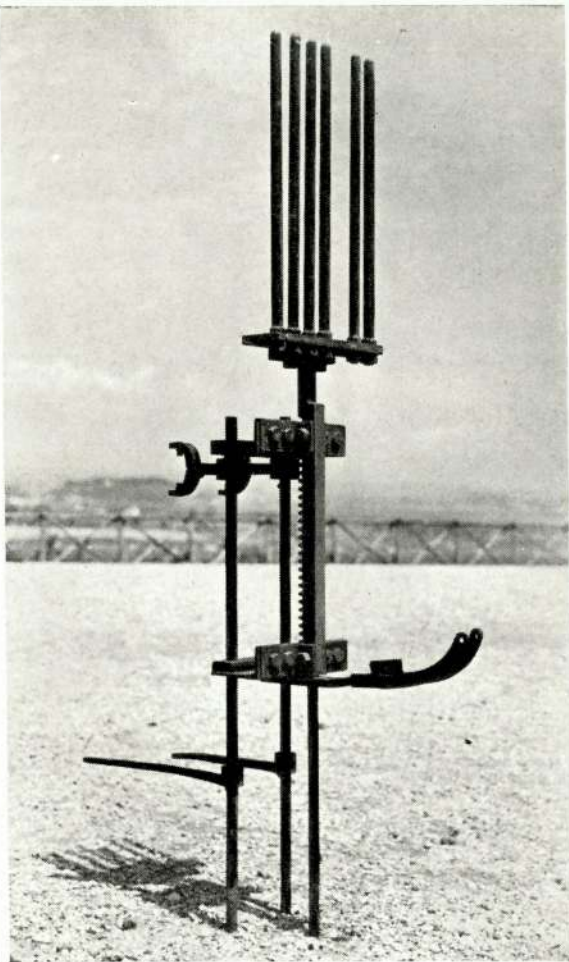


DAMIAN

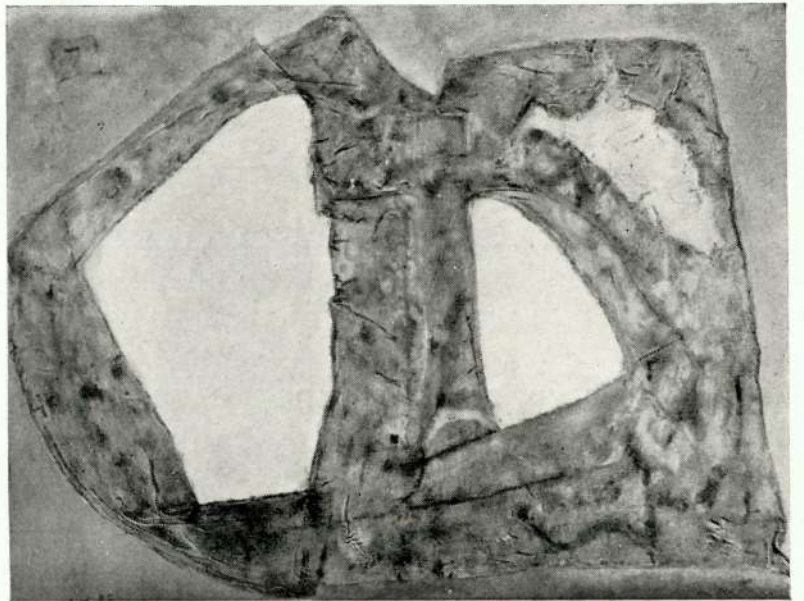
RUTH FRANCKEN



ALIVENTI



COLLA



GUIETTE



DE KOONING

important city in the world should have such an institution, linked together for interchange of information and exhibitions. Our Institute of Contemporary Arts in London has the same ideals as the Rome-New York Art Foundation, and we look forward to a program of active co-operation.

In each centre there will, of course, be variations of policy to suit local needs. The directors of the Foundation in Rome intend to initiate a rental scheme, whereby people who cannot afford to pay high prices for the possession of works of art may have the privilege, for a trifling sum, of living with a work of art for an agreed period. Such a scheme presents difficulties of administration, and is bound to be regarded with suspicion by some artists, who would naturally prefer to sell their works outright. But both these objections can be overcome, and eventually such a scheme, by spreading the appreciation of art among a wider circle of the population, will enormously benefit the artist. Love of art by no means corresponds to the possession of wealth, and the solution of this paradox is one of the basic problems of the modern age. The interim solution has been to provide museums, real or "imaginary", where works of art, isolated from daily life, struggle to deliver their joyful mes-



CHIGHINE

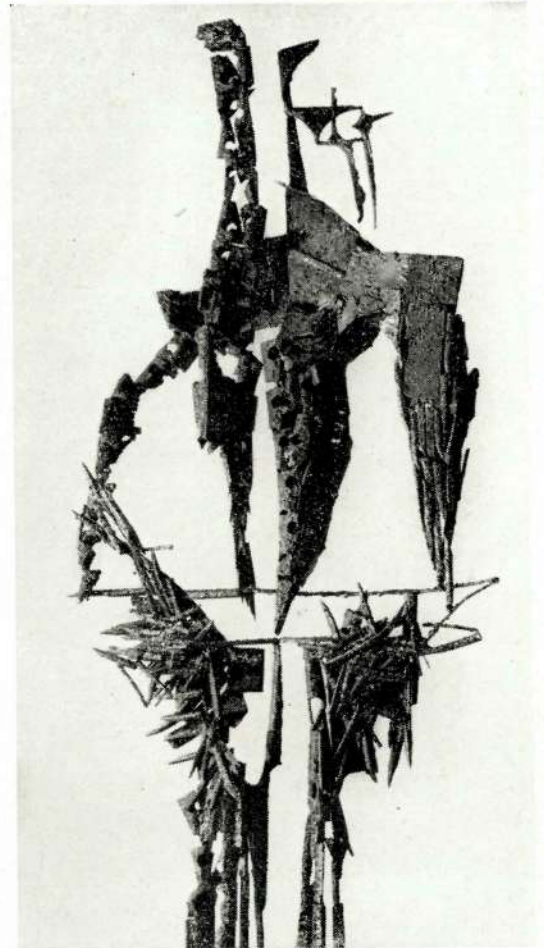
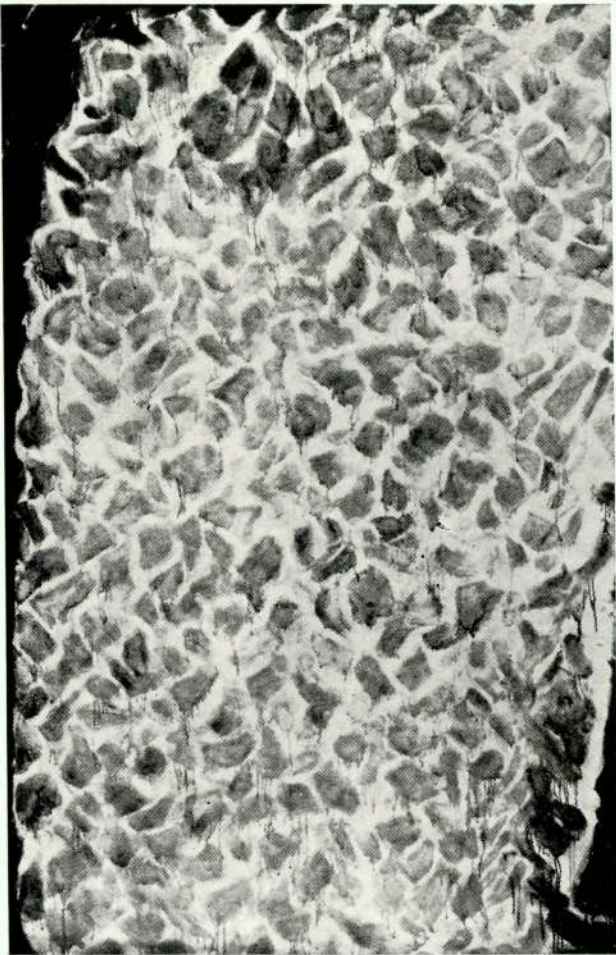


RIOPELLE



APPEL

SAM FRANCIS



GARELLI

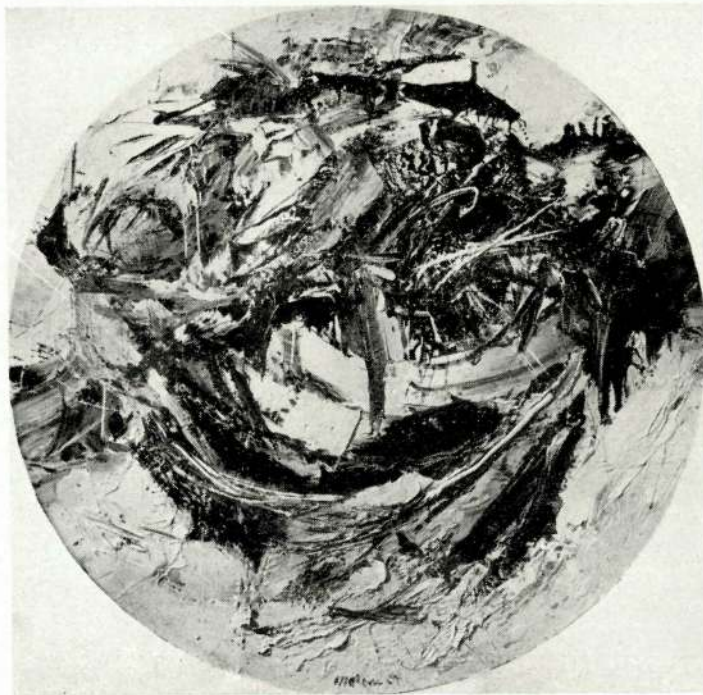


JOAN MITCHELL

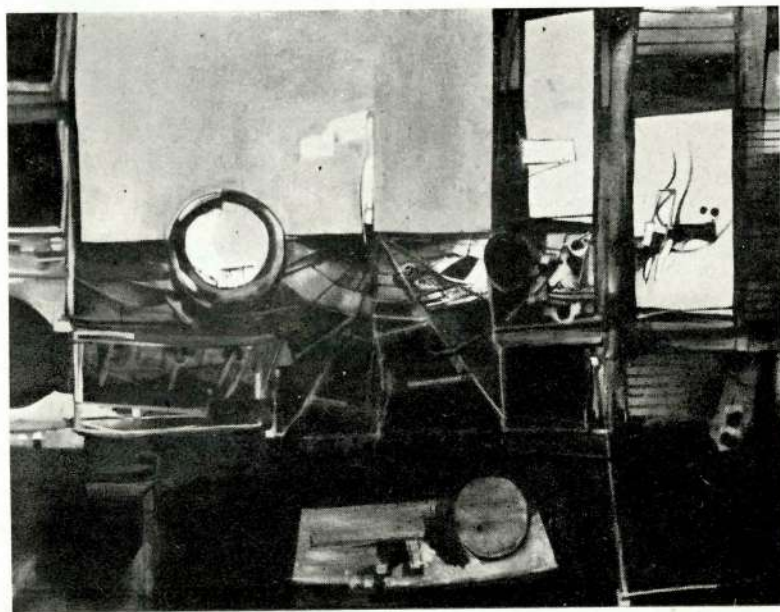
sage to the jostling crowd, in galleries reminiscent of the wards of hospitals or the waiting-rooms of railway stations, and sometimes actually designed by the same architect. Certainly there are works of art which seem to be suited to such surroundings, but more often the modern painter or sculptor is making a confidential statement, which requires the intimacy of a private room. A Paul Klee in a public gallery is annihilated; in a sitting room it can be a magical object that transforms our existence.

From their inception the directors of the Foundation have discussed their plans with me, and I have been enormously impressed by their practical vision, by their enthusiasm, and by their grasp of the potentialities of art as a link between nations, as a human bond above nations. I realize that this last phrase might have come from some politician's book of clichés, but works of art are not words: they are real things, a part, and perhaps the most important part, of the world we create and of the world that endures. It is in that spirit that the Foundation has been established, and in that spirit it will carry out its constructive task.

HERBERT READ



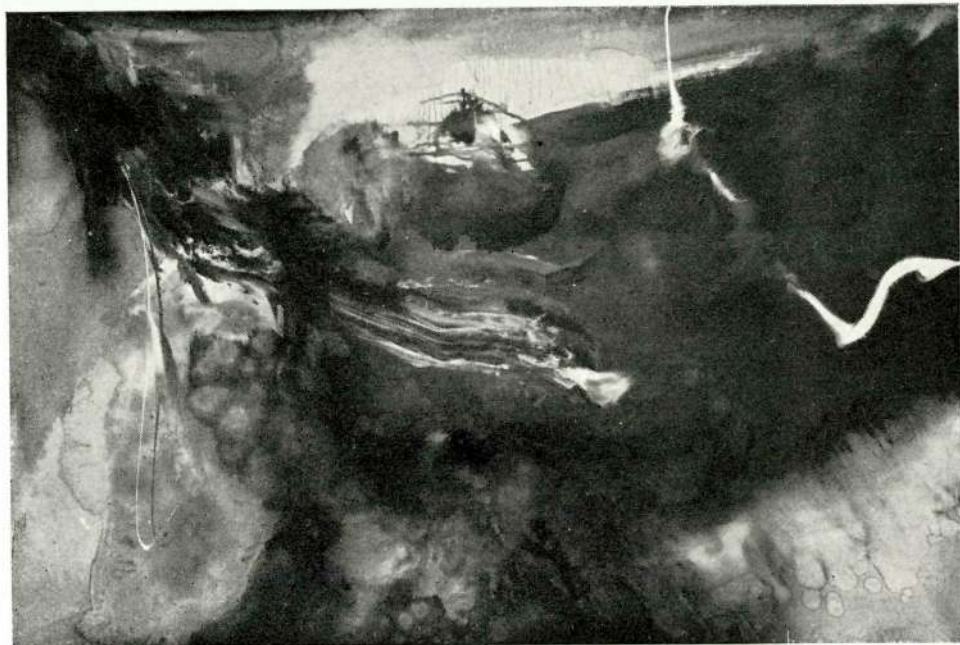
MORENI



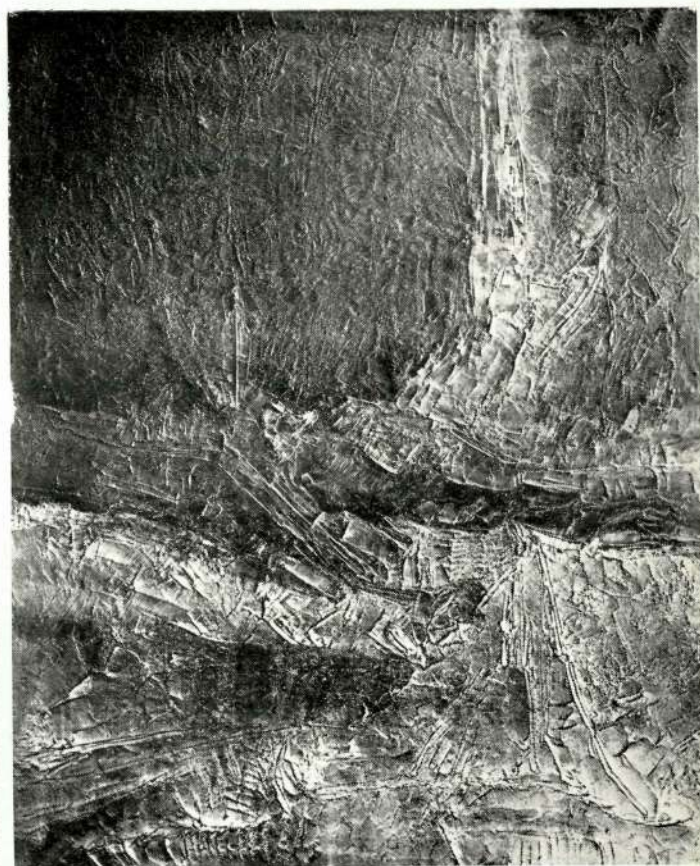
HULTBERG



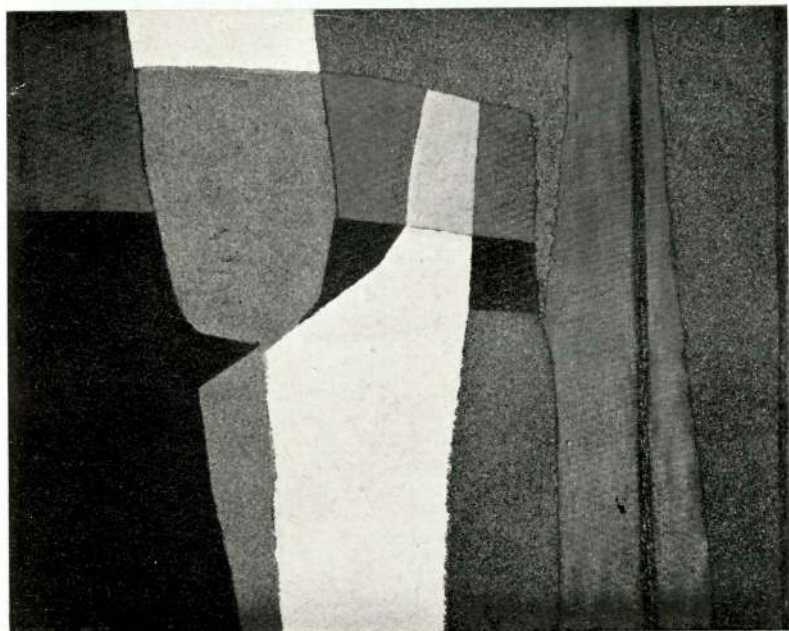
SANFILIPPO



JENKINS



PRAMPOLINI



BOILLE

L'information jouant maintenant à l'échelle mondiale, chaque nouveau pas franchi de l'extrême pointe de l'actuelle aventure artistique est immédiatement connu, entériné et exploité. Il s'en suit, pour la première fois dans l'histoire de notre monde, que l'art n'est plus le lent produit d'ondes telluriques locales, mais le jeu, aussi complexe qu'immédiat, de la grande collectivité internationale.

L'on pense en voir immédiatement le danger qui serait une rapide sclérose issue de surenchères d'academisations faites à toutes découvertes nouvelles, mais aussi, comme antikorollaire, à quel point les individus dignes de ce nom peuvent rayonner de fantastiques pouvoirs, agents de transcendance d'une *communication* inéluctable.

Une très riche confusion s'en suit, engendrant des problèmes très circonstantiels qu'il importe de regarder en face pour de rapides et définitives solutions.

L'un d'eux, et d'importance, parce que posé de part et d'autre sur un plan de haute température sinon de nietzscheenne violence, est celui de possibles (ou impossibles) rapports entre l'art vivace et fortement créatif de ce que l'on appelle déjà « l'Ecole Américaine » et la production nouvelle d'une Europe aux réflexes inductifs rompus à des habitudes structurelles éprouvées, en profondeur, mais par là même difficilement envisageables *autrement*.

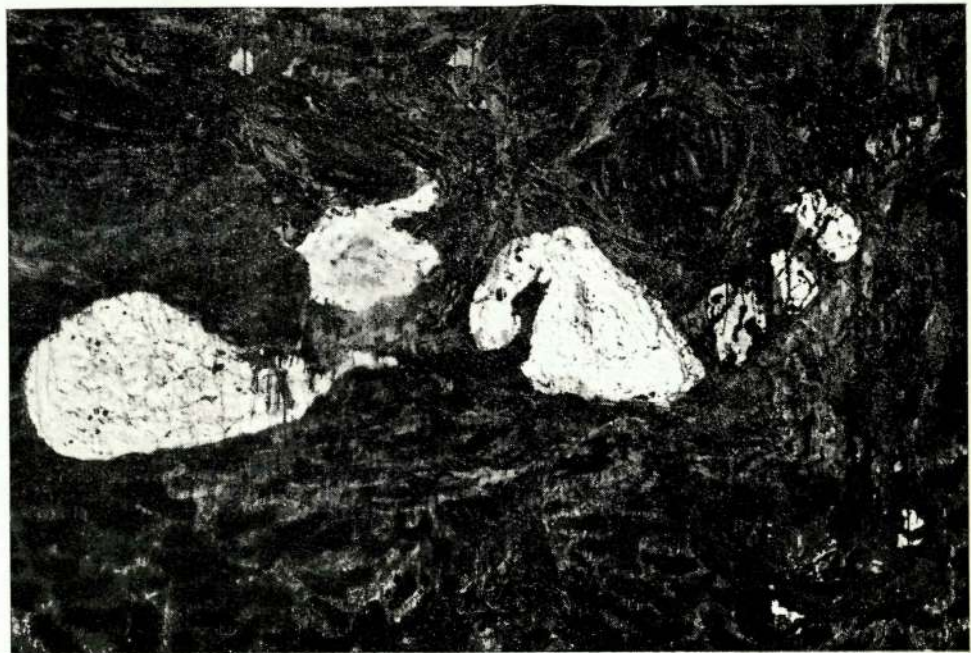
Les impératifs circonstantiels et inéluctables de la guerre de 1940 ont, pendant près de cinq ans, coupé totalement



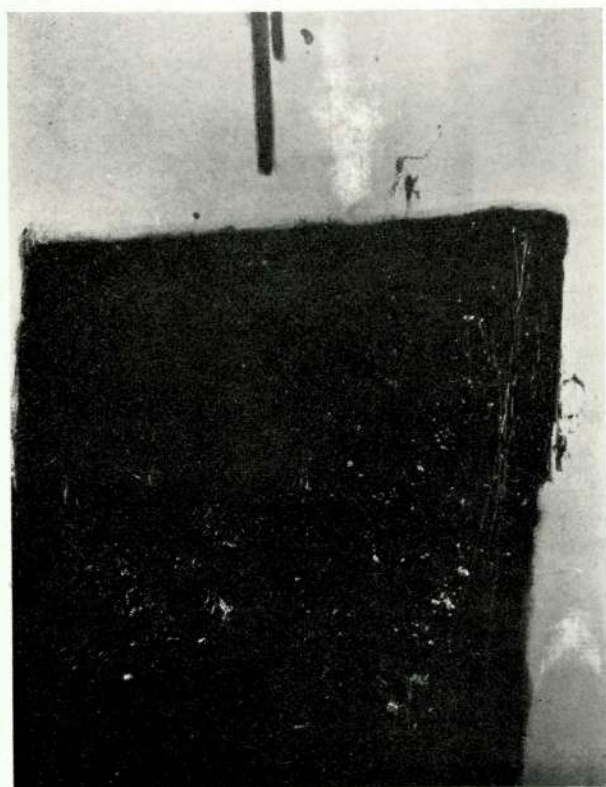
POLLOCK



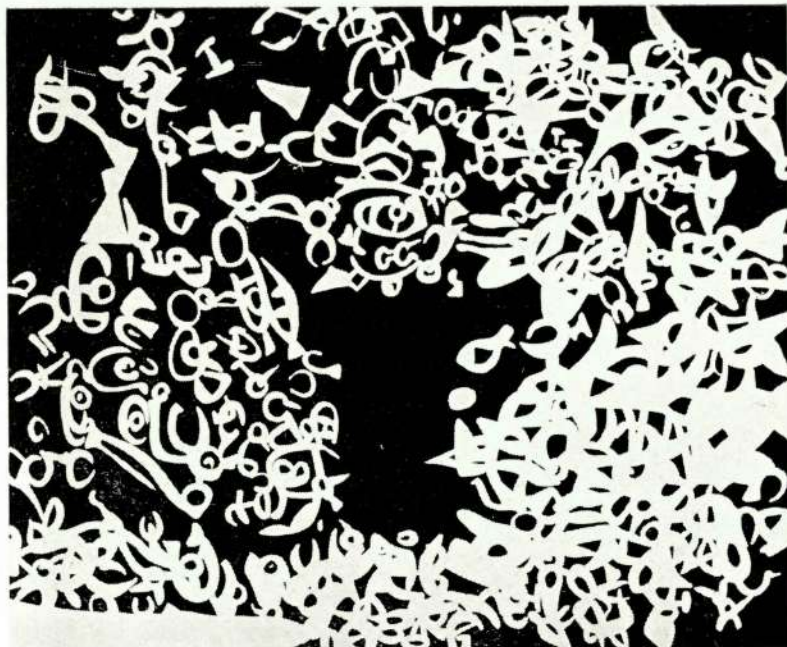
MORLOTTI



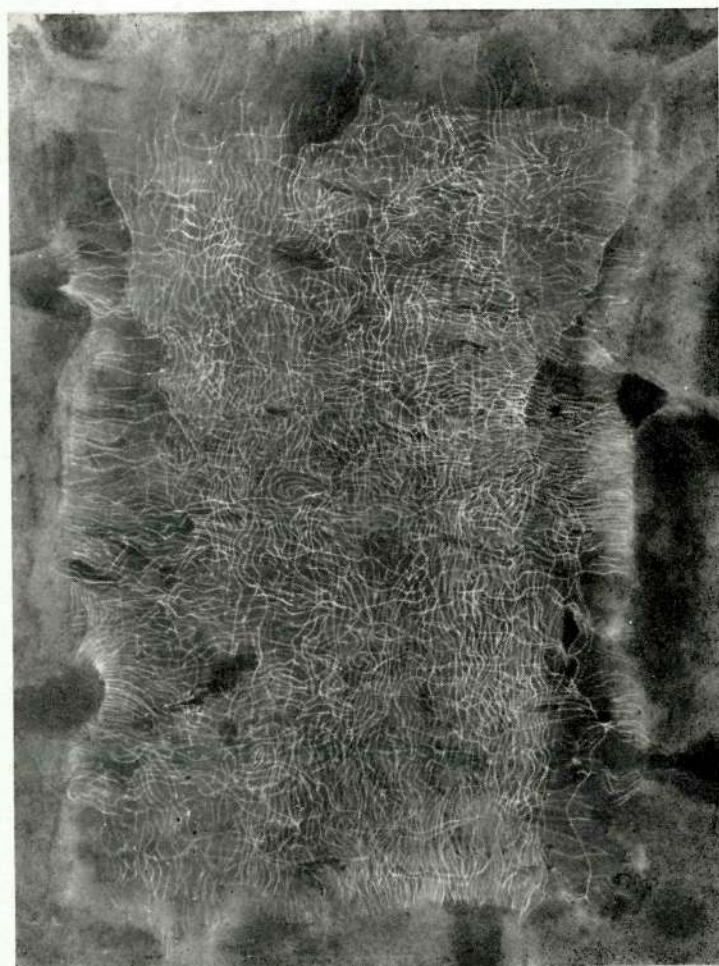
IMAI



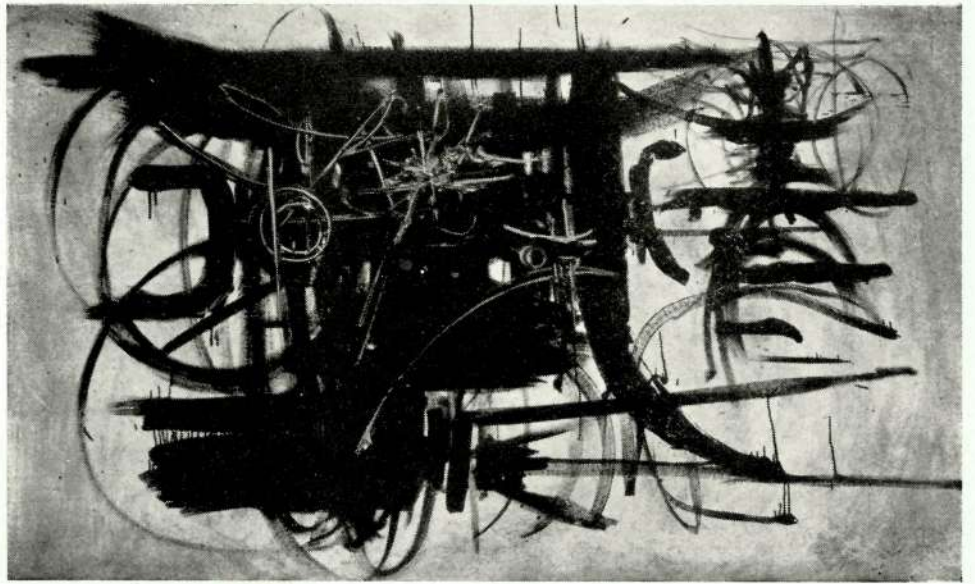
TÀPIES



ACCARDI



TOBEY



MATHIEU



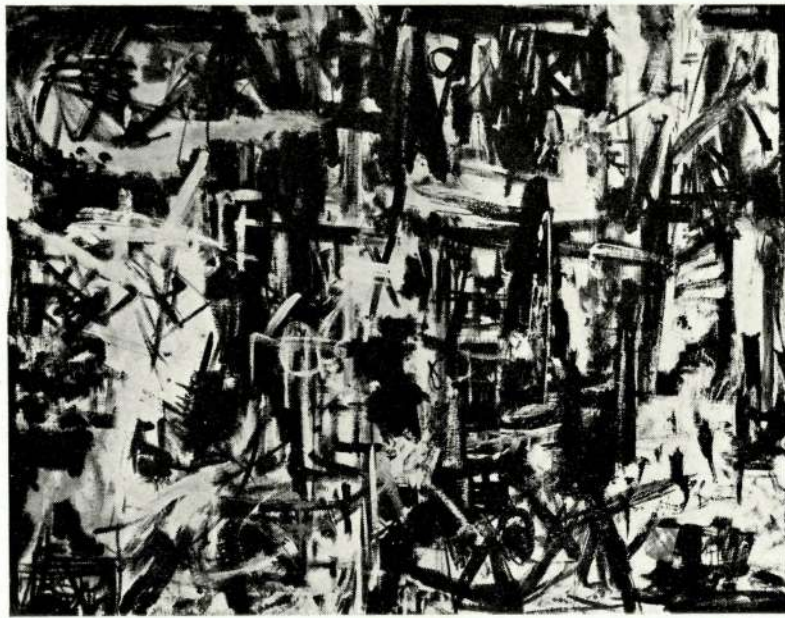
N. BLUHM



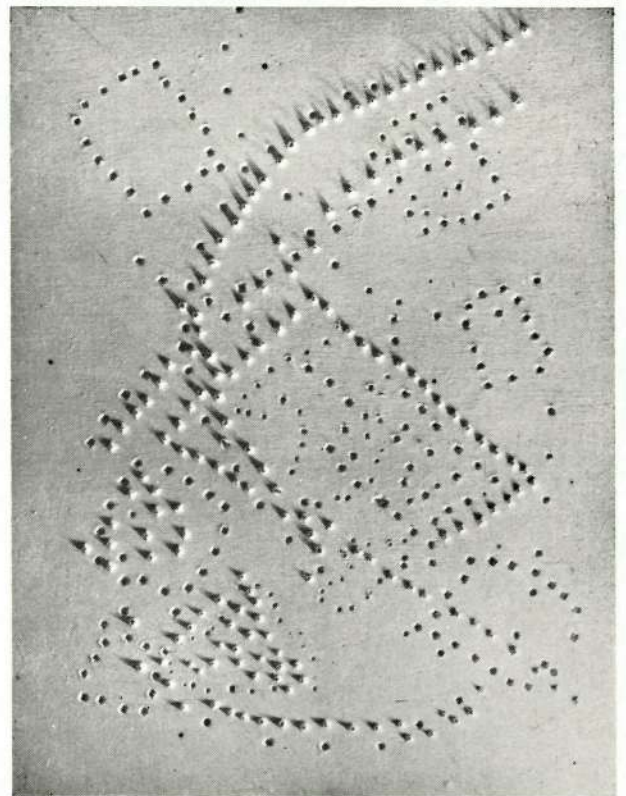
SAURA

le contact entre les deux continents: mais, si ici tout était nécessairement en veilleuse, l'Amérique dans l'excitation d'une colossale organisation menée rapidement et en grand style par des équipes de techniciens-statisticiens, a pu prendre profondément conscience de ses endothermiques possibilités, du fait même de cet isolement. Là les individus, ayant enfin toutes leurs chances, table rase faite de ce handicap qu'avait été jusqu'alors la prestigieuse influence européenne, ont commencé d'imposer en force *rien d'autre qu'eux-même*, d'abord en opposition aux vieilles habitudes d'un public souvent injuste (qui accueillait trop facilement sans discuter des artistes assez médiocres venant de par ici au complet détriement de possibles apports indigènes de premier ordre), puis en totale indépendance et indifférence de ce qui pouvait continuer de notre côté, valable ou non. Une longue et haute lutte a enfin mis à leur place de grands artistes qu'ici même l'on ne peut plus ne pas connaître: Tobey, Gorky, Clyfford Still, Pollock, De Kooning, Kline, Rothko, Motherwell, Tomlin, David Smith et quelques autres.

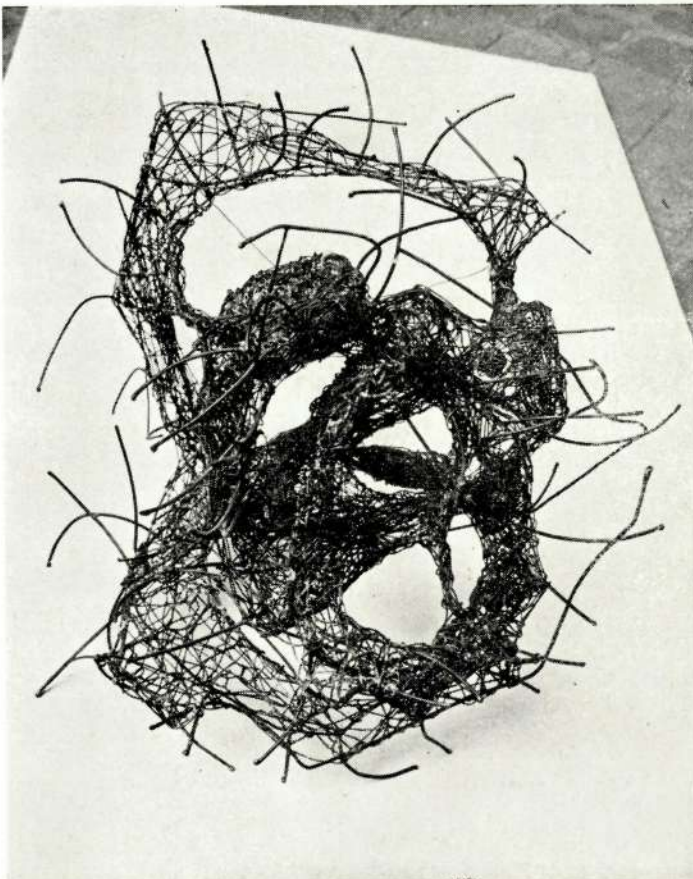
Et ceci en aussi totale évidence qu'à peine fini une décade (mais notre temps marche à une autre puissance), s'impose derrière eux les riches apports d'un nombre bouleversant de « younger » qu'il serait difficile et trop long d'énumérer au complet: je cite directement et comme ils me viennent Lee Krasner, Brooks, Claire Falkenstein, Marca Relli, Sam Francis, Fritz Bultman, Carone, Grace Hartigan, Morris



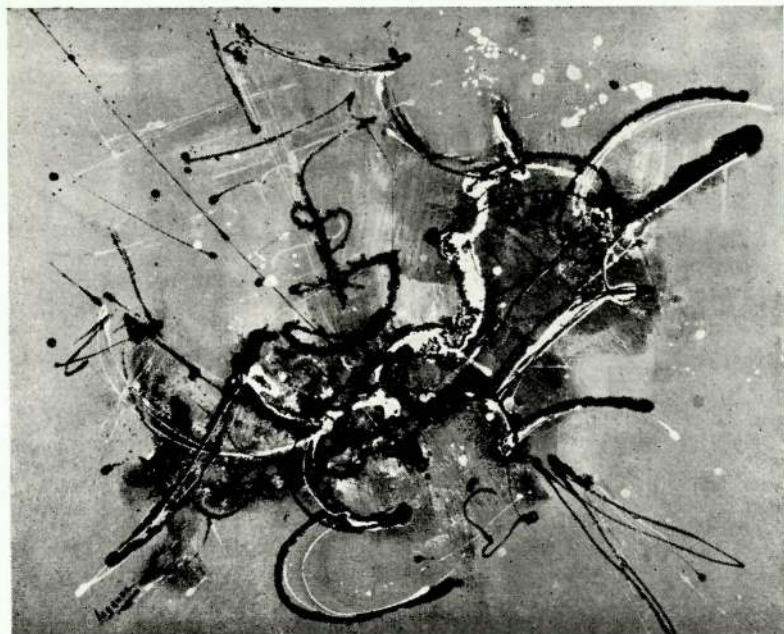
VEDOVA



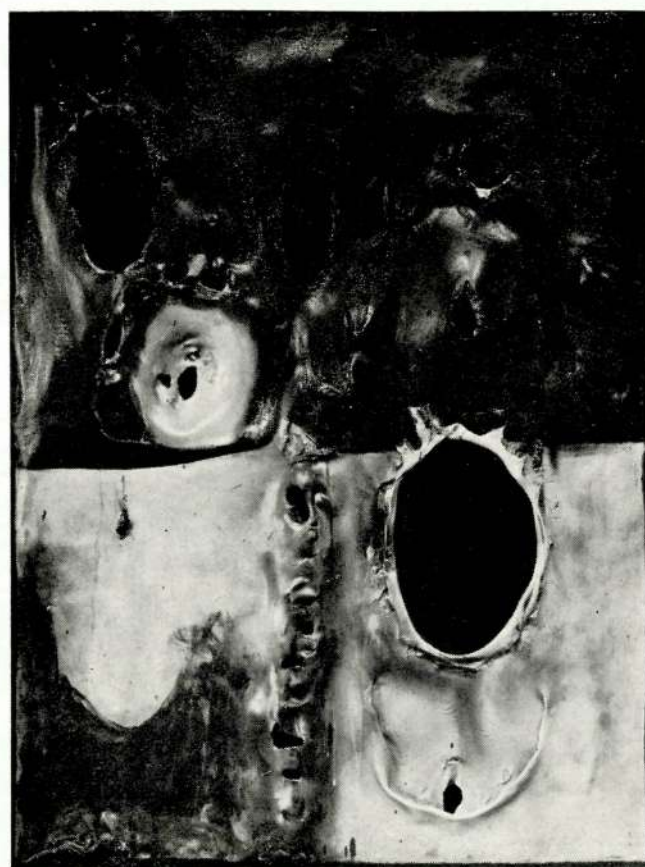
FONTANA



CLAIRE FALKENSTEIN



LAGANNE



BURRI



MARCA RELI



MANNUCCI



DOMOTO



KLINE

Louis, Helen Frankenthaler, Norman Bluhm, Ossorio, Al Leslie, Hultberg, par exemple (il y en a bien d'autres).

Et si au cours de récents séjours à New York j'ai pu constater que certains artistes européens sont connus et appréciés (Marino Marini, Dubuffet, Mathieu, Capogrossi, Soulages, Francis Bacon, Riopelle, Burri, Fautrier et Hosiasson par exemple) il est indubitable qu'une certaine défiance existe de part et d'autre, hélas, au détriment de deux parties: ici l'on sent sans le bien connaître et formuler, le danger d'une concurrence certaine et de force et de valeur, aux Etats-Unis une sorte de principe de non-nécessité d'une consécration européenne.

Il est souhaitable qu'existe une solide *communication* en totale objectivité et sur le plan de qualité de la plus haute exigence, pour porter l'épopée certaine sur le plan des *idées* (dont on a, à tort, une peur panique), et pour mettre les oeuvres pour le moins valables à l'épreuve critique d'un public que l'on peut souhaiter plus difficile.

C'est à l'échelle d'une telle haute mission que nous voulons développer tous contacts et possibles et nécessaires entre deux pôles qui se doivent d'être toniquement complémentaires, pour le meilleur départ vers cette Ere autre qu'il nous est donné de voir prendre un long départ.

MICHEL TAPIÉ



FINITO DI STAMPARE NEL LUGLIO MCMLVII
NELLO STABILIMENTO DI TIVOLI DELL'ISTITUTO
GRAFICO TIBERINO (ROMA - VIA GAETA, 14)

