

**THE
MAYOR
GALLERY**

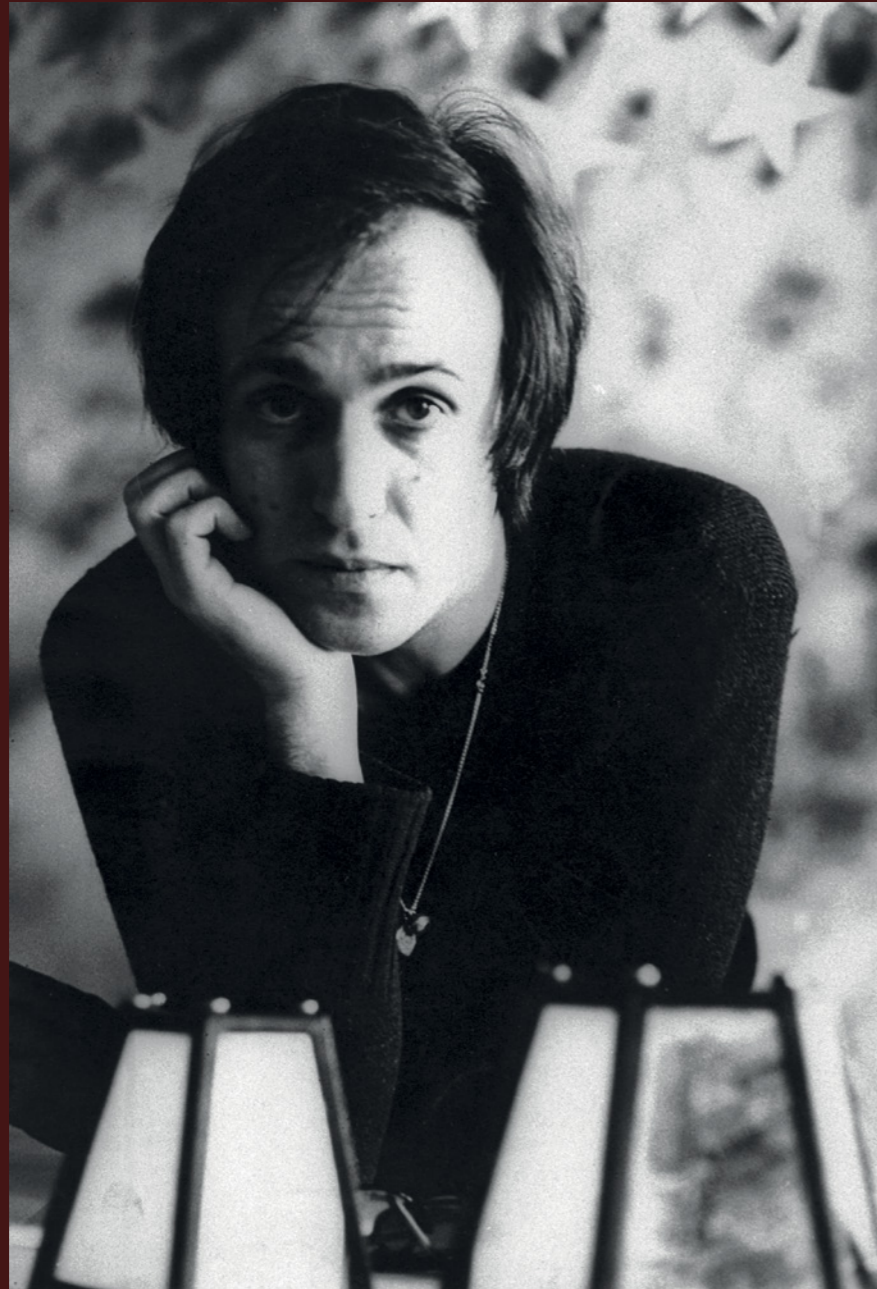
THE MAYOR GALLERY

MARIO SCHIFANO Compagni, compagni 1968

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MARIO SCHIFANO

(b. 1934 Khoms, Libya – d. 1998 Rome, Italy)

Compagni, compagni 1968

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Photograph by Mario Schifano © Archivio Mario Schifano

ON THE RIGHT SOLUTION TO THE CONTRADICTIONS AT THE HEART OF PAINTING

Marco Meneguzzo

Around 1967 the mood in Italy changed. It had also changed with respect to the first years of the decade when it was thought that the economic "boom" could last forever, and that the alliance between industry and creativity, from an intellectual point of view, could resolve many of the problems about living in an industrialised society. A kind of wholly Italian volubility was united to an objective disillusionment with the impossibility of joining together quantity and beauty, work and production, and this was leading artists – all artists – to inquire into expressive paths that were different from the 'exact', rational, and positive ones that, at least in Italy, had characterised the neo-avant-gardes in the few 'heroic' years straddling 1960.

This positive and confident moment – politically a rather social-democratic one – of a yearned-for alliance between art and industry, in the name of a new society marked by a clear vision of the 'common good', was in a very few years displaced by an incipiently anarchic and adversarial situation towards the very subjects that only a few years before seemed the best allies for a 'new' construction. At the end of the 1950s, when the Italian GDP grew at the same rate as that of China today, everything seemed within grasp, and it appeared that even the most harebrained idea could find its fulfilment: the profits of industry and commerce, together with the intellectual potential of a 'class' that thought it could renew everything (if for no other reason than because it found itself in front of a cultural territory cleared of the ruins of a war that had been lost and was better forgotten), allowed 'glib' thinking about life, the life that in 1960s itself was to become 'La dolce vita': the sweet life.

Mario Schifano could have been the protagonist of that film, just as he was for at least twenty years – from 1960 to 1980 – of the social life of Rome, of which he was a kind of fulcrum, an 'immobile engine' for aristocrats and actors, crooks and poets, writers and whores, producers and cyclists, in the various studios he inhabited in that period and from which he shifted only rarely. In the 1970s the last of these was in the prestigious attic of the Museo Napoleonico, a thousand square metres in the centre of Rome, from which he had thrown out all the furniture in order to be able to ride his bike and allow space for his friends while he, perhaps, was somewhere else, or didn't want to be seen, or was painting. It was the reintroduction of a Renaissance prince who owed everything to his talent. Just like a prince who had arrived at his full cultural glory and worldly success, he could allow himself to be fully himself, without compromises, and so at times he was irritating to the point of exasperation, though at other times he was also unreservedly sweet and generous: his talent, and perhaps his genius too, allowed him everything, and Schifano lived in a kind of condition of omnipotence, where every idea could be realised, and every wish granted.

In 1968 – crucial for this series of works, commonly known as *Compagni, compagni!* (Comrades, comrades) – his fame had been consolidated for at least five years: he had begun it with his *Coca-Cola* and *Esso* works, the creation of his 'anaemic landscapes', the *Vero amore* (the oak tree works he continued to propose), his *Futurismo rivisitato* – from 1965 onwards, in which he made use of a famous photo of the Futurist group, superimposed with semitransparent and coloured

Plexiglas -, and to experiment at the same time with his art films (from 1967 onwards) ... everything done with frenetic work and a life-style that led him to live for a period in New York in 1963, where he created a series of large works exhibited at the Galleria Odyssia, and came into contact and underwrote a contract with Ileana Sonnabend, almost immediately ignored, and trips to London where he frequented the musical scene of the Rolling Stones. His return to Rome was studded with love affairs and absolutely reprehensible and repeated personal and social undertakings (he even went to jail), and yet he was certainly 'in the avant-garde' of the spirit of the times. But in 1968 what could be defined as avant-garde behaviour was about to become the 'avant-garde of the masses' with the explosion of protests by the young and by students, one full of psychological meanings - 'bourgeois' in a word ... - even more than those workers and class awareness: in Rome on 1 March 1968, on the stairway of Valle Giulia - a kind of stairway like that of the port of Odessa in 'The Battleship Potemkin' - students from the left and right fought with the police to give the 'official' start to the Italian 1968 movement, which was to last in one form or another - some of them extremely bloody - for ten years, at least until the kidnapping and murder by the Red Brigades of the prime minister Aldo Moro, from March to May 1978.

An artist such as Schifano, who had already powerfully shown his interest in the flood of images from the news and history that still passes in front of our eyes in the media, even if we don't want to see them, could not remain indifferent to this 'movement', but he dealt with it and metabolised it in his own way. Contrarily to some other artists, friends of his such as Franco Angeli, who were considered to be his fellow travellers, Schifano did not 'join the cause' of the protests - and even less the political protests - but he recorded them in his own way, giving a kind of absolute summary of them in his series *Compagni, compagni*. Certainly, his sympathies were loosely with the protestors, probably for a kind of personal identification with what had happened just ten years earlier with his father, but his adhesion was

always filtered - this adjective/participle is a key word in this case - by his own ego, and by his absolute certainty that the individual counted more than the group. This did not stop him from taking part in the movement, even if as nothing other than a financier: '... I do not serve the people with colours or films. I serve them with money. I give money to these kids. But then, why not? I earn money with brutal ease', he stated in 1972¹ and, again, he said shortly after, 'I stopped financing Lotta Continua only when they began to ask me for paintings instead of money. They too had become dealers'²; and, with regard to the possibility or not that art could influence politics: 'I have always held that art's limits were precise. However, I have also come face to face with those painters who believe in this possibility, and have been accused of making these statements because I was more fulfilled, more successful, and because I sold'. (1982)³. Another brief chapter, almost an anecdotal one, of this career of his "through the revolution" was his creation of *Feste cinesi* (1968), a large, seven metre painting for the dining room of Agnelli's home in Rome, full of red flags and protestors marching, and rejected by the commissioners because of the predictable reaction of the tycoon's guests: a small test of strength between the artist and society, one lost without the artist being too upset.

But the *Compagni, compagni* cycle - also more simply known as the *Compagni* series - is far more significant because it opened up two crucial moments for the artist, and offered him another and in a certain sense masterly and very efficient path. In fact, in 1968 Schifano reached a crisis point in the face of painting, one that had been latent during his last visit to New York in 1965. The immediate solution to this seemed to lie in cinema, and in fact the period from 1967 to 1969/70 saw his most intense cinematic activity; yet at the same time Schifano was intimately a painter, to the point of identifying painting with being 'human': in 1982 he answered a specific question about why he had continued to paint despite the crisis in painting by saying, 'because it is human, more human. Because I am a painter. Because even as a photographer I am



Mario Schifano, *Festa cinese*, 1968, enamel and spray on paper applied to canvas, 330 x 750 cm polyptych, © Archivio Mario Schifano

very much a painter'.⁴ And again, the art context on the cusp of 1970 was violently against painting: this was a time of the theoretical/ideological affirmation of Conceptualism and of anti-traditional approaches and, as a result, the linguistic conflict that was underway was, for Schifano, a deep existential conflict, one which was not a question of giving up a working tool, but one of an existential attitude. This was with regards to the sphere of the Self and the artist's own relationship to language. To all this there must be added the 'political' request of the world for total involvement by intellectuals in the rebellious and pre-revolutionary climate that was being created: 'we are all involved' was one of the slogans of this period, and all the more reason that the sensitivity of artists should involve them in change.

In such a climate, Schifano only answered to himself. He resolved his linguistic problem, which was only another way of saying that the problem of his interpretation of the world, with this series, could almost be considered as the prototype of the attitude he had towards his own work for the successive 1970s.

To quickly eliminate any possible misunderstanding, this attitude was above all about the subject. Schifano dealt with a political subject in exactly the same way that he dealt with a starry sky - *Tutte stele* - or a still-life - *Tutti frutti* - or a television image - *Paesaggio TV* -: what Andy Warhol was to do rather later with Vladimir Ulianov Lenin or Mao Zedong, in other words treating them in the same way as Marilyn Monroe or Elvis Presley, Schifano did with *Compagni, compagni*. That image was part of the flood of images that in that moment passed in front of him, and his choice - the three people with a hammer and sickle taken from one of the radical left newspapers, such as *Potere Operaio* or *Lotta Continua*, just like the words that at times appeared on the canvas. 'On the right solution of the contradictions at the heart of society' was a typical phrase of the Chinese communists of the time - greatly accentuated the propaganda aspect that pervaded the ideology of the extreme left and its communications system. Schifano isolated the figures against a monochrome background; he probably exaggerated the dimensions of the hammer and sickle (or he chose the image specifically for this original dimensional anomaly); he rounded the corners of the canvas, making it

resemble the frame of a slide; and he would often cover it with transparent Plexiglas: a technique that was to become a statement about painting and its possibilities for investigating the world, and certainly not about communist China.

In fact we are dealing with a pared-down painting, without any kind of apparent painterly virtuosity – he actually used templates and sprayed the paint, something he had begun to do widely in 1967 –; the artist then ‘distanced’ the subject from the eye of the beholder and suggested that his own eye too had looked through various filters, specifically chosen in order not to be involved by the theme: coloured Plexiglas; the sensation of being in front of an immense slide; the possibility of glimpsing shapes but not the people themselves; the words and phrases sound unreal because that way of painting denied them any kind of contextualisation: the suspension in the monochrome or sprayed void of the canvas eliminated the realistic context and forces the eye to look at and find only relationships within the figures and phrases. It is painting, but it is not painting, at least in the current sense.

This schematic reduction is underlined above all in *Compagni, compagni*, even though it was present ‘in nuce’ in other preceding series, in the form of different repetitions. After that, and for a decade, Schifano virtually hid painting, almost as though to force himself to give up what he did best, while always finding a genial solution. Contrarily to what we might believe, in this period he never abandoned painting, but preserved it, while waiting for the ‘right solution to the contradictions at the heart of painting’.

ENDNOTES

1. Interview with the writer Enzo Siciliano, first published in the political news magazine *Il Mondo* on 16 November 1972 with the title *Lui ama Nancy la fotografa*, and then often reprinted.
2. Interview with Bruno Blasi, published in M. Meneguzzo, *Arte Ribelle 1968-1978. Artisti e gruppi dal Sessantotto*, exhibition catalogue for the show at the Credito Valtellinese, Milan, 12 Oct.-9 Dec. 2017, p. 106.
3. Interview with Marco Meneguzzo on 6 April 1982, and published in M. Meneguzzo, *Schifano*, pub. Essegi, Ravenna 1982, p. 81.
4. *Ibid.*, p. 82.

Plates

Compagni, compagni

1968

Enamel and spray paint on canvas and Perspex

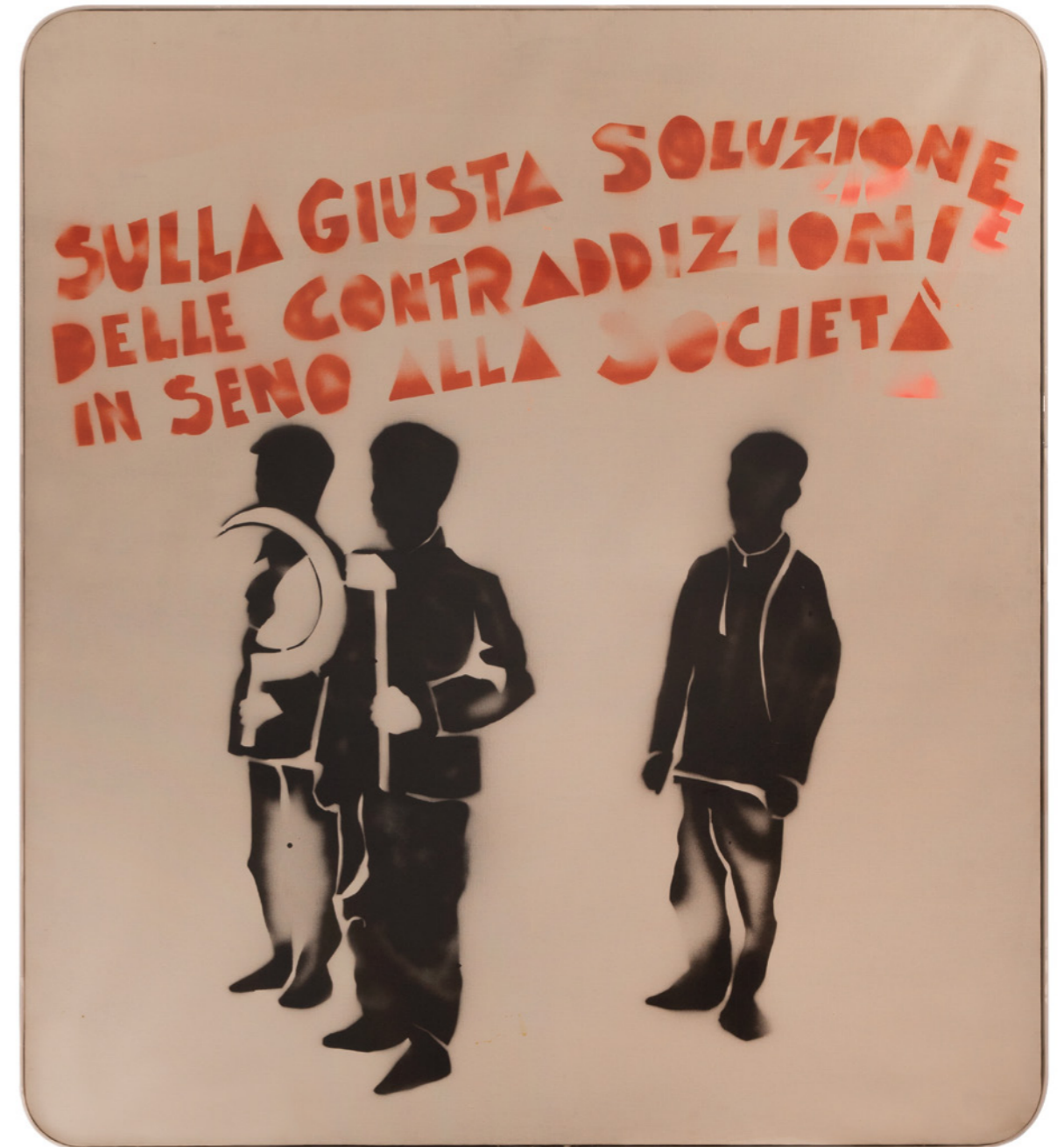
160 x 140 cm

63 x 55 ½ inches

Archive number: 01212080814

Literature:

Schifano 1964-1970. Dal paesaggio alla TV, Skira, Milan 2006, p. 181



Compagni, compagni

1968

Enamel and spray paint on canvas and Perspex

160 x 140 cm

63 x 55 ½ inches

Archive number: 0120508081

Literature:

Schifano 1964-1970. Dal paesaggio alla TV, Skira, Milan 2006, p. 181

Mario Schifano 1960-1970, edited by Luciano Caprile, Skira, Milan, 2013, p. 85



Compagni, compagni

1968

Enamel and spray paint on canvas and Perspex

150 x 150 cm

59 1/8 x 59 1/8 inches

Archive number: 01201080814

Literature:

Schifano. Una collezione '60-'70, Fabbri editori, Milan 1990, p. 58

Schifano 1964-1970. Dal paesaggio alla TV, Skira, Milan 2006, p. 180

Mario Schifano 1960-1970, edited by Luciano Caprile, Skira, Milan, 2013, p. 83



Compagni, compagni

1968

Enamel and spray paint on canvas and Perspex

140 x 140 cm

55 1/8 x 55 1/8 inches

Archive number: 01206080814

Exhibited:

The World Goes Pop, Tate Modern, London, 2015

Arte Ribelle. 1968-1978 Artisti e gruppi del Sessantotto, Galleria Gruppo Credito Valtellinese, Milan, 2018

Literature:

Schifano 1964-1970. Dal paesaggio alla TV, Skira, Milan, 2006, p. 180

The World Goes Pop, Tate Modern, London, 2015, p.242



Compagni, compagni

1968

Enamel and spray paint on canvas and Perspex

140 x 140 cm

55 1/8 x 55 1/8 inches

Archive number: 01213080814

Literature:

Schifano. Una collezione '60-'70, Fabbri editori, Milan, 1990, p. 58

Schifano 1964-1970. Dal paesaggio alla TV, Skira, Milan, 2006, p. 174



Compagni, compagni

1968

Enamel and spray paint on canvas and Perspex

131 x 101 cm

51 $\frac{5}{8}$ x 39 $\frac{3}{4}$ inches

Archive number: 02983151212



Compagni, compagni

1968

Enamel and spray paint on canvas and Perspex

120 x 100 cm

47 ¼ x 39 ⅜ inches

Archive number: 01216080814

Literature:

Schifano. Una collezione '60-'70, Fabbri editori, Milan 1990, p. 61

Schifano 1964-1970. Dal paesaggio alla TV, Skira, Milan 2006, p. 176



Compagni, compagni

1968

Enamel and spray paint on canvas and Perspex

120 x 100 cm

47 ¼ x 39 ⅜ inches

Archive number: 01215080814

Literature:

Schifano. Una collezione '60-'70, Fabbri editori, Milan, 1990, p. 60

Schifano 1964-1970. Dal paesaggio alla TV, Skira, Milan, 2006, p. 176



Compagni, compagni

1968

Enamel and graphite on paper

100 x 70 cm

39 3/8 x 27 1/2 inches

Archive number: 01168080814

Literature:

Schifano. Una collezione '60-'70, Fabbri editori, Milan, 1990, p. 64

Schifano 1964-1970. Dal paesaggio alla TV, Skira, Milan, 2006, p. 183



Compagni, compagni

1968

Enamel and graphite on paper

100 x 70 cm

39 $\frac{3}{8}$ x 27 $\frac{1}{2}$ inches

Archive number: 01170080814

Literature:

Schifano. Una collezione '60-'70, Fabbri editori, Milan, 1990, p. 64

Schifano 1964-1970. Dal paesaggio alla TV, Skira, Milan, 2006, p. 183



LIST OF WORKS

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1968
Enamel and spray paint on canvas and Perspex
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63 x 55 ½ inches

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1968
Enamel and spray paint on canvas and Perspex
160 x 140 cm
63 x 55 ½ inches

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1968
Enamel and spray paint on canvas and Perspex
150 x 150 cm
59 ½ x 59 ½ inches

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1968
Enamel and spray paint on canvas and Perspex
140 x 140 cm
55 ½ x 55 ½ inches

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1968
Enamel and spray paint on canvas and Perspex
140 x 140 cm
55 ½ x 55 ½ inches

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1968
Enamel and spray paint on canvas and Perspex
131 x 101 cm
51 ⅝ x 39 ¾ inches

p. 27 *Compagni, compagni*
1968
Enamel and spray paint on canvas and Perspex
120 x 100 cm
47 ¼ x 39 ⅝ inches

p. 29 *Compagni, compagni*
1968
Enamel and spray paint on canvas and Perspex
120 x 100 cm
47 ¼ x 39 ⅝ inches

p. 31 *Compagni, compagni*
1968
Enamel and graphite on paper
100 x 70 cm
39 ⅝ x 27 ½ inches

p. 33 *Compagni, compagni*
1968
Enamel and graphite on paper
100 x 70 cm
39 ⅝ x 27 ½ inches

SELECTED SOLO EXHIBITIONS

- 1959 Rome, Galleria Appia Antica
- 1961 Rome, Galleria La Tartaruga
- 1963 Rome, Galleria La Tartaruga
Rome, Galleria Odyssia, *Schifano. Tutto*
Milan, Galleria L'Ariete
Paris, Galerie Sonnabend
- 1964 Rome, Galleria Odyssia
Milan, Galleria L'Ariete
Turin, Galleria Il Punto
New York, Odyssia Gallery
- 1965 Rome, Galleria La Tartaruga
Rome, Galleria Odyssia
Milan, Studio Marconi
- 1966 Milan, Studio Marconi, *Inventario con anima e senza anima*
Turin, Galleria Il Punto
Turin, Galleria Stein
- 1967 Rome, Galleria La Tartaruga
Milan, Studio Marconi, *Tuttestelle*
Turin, Galleria Stein
Geneva, Galleria La Bertesca
- 1968 Milan, Studio Marconi, *Compagni compagni*
- 1969 Padua, Galleria La Chiocciola
- 1970 Rome, Studio Soligo
Milan, Studio Marconi, *Paesaggi TV*
Naples, Galleria Il Centro
Verona, Galleria La Città
- 1972 Rome, Studio Soligo
Milan, Galleria L'Uomo e l'Arte
- 1973 Parma, Galleria La Steccata
Turin, Galleria Il Punto
Naples, Galleria Lia Rumma
- 1974 Milan, Studio Marconi, Mario Schifano 1960-1970
Milan, Studio Nino Soldano
Parma, Università degli Studi, Istituto di Storia dell'Arte, Salone delle Scuderie in Pilotta
Naples, Galleria Lia Rumma
- 1975 Rome, Galleria D'Alessandro-Ferranti, *La pittura come macchina del desiderio. Mario Schifano 1960-62*
Udine, Galleria Plurima 1
- 1976 Modena, Galleria Civica d'Arte Moderna, Documenti. *La tendenza pop, una situazione italiana. Mario Schifano*
- Parma, Galleria Niccoli
- 1977 Milan, Galleria Pero
Livorno, Galleria Peccolo
- 1978 Rome, Galleria La Tartaruga, *Capolavoro sconosciuto*
Rome, Galleria Ugo Ferranti
Turin, Galleria La Bussola
Modena, Galleria Mazzoli
Parma, Università degli Studi, Centro Studi e Archivio della Comunicazione, Schifano fotografo. Diario di viaggio di Nancy Ruspoli
- 1979 Ferrara, Palazzo dei Diamanti, Galleria Civica d'Arte Moderna
- 1980 Rome, Istituto Nazionale per la Calcografia, *Viaggiatore notturno. Collages, disegni, serigrafie, fotografie, film*
- 1981 Rome, Studio Soligo, *Cosmesi*
Bologna, Galleria De' Foscherari
- 1982 Turin, Galleria Tucci Russo
Ravenna, Pinacoteca Comunale Loggetta Lombardesca, *L'immagine approssimativamente*
- 1983 Milan, Galleria Bergamini Diarte, *Opere recenti*
Modena, Galleria Mazzoli
New York, Annina Nosei Gallery
- 1984 Milan, Studio Ennesse
Ghibellina, Museo Civico d'Arte Contemporanea
Venice, Palazzo delle Prigioni Vecchie, *Naturale sconosciuto*
- 1985 Florence, Piazza Santissima Annunziata, Mario Schifano LIVE
Modena, Galleria Mazzoli
Lyons, Musée Saint-Pierre art contemporain
Düsseldorf, Galerie Kiki Mayer
San Francisco, Italo-American Museum
- 1986 Naples, Galleria Lucio Amelio
Nice, Villa Arson
Buenos Aires, San Martin
- 1987 Rome, ex Stabilimenti Peroni, *Professione*
Francavilla al Mare, Fondazione Michetti, *Professione pittura. XXXIX Premio Michetti*
Berlin, Galerie Eva Poll
Parma, Galleria Mazzocchi, *perditadiocchiosmaltosucartacentopersettanta*
- 1988 Rome, Galleria Pio Monti
- Aosta, Tour Fromage, *Verde fisico*
Pescara, Galleria Cesare Manzo
Paris, Galerie Adrien Maeght, *Le secret de la jeunesse éternelle: un Faust dionysiaque*
- 1989 Ferrara, Padiglione d'Arte Contemporanea, Inventario con anima e senz'anima
Brussels, Palais des Beaux-Arts
- 1990 Rome, Palazzo delle Esposizioni, *Divulgare*
Milan, Studio Marconi, Mario Schifano. Una collezione '60/70
- 1991 Venice, Bugno & Samuelli Art Gallery, *Venezioso*
Modena, Galleria Mazzoli
- 1992 Rome, Galleria Anna D'Ascanio, *Tridente sette. Mediterranea*
Saint-Priest, Centre d'Art Contemporain
- 1993 Modena, Galleria Mazzoli, *Udienza*
- 1994 Tokyo, Yurakucho Art Forum
- 1996 Milan, Galleria Ruggerini & Zonca, *Deserti*
Ankara, Museum of Modern Art
Malta, Museum of Fine Arts
São Paulo, Fundação Memorial de América Latina, *Musa ausiliaria*
- 1997 Buenos Aires, Museo Nacional de Bellas Artes, *Musa ausiliaria*
- 1998 Rome, Studio Casoli, *Quattordicimila giorni e oltre*
Milan, Galleria Zonca & Zonca, *Sognato acquerello dipinto a smalto*
Naples, Museo di Capodimonte, *Per esempio*
Conegliano, Galleria Comunale d'Arte, Palazzo Sarcinelli, *Opere 1957-1997*
Spoleto, Palazzo Rancani Arroni, *Per esempio*
Città del Messico, Museo de Arte Carrillo Gil, *Musa ausiliaria*
Havana, Centro Wifredo Lam, *Musa ausiliaria*
Bogotá, Fondo Cultural Cafetero, Museo del Siglo XX, *Musa ausiliaria*
Salamanca, Palacio de Abrantes, Universidad de Salamanca, *Musa ausiliaria*
- 1999 Madrid, Centro Cultural Casa de Vacas, *Musa ausiliaria*
León, Universidad de León, Ateneo Cultural El Albeitar, *Musa ausiliaria*
Warsaw, Centrum Sztuki Współczesnej, Zamek
- Ujazdowski, *Musa ausiliaria*
Krakow, Muzeum Archeologiczne, *Musa ausiliaria*
Reggio Emilia, Palazzo Magnani, *Io sono infantile*
Prague, Italsky Kulturni Institut, *Musa ausiliaria*
Vienna, Universität für Angewandte Kunst, *Musa ausiliaria*
- 2001 Rome, Galleria Comunale d'Arte Moderna e Contemporanea, *MarioSchifanotutto*
- 2002 Milan, Galleria Giò Marconi, *Paesaggi TV*
- 2003 Tripoli, Museo Archeologico, *Deserts*
- 2004 Isernia, MACI, Museo d'Arte Contemporanea Isernia, *Gli anni Ottanta. Cartagine, Acropolis, Deserts*
- 2005 Milan, Fondazione Marconi, Schifano 1960-1964. *Dal monocromo alla strada*
Marrakech, Museo di Belle Arti, *Deserts*
London, Italian Cultural Institute, *Big Paintings*
- 2006 Milan, Fondazione Marconi, *Schifano 1964-1970. Dal paesaggio alla TV*
- 2007 New York, Sperone Westwater Gallery, *Mario Schifano: Paintings 1960-1966*
- 2008 Parma, Palazzo Pigorini, *Schifano. America Anemica*
Rome, Galleria nazionale d'arte moderna, *Schifano 1934-1998*
Milan, Fondazione Stelline e Accademia di Brera, *Schifano 1934-1998*
Forlì, Fondazione Dino Zoli Arte Contemporanea, Mario Schifano FINE delle trasmissioni
- 2009 Saint-Etienne, Musée d'art moderne, *Schifano 1934-1998*
Porto Cervo-Arzachena, MdM Museum, *Schifano. Tutte STELLE*
- 2010 Rome, MACRO, Laboratorio Schifano

SELECTED GROUP EXHIBITIONS

- | | | | | |
|------|--|---|---|---|
| 1958 | Rome, Galleria Appia Antica, <i>Lo Savio, Manzoni, Schifano, Uncini</i> | Paris, V Biennale d'Art
Paris, Galerie Blumenthal | London, Arts Council of Great Britain, <i>Italian Art 1960-1982</i> | <i>contemporanea</i>
Wolfsburg, Kunstmuseum, <i>The Italian Metamorphosis 1943-1968</i> |
| 1959 | Rome, Galleria Appia Antica, <i>Mambor, Schifano, Tacchi</i>
Rome, Galleria L'Appunto, <i>Angeli, Festa, Uncini, De Berardi, Lo Savio, Schifano</i> | The Hague, Gemeentemuseum, <i>Contemporary Italian Art</i>
Tokyo, National Museum of Modern Art, <i>Exhibition of Contemporary Italian Art</i> | 1983 Milan, Rotonda della Besana, <i>Pittori e scrittori</i> | 1996 Milan, Galleria Giò Marconi, <i>Marconi anni Sessanta. Nascita di una Galleria d'arte contemporanea</i> |
| 1960 | Rome, Galleria La Salita, <i>5 pittori: Angeli, Festa, Lo Savio, Schifano Uncini</i> | 1968 L'Aquila, Castello Spagnolo, <i>Alternative attuali 3</i> | 1984 Venice, XLI Biennale Internazionale d'Arte | Pescara, ex deposito FEA, <i>Fuori uso '96. Sotto pioggia e sotto vento</i> |
| 1961 | Rome, Galleria La Tartaruga, <i>Schifano, Kounellis, Twombly, Rauschenberg, Tinguely</i>
Lissone, XII Premio Lissone internazionale di pittura. | 1969 Rome, Galleria Nazionale d'Arte Moderna, <i>Cento opere d'arte italiana dal futurismo a oggi</i>
Vienna, <i>Aspekte aus Italien</i>
Innsbruck, <i>Aspekte aus Italien</i> | 1985 Paris, Nouvelle Biennale de Paris | 1997 Rome, Palazzo delle Esposizioni, <i>La stanza degli specchi. Arte e film dal 1945</i>
Venice, Palazzo Querini Dubois, <i>Minimalia</i> |
| 1962 | Rome, Galleria La Salita, <i>Oggetto utile</i>
New York, Sidney Janis Gallery, <i>The New Realists</i>
Paris, Galerie Sonnabend | 1970 Rome, Palazzo delle Esposizioni, <i>Vitalità del negativo nell'arte italiana 1960-70</i>
Lausanne, III Salon des galleries pilotes | 1986 Rome, Palazzo dei Congressi, XI Quadriennale Nazionale d'Arte
Milan, Padiglione d'Arte Contemporanea, <i>Cangiante</i>
Naples, Villa Campolieto, Fondazione Lucio Amelio, <i>Terrae motus</i>
Venice, XLII Biennale Internazionale d'Arte
Oporto, Soares dos Reis, <i>Alcuni aspetti dell'arte contemporanea in Italia</i>
Frankfurt, Steinernes Hus, Prospekt '86
Basel, <i>Perspective</i>
Berlin, Haus am Waldsee, 1960-1985. <i>Aspekte der Italienischer Kunst</i> | 1998 Rome, Palazzo delle Esposizioni, <i>Minimalia. Da Giacomo Balla a...</i> |
| 1963 | Florence, Galleria <i>La Strozzina, La nuova figurazione. Novelli, Perilli, Rotella, Schifano, Vacchi Turin, Galleria Notizie, Accardi, Castellani, Festa, Kounellis, Schifano</i>
San Marino, Palazzo Kursaal, IV Biennale, <i>Oltre l'informale</i> | 1972 Bologna, Galleria Comunale d'Arte Moderna, <i>Tra rivolta e rivoluzione</i>
Milan, Galleria L'Uomo e L'Arte, <i>Arte contemporanea</i> | Berlin, Haus am Waldsee, 1960-1985. <i>Aspekte der Italienischer Kunst</i> | 1999 Rome, Chiostro del Bramante, <i>I Love Pop</i>
New York, Contemporary Art Center, <i>An Italian Vision in the 20th Century Art</i> |
| 1964 | Rome, Galleria La Salita, <i>Presenze alla XXXII Biennale</i>
Rome, Galleria La Tartaruga, Premio La Tartaruga
Venice, XXXII Biennale Internazionale d'Arte
Valdagno, Premio Marzotto
Pittsburgh, Carnegie Institute | 1973 Rome, Palazzo delle Esposizioni, <i>Ricerca estetica dal 1960 al 1970. X Quadriennale nazionale d'arte</i>
Rome, parcheggio di Villa Borghese, <i>Contemporanea</i>
Turin, Galleria Civica d'Arte Moderna, <i>Combattimento per un'immagine</i> | 1987 Palermo, Galleria d'Arte Moderna, <i>Per amor del cielo</i>
Francavilla al Mare, XXXIX Premio Michetti
Paris, Grand Palais, <i>Terrae motus</i>
Frankfurt, Kunstverein, <i>Il disegno italiano del dopoguerra</i> | 2002 Milan, Galleria Zonca & Zonca, <i>Monocromi</i>
2003 Rome, <i>Piazza del Popolo '60-70</i>
Saubaudia, Museo Emilio Greco, <i>Un cielo pieno di cultura, Moravia, Pasolini e Schifano a Sabaudia</i> |
| 1965 | Rome, Galleria Odyssea, <i>Una generazione</i>
Rome, Galleria Nazionale d'Arte Moderna, <i>Aspetti dell'arte contemporanea</i>
Lissone, XIV Premio internazionale di pittura
San Marino, Palazzo Kursaal, V Biennale d'arte contemporanea
Zurich, City Gallery, <i>Italian Painting</i>
Milan, Studio Marconi, <i>Adami, Del Pezzo, Schifano, Tadini</i>
São Paulo, VII Biennale of International Art
Tokyo, <i>The Exhibition of Works by Contemporary Italian Artists</i> | 1975 Milan, Rotonda della Besana, <i>Fotomedia</i>
1976 Bologna, Galleria Nazionale d'Arte Moderna, <i>Europa-America, l'astrazione determinata 1960-76</i>
1977 Turin, Galleria Civica d'Arte Moderna, <i>Arte in Italia 1960-1977</i>
Acireale, Palazzo di Città, <i>XX Rassegna internazionale d'arte</i> | 1988 Lyons, Musée Saint-Pierre Art Contemporain, <i>La couleur seule. L'expérience du monochrome</i>
1989 Rome, Galleria Nazionale d'Arte Moderna, <i>La collezione Sonnabend dalla pop art in poi</i>
London, Royal Academy, <i>Italian Art of the 20th Century</i>
Moscow, <i>Orientation of Italian Art. Rome 1947-1989</i> | 2004 Rome, Acquario Romeno, <i>Viaggio a Oriente</i>
Milan, Fondazione Marconi, <i>Autobiografia di una Galleria. Lo Studio Marconi 1965/1992</i> |
| 1966 | Rome, Galleria Nazionale d'Arte Moderna, <i>Aspetti dell'arte italiana contemporanea</i>
Dortmund, <i>Aktuelle italienische Kunst</i>
Stockholm, <i>Italian Modern Art</i>
Bucharest, <i>Contemporary artists today</i> | 1978 Venice, XXXVIII Biennale Internazionale d'Arte
1980 Rome, Galleria Nazionale d'Arte Moderna, <i>Arte e critica 1980</i>
1981 Rome, Palazzo delle Esposizioni, <i>Linee della ricerca artistica in Italia 1960-1968</i>
Turin, Mole Antonelliana, <i>Il limite svelato</i>
Verona, Palazzo della Gran Guardia, <i>Campionario 1960-1968</i>
Paris, Centre Georges Pompidou, <i>Identité italienne. L'art en Italie depuis 1959</i> | 1990 Milan, Palazzo Reale, <i>Il mondo delle torri da Babilonia a Manhattan</i>
1991 Rome, Palazzo dei Congressi, '60-'90. <i>Trent'anni di avanguardie Romene</i>
Rome, Palazzo delle Esposizioni, XII Quadriennale, <i>Italia 1950-1990: profili, dialettica, situazioni</i> | 2005 Modena, Galleria Civica d'Arte Moderna, <i>Pop art Italia 1958-1968</i>
Rovereto, MART, <i>Dalla pop art alla minimal</i>
2007 Pescara, Museo d'Arte Moderna Vittoria Colonna, <i>L'Arte e la Tartaruga omaggio a Plinio de Martiis. Da Rauschenberg a Warhol, da Burri a Schifano</i> |
| 1967 | Rome, Galleria L'Attico, <i>Fuoco immagine acqua terra</i>
Bologna, Galleria De' Foscherari, <i>Angeli, Ceroli, Fioroni, Kounellis, Pascali, Schifano, Tacchi</i>
Verona, Galleria Ferrari, <i>Studio Marconi: Adami, Baj, Del Pezzo, Schifano, Tadini</i>
San Marino, Palazzo dei Congressi, VI Biennale d'arte, <i>Nuove tecniche d'immagine</i> | 1982 Rome, Università degli Studi, Istituto di Storia dell'Arte, <i>Generazioni a confronto</i>
Rome, Mura Aureliane, <i>Avanguardia / Transavanguardia</i>
Milan, Rotonda della Besana, <i>L'opera dipinta 1960-1980</i>
Venice, XL Biennale Internazionale d'Arte
Parma, Salone delle Scuderie in Pilotta, <i>L'opera dipinta 1960-1980</i> | 1992 Rio de Janeiro, Museu Nacional de Bellas Artes, <i>O meu ambiente visto por 18 dos mais renomados artistas do mundo</i>
1993 Pescara, <i>Fuori uso '93</i>
New York, Murray and Isabella Rayburn Foundation, <i>Rome - New York, 1948-1964</i>
1994 Paris, Passage de Retz, <i>Art & Jeans</i>
New York, Solomon R. Guggenheim Museum, <i>The Italian Metamorphosis 1943-1968</i> | 2008 Rome, Scuderie del Quirinale, <i>Pop Art Italia 1956-1968</i>
Venice, Palazzo Grassi, Italics. <i>Arte Italiana tra tradizione e rivoluzione 1968-2008</i>
2009 Chicago, Museum of Contemporary Art, <i>Italics</i>
2010 Alessandria, Palazzo del Monferrato, <i>Rome anni '60</i>
2011 Rome, Fondazione Rome, <i>Gli irripetibili anni '60. Un dialogo tra Rome e Milan</i> |
| | | | 1995 Milan, Palazzo della Triennale, <i>La metamorfosi italiana 1943-1968</i>
Pescara, <i>Fuori uso '95. Caravanserraglio arte</i> | 2012 New York, Gagosian, Selections from the private collection of Robert Rauschenberg
Berlin, Deutsche Historisches Museum, <i>Critique and Crisis. Art in Europe since 1945</i>
Catanzaro, Complesso Monumentale del San Giovanni, <i>Cinema d'artista italiano 1912-2012 Lo sguardo espanso</i> |

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