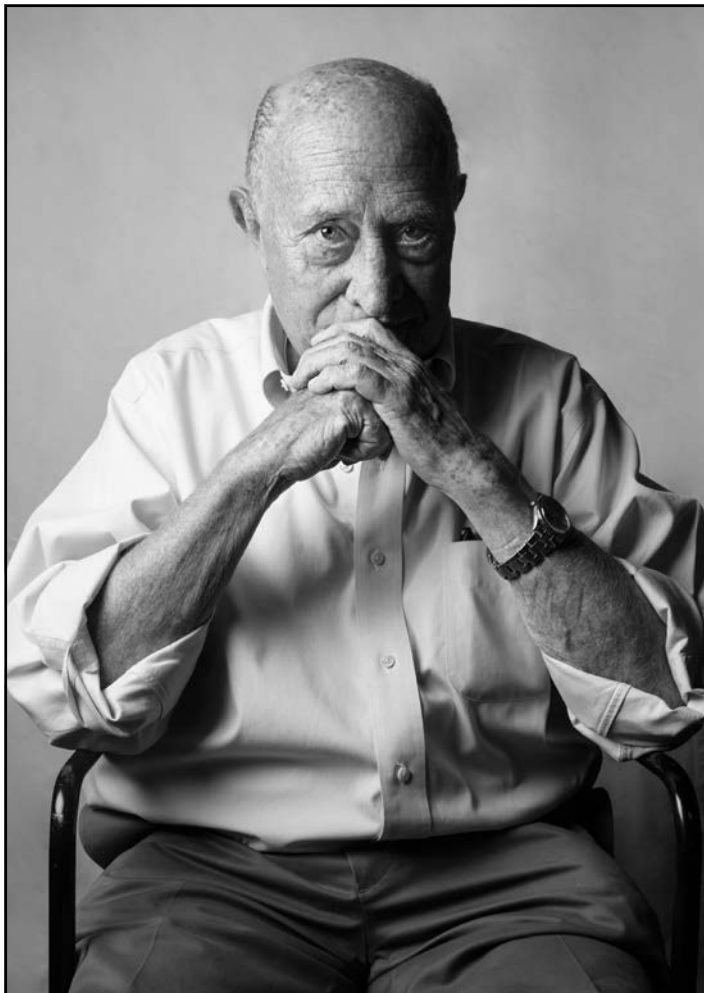




Arnaldo Pomodoro
"Signs"

by Giorgia Mauri





Arnaldo Pomodoro.
(photo by Nicola Gnesi for Fondazione Henraux)

Arnaldo Pomodoro was born in Montefeltro in 1926 and spent his childhood and education in Pesaro. He lives and works in Milan since 1954. His sculptures are found in the most important public collections and sited in urban spaces all over the world.

Memorable retrospectives have consolidated his reputation as one of the most significant contemporary artists. His traveling exhibitions have toured throughout Europe, America, Australia and Japan. He has taught in the art departments of various American universities and has been the recipient of many prestigious awards. Ever since the beginning of his career Arnaldo Pomodoro has also been active in stage design, creating "spectacular machines" for numerous theatrical performances.

"The concerns of my work as an artist have always centered on the relationship between the individual sculpture and the space in which it is sited.

A sculpture, indeed, is the realization of a space of its own within the greater space in which it lives and moves.

When a work transforms the place in which it is located, it takes on the valence of a true and proper witness of the times that spawned it, and thus places a mark on its context, enriching it with additional layers of memory.

Today I think of my sculptures as crystals, or nuclei, or as eyes, or signal fires; and I see them as relating to borders and voyages, to the worlds of complexity and imagination."

Arnaldo Pomodoro, 2008

Novecento, 2000- 2002
bronze, 21 x ø 7 m
Rome, Piazzale Pier Luigi Nervi
(Photo by Carlo Orsi)



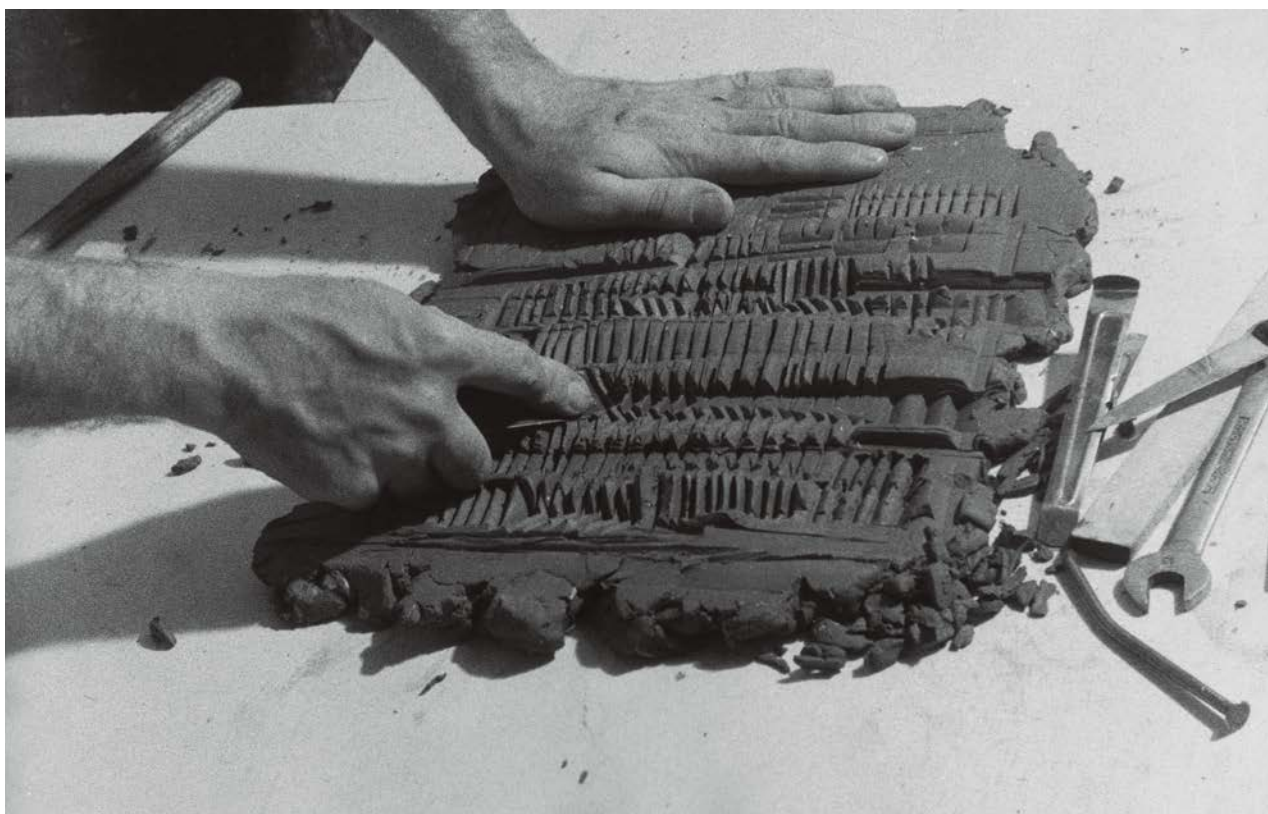


His bronze sculpture Lance of Light (Lancia di luce) (*) has been recently installed in the cloisters of the Music Conservatory "G. Verdi" in Milan, where it will be on display for the next three years, together with the works of Alik Cavaliere, Pietro Coletta, Pietro Consagra, Giuseppe Maraniello, Eliseo Mattiacci, Gio' Pomodoro and Giuseppe Spagnolo. This original initiative, entitled "Wood in the Cloister" -intending to establish an ideal dialogue between art and music- has been promoted by Fondazione Arnaldo Pomodoro in collaboration with the Conservatorio.

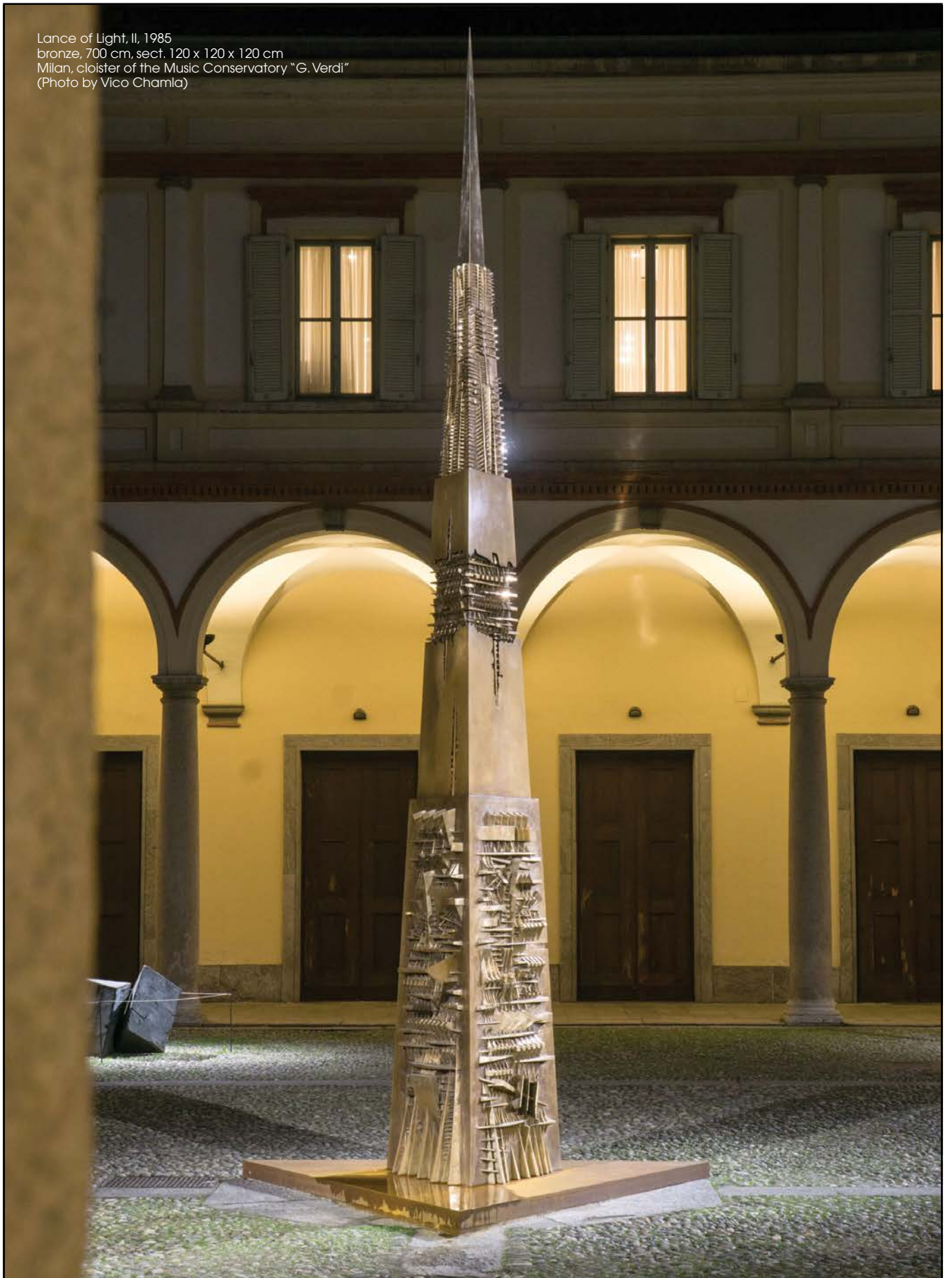
(*) *I had the light and absolute idea of this monumental element, with a triangular cross-section, while working at the foundry. The theme of the work is industrial history, since from the milling of iron and its left-over waste materials, it passes on to steel and to procedures involving incandescence. It thereby, as well, addresses the whole of the history of human invention, and its symbols of research.*

Arnaldo Pomodoro

Centenarium, 2002-2004
bronze, 585 x ø 250 cm
Trento, Cantine Spumante Ferrari
(Photo by Vaclav Sedý)

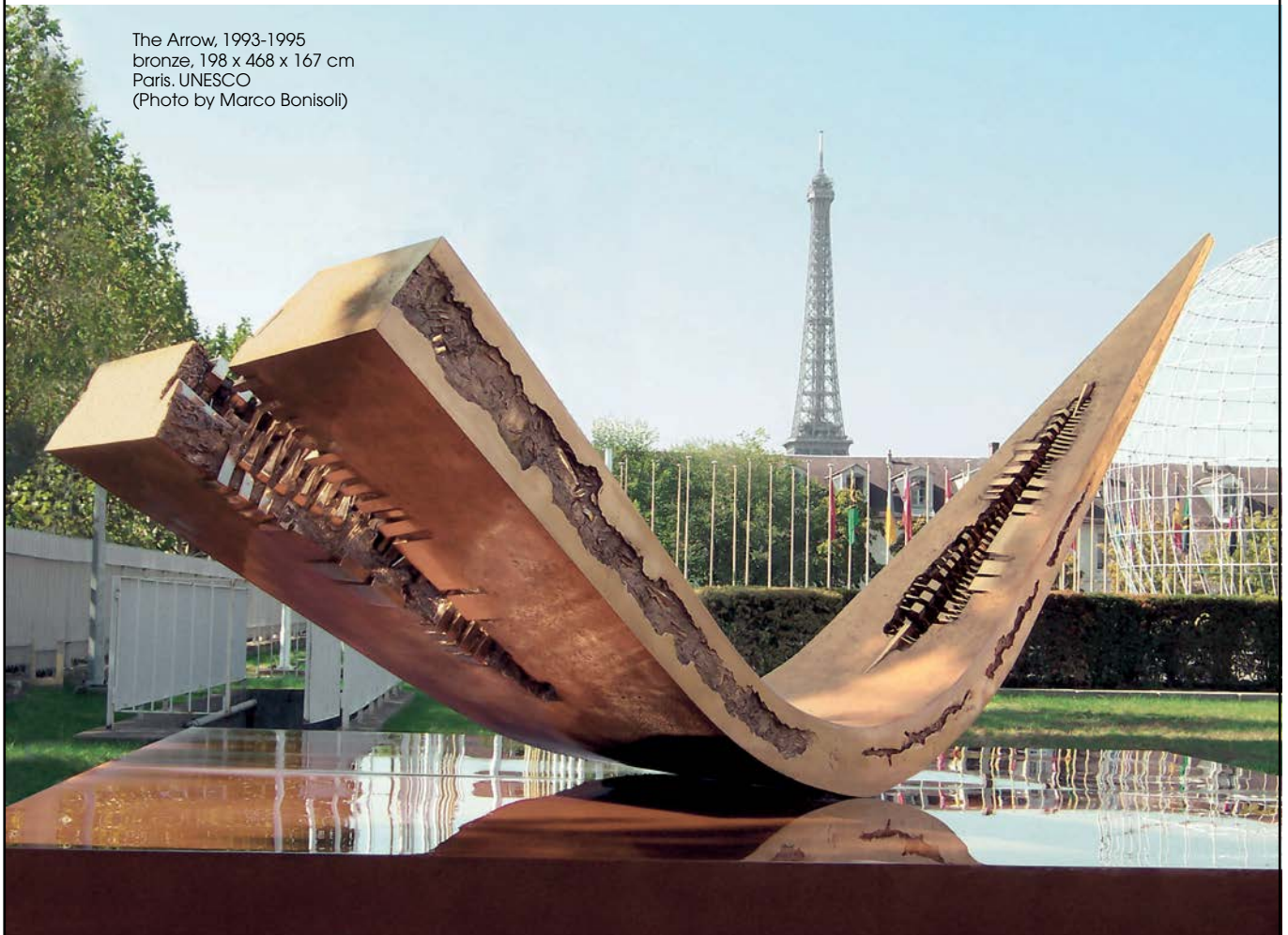


Lance of Light, II, 1985
bronze, 700 cm, sect. 120 x 120 x 120 cm
Milan, cloister of the Music Conservatory "G. Verdi"
(Photo by Vico Chamla)



In a recent conversation, Pomodoro expressed a belief that the future of sculpture is linked with that of architecture. From the very beginning, he has demonstrated his ability to interpret sculpture as a material in the process of being formed, that can be manipulated in a variety of ways. What is particularly interesting is how he started from a tiny scale working as a goldsmith and has now arrived not at the grand scale of sculpture, but at one that is literally gigantic: sculptural structures with the substance and imposing dimensions of architecture. As a result, Pomodoro's most important works belong to a sector that is on the borderline between sculpture and architecture.

The Arrow, 1993-1995
bronze, 198 x 468 x 167 cm
Paris. UNESCO
(Photo by Marco Bonisoli)



Stele I, II, III, IV, 1997-2000
fiberglass with iron dust,
700 x 70 x 40 cm each
(Photo by Vaclav Sedy)





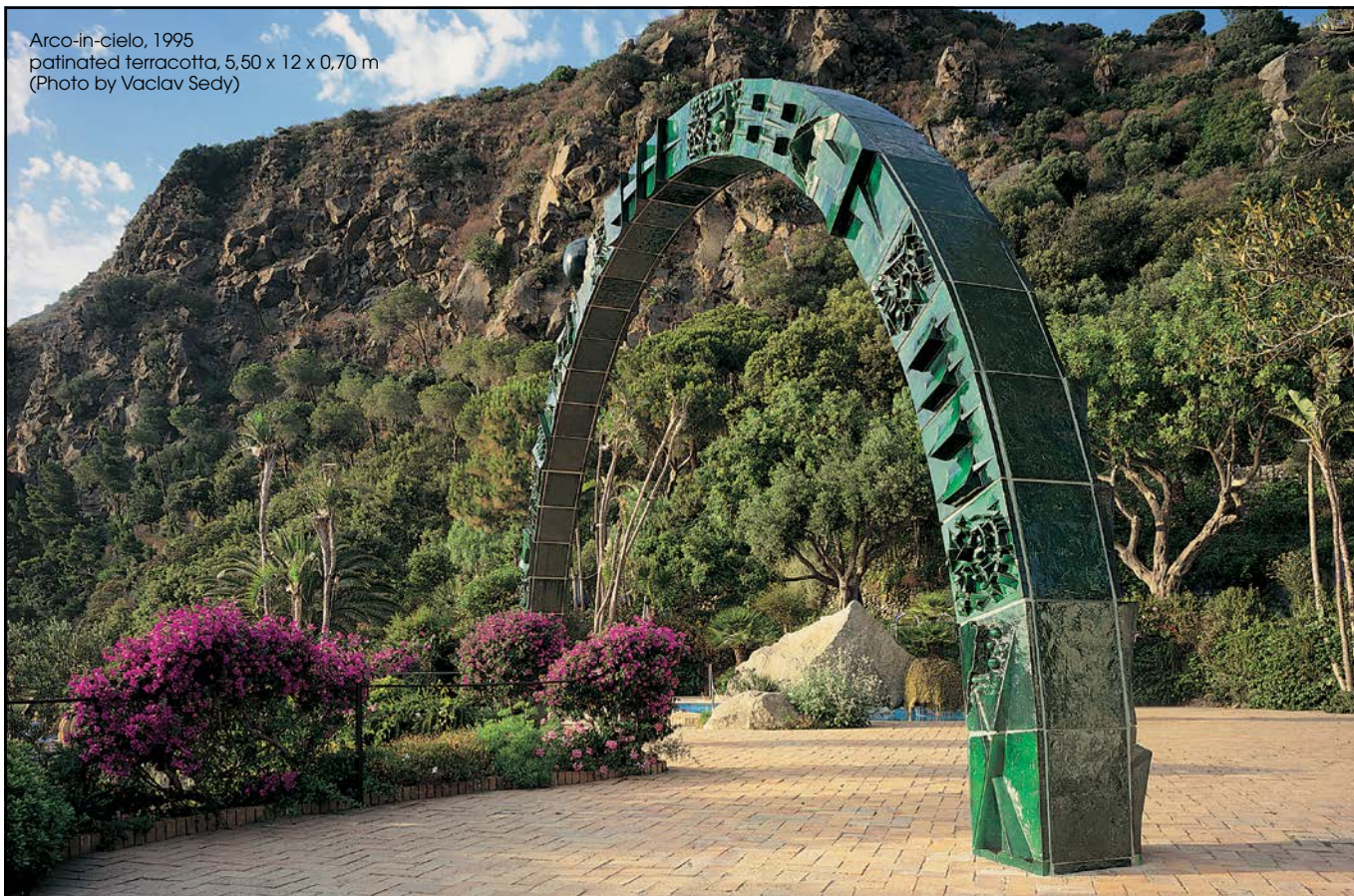
Truncated Cone, 1972
bronze and steel, 620 x ø 360 cm
(Photo by Carlo Orsi)



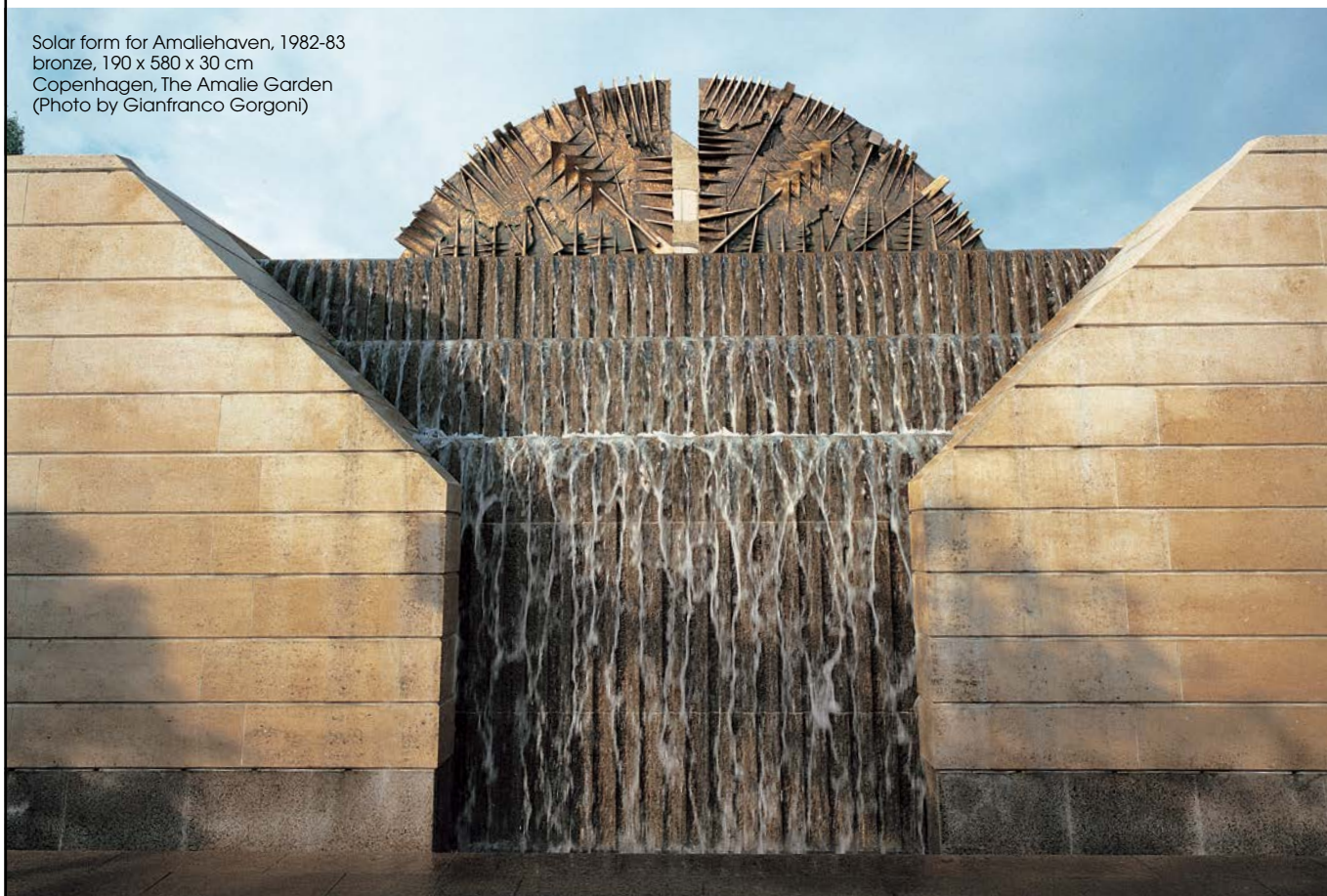
Earthly Solar Motion, 1989-1994
cement, h from 3 m to 9 m x 90 m
Marsala, Simposio of Minoa
(Photo by Ermanno Casasco)



Arco-in-cielo, 1995
patinated terracotta, 5,50 x 12 x 0,70 m
(Photo by Vaclav Sedy)

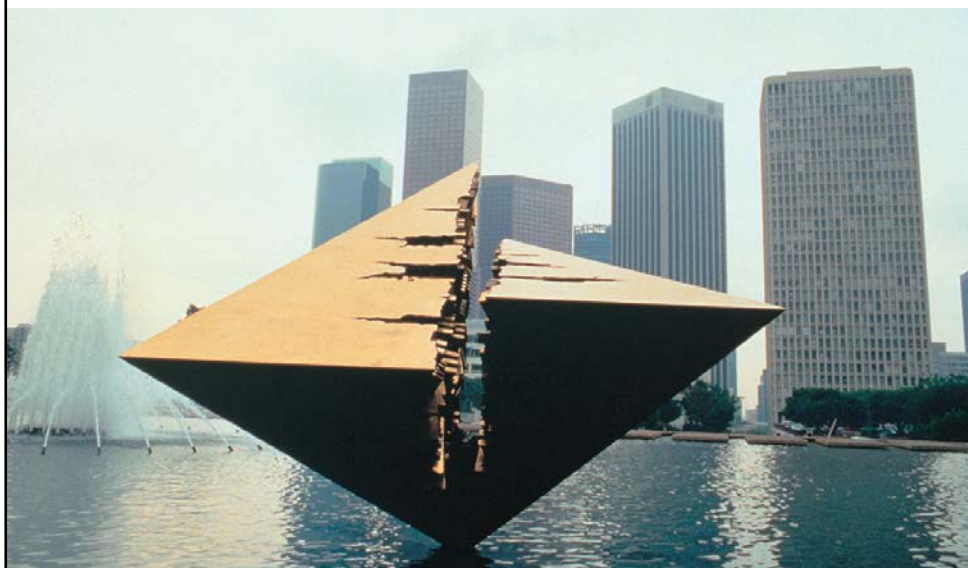


Solar form for Amaliehaven, 1982-83
bronze, 190 x 580 x 30 cm
Copenhagen, The Amalie Garden
(Photo by Gianfranco Gorgoni)

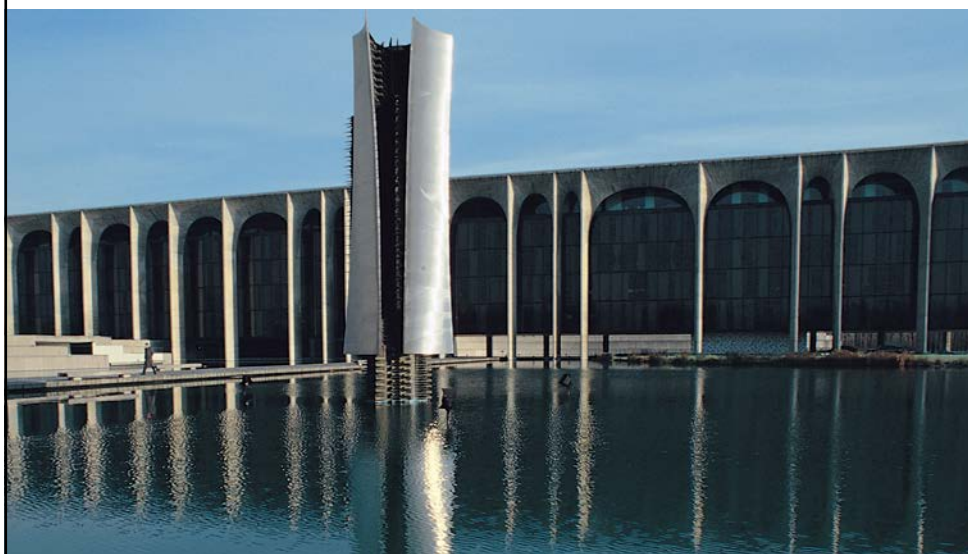




The Tivoli Arch, 2007
bronze and stainless steel,
7 x 14 x 2 m
Tivoli, Piazza Garibaldi
(Photo by Nino Lo Duca)



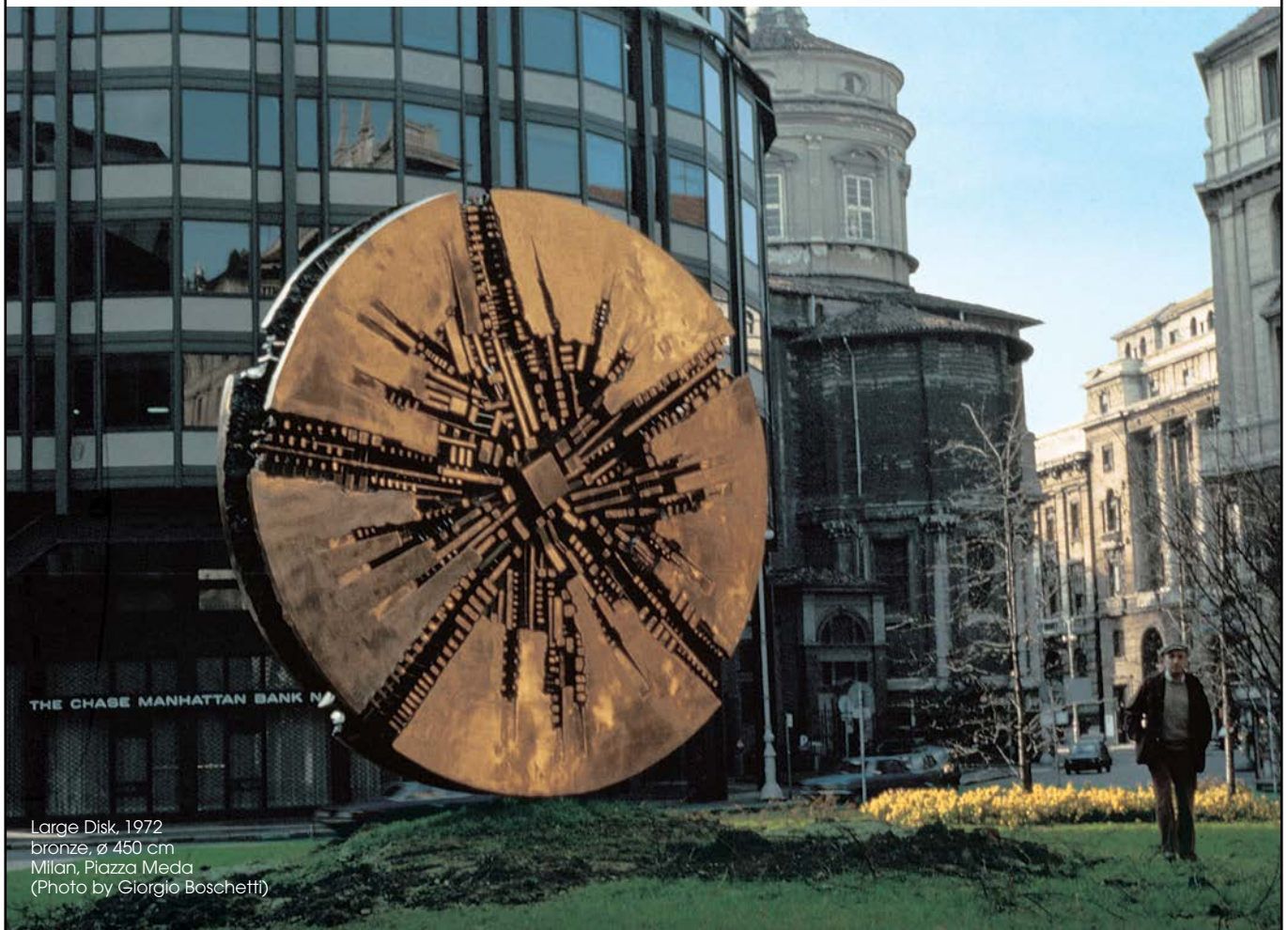
Wing Beat: Homage to Boccioni,
1981-1984
bronze, 380 x 400 x 550 cm
Los Angeles, CA, Department
of Water and Power General
Office Bldg.
(Photo by Carlo Orsi)



Column of Large Plates, 1972-1975
bronze and steel, 13 x 2,20 x 2,20 m
Segrate, Milan, Mondadori
Publishing Headquarters
(Photo by Gianfranco Gorgoni)

In 1995 he founded **Fondazione Arnaldo Pomodoro**, with the aim to create a place of study and discussion around the important themes and great figures of the contemporary avant-garde as well as acting as a real cultural centre, holding exhibitions, meetings, conferences, book presentations and concerts.

Located near the Darsena (Milan's inland dock), adjacent to the Foundation's archives and the artist's studio, the Foundation has **a rich permanent collection** consisting in more than 50 works realized by Arnaldo Pomodoro since 1955, among which sculptures, drawings and projects, further to about thirty works donated since the early years of the Foundation's activity by artists who participated in the exhibitions and by friends as a concrete demonstration of their will to participate and share the programs and purposes of the Foundation.



Large Disk, 1972
bronze, ø 450 cm
Milan, Piazza Meda
(Photo by Giorgio Boschetti)

Two exhibitions have been organised by the Fondazione for 2015, relating to the initiatives linked to EXPO.

From 24 March to 17 July, the collective "Bread and Roses" curated by Marco Meneguzzo and from 22

September to 18 December, "Homage to Giovanni

Carandente. Return to Spoleto 1962" curated by

Luciano Caprile, in collaboration with Palazzo

Collicola Arti Visive Spoleto - Museo Carandente.



Papyrus for Darmstadt, 1990
bronze, cement and corten,
1st element 10 x 4 m
2nd element 4 x 4 m
3rd element 6 x 4 m
Darmstadt, Posttechnisches Zentralamt
(Photo by Thomas Eicken)







Large Sphere, 1966-1967
bronze, ø 350 cm
Rome, Ministry of Foreign Affairs,
Piazzale della Farnesina
(Photo by Tommaso Lepera)

"I have always been fascinated by **signs**", recounts the sculptor, "especially archaic ones. Writing also attracts me, from primitive signs in caves to the tablets of the Hittites and Sumerians. The marks that I carve, irregular or densely packed, into the artistic material — wedges, stabs, lines, rents — came to me initially from certain ancient civilizations. Very often it has been in fact a journey to a part of the planet where it is possible to see the vestiges of ancient civilizations or the symbols of a new grandeur—from the Yemen to Egypt, from Oman to Iran, that has served as a spur to his imagination: "In 1996, while visiting Yemen, I was stunned by the sight of the most elaborate columns anywhere in Arabia felix: the

columns of the Queen of Sheba. Truncated pilasters, not round, but rectangular. With graffiti eaten away by the light of the desert and the wind: arcane stories from forgotten history."

A significant number of works are installed in public spaces and important museums in arabic countries. The sculpture Rotante primo sezionale n. 3 (1967-1975) has been recently unveiled, after its restoration, at the Museum of Contemporary Art in Tehran.

Th Director said, "organization of such an event is a reflection of good relationships between Iranian and Italian artists, and we are honored that there is an artwork by Pomodoro at Tehran Museum of Contemporary Art."

One of the most representative example of such integration is the cellar he created for the Lunelli Family at the Castelbuono estate at Bevagna in Umbria, inaugurated in June 2013. The work, entitled **Carapace** due to the way it recalls the form of a turtle, has a strong symbolic meaning. Pomodoro has worked in cooperation with *Ermanno Casasco*, (landscape designer) to create the harmonious relationship with the surrounding countryside (curated by Casasco).

Carapace won the Unesco prize "The Landscape Factory".

Carapace, 2005-2012
dome in lamellar wood, wrapped in sheets copper,
ø 30 mt and red fiberglass arrow, 18 mt
Bevagna, The Tenuta Castelbuono Winery
(Photo by Pietro Carrieri)



This is the Maestro Pomodoro thought about the Carapace:

This project, represents a completely new experience for me: that of creating a work which is at the same time both architectural and sculptural. On the one hand the functional requirement of making and preserving wine and on the other, the urge of inventing a shape of high visual impact, to welcome people who go to visit the huge wine cellar and to taste the wine. I did not want my work to disrupt the gentle hilly landscape , where the vineyards reign supreme; on the contrary I wanted it to blend perfectly into the environment. I had the idea of a shape reminiscent of a tortoise, a symbol of stability and longevity which with its shell represents the union between land and sky. A sculptural element in the shape of a dart stuck in the ground highlights the work in the landscape. It is an "arrow" fluttering and marking the horizon, not only to make sure the construction can be seen from afar but also to represent human activity and relationship of man to the earth.



Carapace, Tenute Lunelli

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