

Lucio Fontana

EN

Ambienti/Environments

Pirelli HangarBicocca

Cover

Lucio Fontana, *Ambiente spaziale con neon*, 1967.

Photo: Stedelijk Museum Amsterdam.

Public Program | Lucio Fontana

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FREE ENTRY

Lucio Fontana

Ambienti/Environments

21 September 2017 – 25 February 2018

curated by Marina Pugliese, Barbara Ferriani
and Vicente Todolí

In collaboration with Fondazione Lucio Fontana

Pirelli HangarBicocca



Lucio Fontana in his studio at Corso Monforte in Milan, 1965. Photo: Studio Wolleh.

The Artist

Lucio Fontana (Rosario, Argentina, 1899 – Varese, Italy, 1968) is internationally renowned as one of the most innovative artists of the 20th century. His work was a major influence for subsequent generations of artists, and its originality continues to resonate today.

Fascinated by the cosmos and well-aware of the new horizons opening up thanks to scientific discoveries of his day, Fontana investigated the concepts of material, space, light and void, using in his works widely different materials to expand the boundaries of art. Alongside ceramic, plaster, cement and paint, he experimented with neon lighting, Wood lights and fluorescent painting, as well as with new media like television. Fontana theorized his artistic vision in several manifestos, outlining his own research through definition of the Spatial Movement—also known as Spazialismo, or Spatialism—which the artist founded in Italy in 1947. Born as a sculptor, Fontana is known for having introduced the third dimension into painting, creating surfaces with holes as early as 1949 and introducing in 1958 what would become his most emblematic artistic gesture: the “Cut”.

Beginning in 1930, Fontana’s artistic practice moved towards analyzing themes whose outcome would be Spatialism; a research he conducted conceiving artworks inside existing architecture, as well as through collaborations with the most important Italian architects of his day such as BBPR, Figini and Pollini, Marco Zanuso and Luciano Baldessari. Thanks to these previous studies in the field of architecture, in 1949 he realized



Raffaele Carrieri, *Fontana ha toccato la Luna* (Fontana has touched the Moon), review published on *Tempo*, XI, no. 8, 19–26 February 1949 (detail).

one of his most innovative and groundbreaking artworks, *Ambiente spaziale a luce nera*, in which a series of fluorescent elements hung from the ceiling of the exhibition space.

After his first *Spatial Environment* of 1949, Fontana continued developing spatial artworks alongside his pictorial and sculptural production, and experimented with void and light as media to generate space. He thus introduced innovative materials and techniques—such as neon light, rubber, fluorescent paint—thereby anticipating the revolutionary Light and Space movement of the 1960s and 1970s in the United States.

The Exhibition

“Ambienti/Environments” brings together for the first time two environmental interventions and nine *Ambienti spaziali* (Spatial Environments) that are among the most experimental works Lucio Fontana created starting in 1949 and continuing all along his career. In these works the artist merged painting, sculpture, and architecture in an attempt to overcome the static conception of the plastic form, devising a space that the visitor could walk through and experience. Conceived as autonomous rooms and corridors for galleries and museums both in Italy and abroad, due to their ephemeral nature the *Spatial Environments* were always dismantled and destroyed at the end of the exhibitions, with the exception of the one presented at the Galleria del Deposito in Genoa in 1967, today part of the collection of the Musée d’art contemporain de Lyon and currently shown at the Lyon Biennale (20 September 2017 – 7 January 2018).

Chronologically displayed along the Pirelli HangarBicocca’s main aisle from 1949 to 1968, the *Spatial Environments* reflect paradigmatic themes of Fontana’s practice: offsetting visitor’s physical and visual perception of the space; reducing colors to monochromes; focusing on the centrality of neon lights or Wood lights and the creation of corridors and labyrinthine spaces. Each artwork is featured inside a room reconstructed according to the original dimensions. At the opposite ends of the exhibition path are presented *Struttura al neon per la IX Triennale di Milano* from 1951 and *Fonti di energia, soffitto al neon per “Italia 61,” a Torino* from 1961. Characterized by the sole use of neon fluorescent tubes, they form luminous sculptural elements in a close dialogue with the surrounding space.

“Ambienti/Environments” is the result of an extensive, in-depth research conducted through the materials of Fondazione Lucio Fontana’s archives—committed to researching, cataloguing and promoting the artist’s oeuvre since the early 1970s—expanded thanks to historical documents and photographs gathered from numerous institutional and private archives. The discovery of so far unknown documents allowed to reconstruct five environments for the first time since the artist passed away. The exhibition provides a unique opportunity to experience Lucio Fontana’s environmental research.

1 **Struttura al neon per la IX Triennale di Milano, 1951 [51 A1]**

A luminous arabesque made of over 100 meters of neon tube, this work was designed for the 9th edition of the Milan Triennale, an international event dedicated to architecture and decorative arts. **Struttura al neon per la IX Triennale di Milano** (Neon Structure for the 9th Milan Triennale) was conceived to connect the entrance level with the first floor as an invitation to discovery, to the “new” and to the dialogue between art and architecture. Exhibited in the large monumental stairway below a “Giotto blue” ceiling, it integrated with the surrounding architectural space, reflecting its light and establishing a connection with visitors. Extending beyond the boundaries of traditional sculpture, the work created a relation between the object and the surrounding space, as the artist himself declared: «collaborating with the architects Baldessari and Grisotti (for the decorated ceiling), we substituted a new element that had entered to become part of the man off the street’s aesthetics, the neon».



Struttura al neon per la IX Triennale di Milano, 1951. Photographic documentation of the artwork exhibited at the 9th Milan Triennale, 1951.

The use of neon lighting in visual arts can be traced back to Argentine artist Gyula Kosice (1924–2016), among the first to use it in sculpture. Kosice and Fontana shared their artistic vision during recurrent encounters in Buenos Aires in the 1940s, nonetheless only Fontana foresaw the potential of neon to change a person's perception of space, and used it for environmental works.

The 9th Triennale program included the "De Divina Proportione" panel discussion attended by outstanding personalities such as architect Le Corbusier (1887–1965) and sculptor Georges Vantongerloo (1886–1965). Fontana had thus the opportunity to present his artistic research to an international audience, illustrating the *Manifesto tecnico dello Spazialismo* (Technical manifesto of Spatialism), in which he advocated the role of art as the fourth ideal dimension of architecture.

The reconstruction of the artwork at Pirelli HangarBicocca is based on the dimensions of the 1951 exhibition and includes the "Giotto blue" ceiling designed according to the color samples developed at the time by the architect Luciano Baldessari. The Museo del Novecento in Milan also displays a reconstruction of the work.

2 **Ambiente spaziale a luce nera, 1948–1949 [48–49 A2]**

With this *Spatial Environment* (the first Lucio Fontana created), the artist applied the most innovative theories he had developed in his manifestos of Spatialism, published at the end of the 1940s. «Our intention is not to abolish the art of the past, however, nor to put a stop to life: we want painting to emerge from its frame and sculpture from its glass case. An expression of aerial art

that lasts a minute, yet appears to last for a millennium, into eternity. To this end, using the resources put at our disposal by modern technologies, we shall produce in the sky: artificial shapes, miraculous rainbows, luminous writings».

Ambiente spaziale a luce nera (Spatial Environment in Black Light) was presented in 1949 as part of the artist's solo show at the Galleria del Naviglio in Milan, founded by the visionary Carlo Cardazzo (1908–1963). The exhibition lasted only six days and was a turning point in Fontana's career, and would serve as a source of inspiration to artists for generations. The invitation to the show reproduced the words "black light illumination of art/light" on the cover, while several excerpts from the *Manifesto Blanco* (White Manifesto)—the first theoretical text in which Fontana outlined, in 1946, the main themes of Spatialism—were quoted on the back. Developing around the end of the 1940s, this artistic current promoted overcoming traditional forms of art, with particular respect to the observers' static perception. It also championed a vision of art closer to the present day and the technical-scientific progress—with reference to outer space discoveries—, as well as based on an all-encompassing perception of space, conceived as the sum of time, direction, sound and light.

The Galleria del Naviglio was completely darkened for the exhibition, and visitors accessed the space through a black curtain. Plunged into blackness, the gallery was illuminated by six Wood lights (ultraviolet light, also known as "black light," invented by

Following page: *Ambiente spaziale a luce nera, 1948–1949* (detail). Photographic documentation of the artwork presented at the exhibition "Lucio Fontana, 1946–1960," Museo d'arte Mendrisio, 2008. Photo: Stefano Spinelli.





Lucio Fontana in collaboration with Nanda Vigo, *Ambiente spaziale: "Utopie"*, nella XIII Triennale di Milano, 1964. Photographic documentation of the artwork exhibited at the 13th Milan Triennale, 1964. Photo: Publifoto.

Following page: Lucio Fontana in collaboration with Nanda Vigo, *Ambiente spaziale: "Utopie"*, nella XIII Triennale di Milano, 1964. Photographic documentation of the artwork exhibited at the 13th Milan Triennale, 1964. Photo: Publifoto.

American physicist Robert Williams Wood at the beginning of the 1900s, and used in different scientific fields—from astronomy to dermatology, while at the center of the room were suspended biomorphic forms made up with papier-mâché painted with fluorescent colors ranging from yellow to violet, rose, and blue.

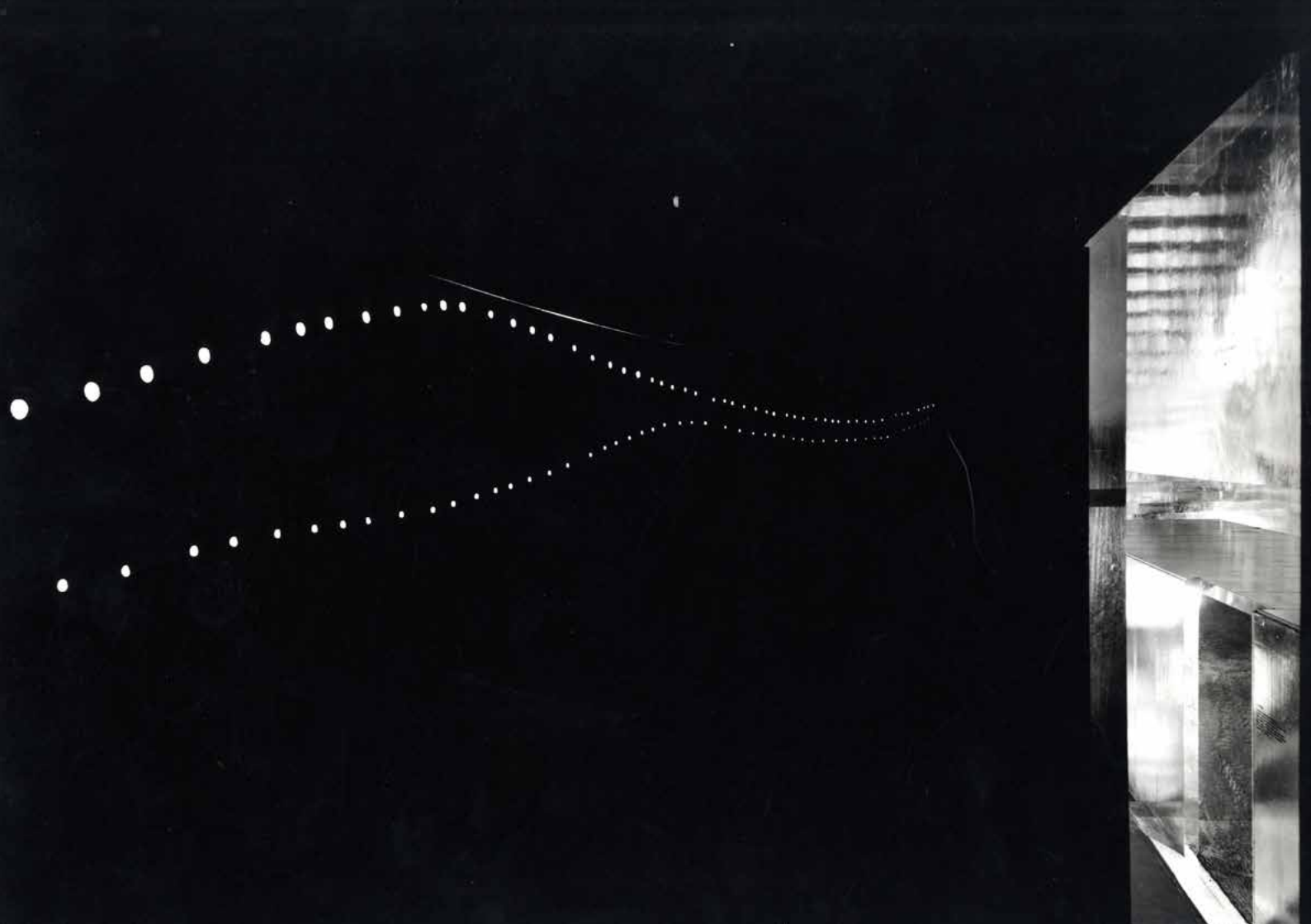
In this *Spatial Environment* Fontana merged together base characteristics of painting, sculpture and architecture in order to go beyond the very notion of these artistic languages and create a space visitors could walk through and experience. By the use of

unconventional materials like Wood lights and fluorescent paints which altered the surrounding space, the sculptural object shed its static plastic form. Other essential characteristics of the work were the visitor's perception and direct experience of the event. As the artist noted, «neither painting, nor sculpture, a luminous form in space—emotive liberty for the visitor».

The reconstruction of Ambiente spaziale a luce nera reproduces the dimensions of the work installed in Galleria del Naviglio, including the vaulted ceiling. The papier-mâché forms belong instead to the posthumous reconstruction of 1976 by the architect Andrea Franchi for the show "Europa America. L'astrazione determinata 1960–1976" at Galleria Comunale d'Arte Moderna in Bologna and today part of Fondazione Lucio Fontana's collection.

- 3 Ambiente spaziale: "Utopie", nella XIII Triennale di Milano, 1964 [64 A3]**
- 4 Ambiente spaziale: "Utopie", nella XIII Triennale di Milano, 1964 [64 A2]**

In 1964 Lucio Fontana was among the artists invited to exhibit at the 13th edition of the Milan Triennale. The guiding theme of the event was "leisure," discerned as an expression of the transformations connected with the strong economic growth of Italy at the time. The introductory section, curated by the writer and semiologist Umberto Eco (1932–2016) and the architect Vittorio Gregotti (1927), contextualized this social phenomenon within multiple perspectives, ranging from optimistic visions to less hopeful reflections concerning the future. Along the Triennale's monumental stairway were arranged eight corridors in the form



of parallelepipeds that visitors could walk through. Assigned to various artists, each embodied a different interpretation of the four themes: Illusion, Integration, Technique, Utopia. The latter was entrusted to Lucio Fontana who realized two environments in collaboration with Nanda Vigo (1936), an architect and artist with whom he had already worked for his solo show in 1962.

The first ***Ambiente spaziale: "Utopie", nella XIII Triennale di Milano*** (Spatial Environment: "Utopias", at the 13th Milan Triennale) [64 A3] that Fontana devised for the Triennale had walls and ceiling covered with metallic red wallpaper, while "quadrionda" glass sheets were positioned in the two edges of the shorter side of the environment, filtering the red light produced by neon tubes. The undulating flooring was covered with a thick red carpet that originated a soft, continuous space. With its playful and sensorial character, this space recalls a search for perceptive offsetting effects that can be traced back to the optical-cinematic trends popular at that time, to which Vigo was particularly close. At the beginning of the 1960s, the French art current GRAV (*Groupe de Recherche d'Art Visuel*) and the Italian Gruppo T ("T" stood for *tempo*, or time) had already created their first environmental works based on the study of Gestalt theories (an experimental school of psychology interested in perception's mechanisms), as well as on image reception within the retina. The unbalancing effect provoked by the uneven flooring also recalled the investigations of bodily instability conducted by the Japanese group Gutai, born in 1954 and whose approach would anticipate the conceptual and performance art movements of the 1960s and 1970s.

Exiting this environment, visitors walked up several stairs before entering the next one, this time black.

The second ***Ambiente spaziale: "Utopie", nella XIII Triennale di Milano*** (Spatial Environment: "Utopias", at the 13th Milan Triennale) [64 A2] consisted of a corridor painted entirely black and with a curvilinear wall inside. This surface was marked by a series of holes that produced two waving lines, through which a green neon light shone: «So the space was all black—as Nanda Vigo recalls about the experience—and by entering into this "tube" you saw luminous holes that accompanied each visitor along the path, from the point of entry all the way to the exit». With this work, Fontana returned to the immersive nature of the dark space of *Ambiente spaziale a luce nera* from 1949, depriving it of sculptural forms and playing with ambiguity of perception between light sources and the movement of the sinuous surface of the wall.

Ambiente spaziale [64 A3] shown at Pirelli HangarBicocca is the first reconstruction of the original artwork, and was realized with the collaboration of Nanda Vigo, who elaborated the executive project and selected the materials. Ambiente spaziale [64 A2] was reconstructed on several different occasions; for this exhibition it was decided to replicate the dimensions of the corridor consistently to the plans and projects provided by Vittorio Gregotti, as well as to several details found in historical photographs.

5 ***Ambiente spaziale, 1966 [66 A1]***

In 1966 an American institution hosted for the first time an extensive solo show dedicated to the work of Lucio Fontana. Titled "The Spatial Concept of Art," it was organized by the Walker Art Center

in Minneapolis—at the time one of the most important museums active in promoting avant-garde art—and focused on Fontana’s spatial investigations. Thanks to the curator Jan Van der Marck (1929–2010), the artist presented to the American public his renowned “Cuts” and “Holes,” but also his more innovative work, producing a *Spatial Environment* for the occasion. Fontana initially conceived a new version of his 1949 *Ambiente spaziale a luce nera*, but the ultimate outcome (following substantial variations) was a work of its own. Since he couldn’t travel to the exhibition space himself, the work was installed by the architect Duane Thorbeck according to artist’s specific directions.

With this work, Fontana was intervening on the way a *Spatial Environment* was accessed, designing lowered, slightly inclined corridors that forced the visitor to bend over in order to enter the central space. The unsettling involvement visitors experienced was described by American critic Hilton Kramer (1928–2012) as follows: «One reached this environment through a short dark tunnel, and thereupon entered a room almost but not quite totally dark. One’s feet sunk not unpleasantly into a foam rubber floor. Tiny lights, defining a regular rectangle along the floor, walls and ceiling, created the curious illusion of a wall where, in fact there was only empty space. Groping one’s way through this nocturnal environment, in which nothing was quite what it seemed to the eye, one exited by crouching once again through a dark tunnel, to emerge in the clear light of another gallery».

As for the *Spatial Environment* of 1949, Fontana designed a dark, immersive space in which the visitor had to deal with the impact of void and an almost tactile sensation of light, as for



Ambiente spaziale, 1966. Photographic documentation of the artwork presented at the exhibition “Lucio Fontana. The Spatial Concept of Art,” Walker Art Center, Minneapolis, 1966. Photo: Eric Sutherland for Walker Art Center, Minneapolis.

example along the walls, where holes through which the green neon light filtered were perceived by visitors as painted fluorescent dots. In the darkness, two-dimensionality and three-dimensionality melded, disorienting visitors, whose sense of balance became precarious and unstable due to the effects of the rubber flooring.

Ambiente spaziale is being reconstructed for the first time ever in Pirelli HangarBicocca, and faithfully reproduced according to the dimensions and materials based on documentation from the Walker Art Center archives in Minneapolis.



6 *Ambiente spaziale, 1967* [67 A2]

7 *Ambiente spaziale con neon, 1967* [67 A5]

8 *Ambiente spaziale a luce rossa, 1967* [67 A6]

Following the American exhibition of 1966, the next year “The Spatial Concept of Art” travelled to Europe under the title “Lucio Fontana, Concetti spaziali” (Lucio Fontana, Spatial Concepts). Inaugurated at the Stedelijk Museum in Amsterdam, the show then travelled to the Van Abbemuseum in Eindhoven. For that occasion, in addition to exhibiting a series of paintings, sculptures and the *Manifesto Blanco*, Fontana conceived three environments distinguished by the use of color: *Ambiente spaziale*, *Ambiente spaziale con neon*, and *Ambiente spaziale a luce rossa*.

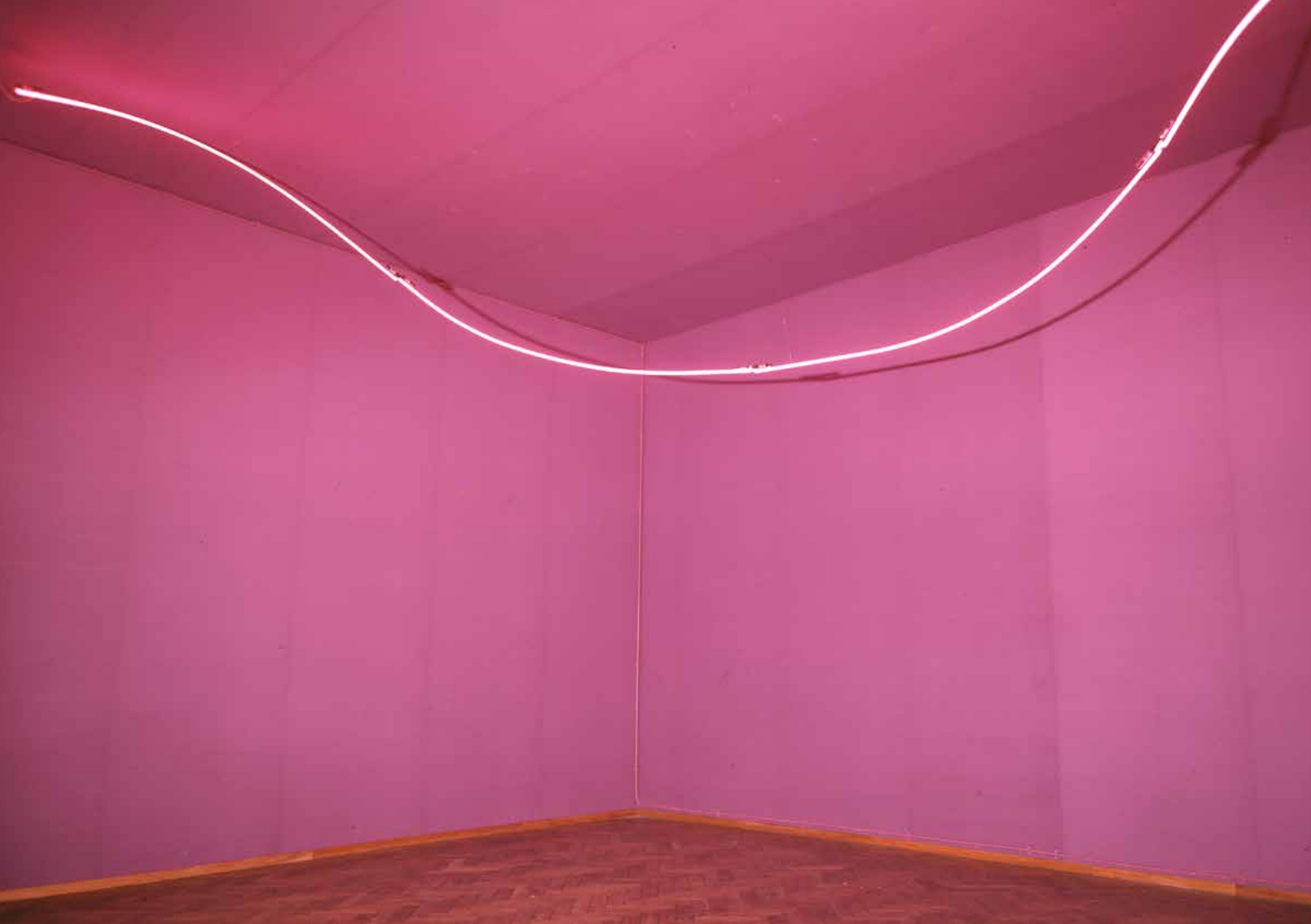
For Fontana *Ambiente spaziale* (Spatial Environment) [67 A2] was an ideal reconstruction of his 1949 work *Ambiente spaziale a luce nera*. After the “Utopie” corridor shown at the 13th Triennale in Milan, and the *Ambiente spaziale* he realized in 1966 for the Walker Art Center, both of which were centred on a black, empty space, in 1967 the artist introduced once again a suspended sculptural element, while changing its form. He made a thin wood cutout that recalled his “Teatrini” (Miniature Theaters), a series of artworks Fontana created shortly earlier with a vaguely pop aesthetic. Outlined like a comma and painted black with fluorescent white borders, the shape extended horizontally across the entire length of the room, as if it was floating in space. This unsettling effect was enhanced by a series of fluorescent white points painted along the walls and on the ceiling of the *Spatial Environment*, which appeared like a constellation.

With *Ambiente spaziale con neon* (Spatial Environment with Neon Light) [67 A5], an artwork with an essential, minimalist appearance, Fontana conceived a room covered with rose-cyclamen-colored cloth, illuminated by a curvilinear red neon light hung from the ceiling. Once again the neon was a key element—just as for *Struttura al neon per la IX Triennale di Milano*—to highlight the characteristics of the surrounding space. By employing colored textile materials as cladding for the walls and ceiling the light perception would also be a tactile experience. The neon light—that Fontana had been using since the 1950s—became an innovative media for modifying the perception of the space, thus anticipating neon light works by Dan Flavin (1933–1996) and the abstract geometrical works of François Morellet (1926–2016).

Ambiente spaziale a luce rossa (Spatial Environment in Red Light) [67 A6] was modeled as a labyrinthine space. Two red neon lights that emphasized the coloring of the entire environment were positioned at the entrance and exit of a path composed of five red walls that articulated the environment. The narrow corridors originated a disorienting effect due to the immersive nature of a space at once empty and narrow, restricted and single-colored, highlighting the function of the visitor as an inherent component of the artwork. In following years, the corridor as a structural element of environmental

Previous page: *Ambiente spaziale, 1967*. Photographic documentation of the artwork presented at the exhibition “Lucio Fontana – Concetti spaziali,” Stedelijk Museum Amsterdam, 1967. Photo: Stedelijk Museum Amsterdam.

Following page: *Ambiente spaziale con neon, 1967*. Photographic documentation of the artwork presented at the exhibition “Lucio Fontana – Concetti spaziali,” Stedelijk Museum Amsterdam, 1967. Photo: Stedelijk Museum Amsterdam.



works—designed to control the visitor's body and movement—would become essential to the work of American artist Bruce Nauman (1941) as well.

For "Ambienti/Environments," these three Spatial Environments have been reconstructed for the first time since the artist passed away. The historical photographs and plans of the Stedelijk Museum in Amsterdam made it possible to faithfully rebuild, in terms of dimensions and materials, the Ambiente spaziale and the Ambiente spaziale con neon. The reconstruction of the Ambiente spaziale a luce rossa relies instead on the version realized for the Van Abbemuseum in Eindhoven.

9 **Ambiente spaziale, 1967 [67 A1]**

In 1967 Fontana participated in the group show "Lo spazio dell'immagine" at Palazzo Trinci in Foligno, Italy. Organized by Roman artist Gino Marotta (1935–2012) and Lanfranco Radi (1932–2006), an architect and secretary general of the event, the exhibition gathered various different Italian artists from recent generations who were conducting environmental and spatial researches. Artworks ranged from kinetic art to pop aesthetics by Gino Marotta and Pino Pascali (1935–1968), as well as experimentations by Michelangelo Pistoletto (1933), one of the first exponents of Arte Povera (an artistic movement born that same year), and were presented within a broader international context. As Italian art critic Tommaso Trini wrote in his essay for the magazine *Domus*, «At Palazzo Trinci, the artists found themselves experimenting not only with an environment—a sculptural spatial problem—but also with an atmosphere, a relatively exciting

operational situation... It became the artist's space: a space in which to experience a collective effort of immediate, active exchange; a space where artists who no longer make individual art can finally put an end to working alone».

Within this context, the presence of Fontana with **Ambiente spaziale** (Spatial Environment) represented a recognition of his investigations into space and the *Spatial Environments*, highlighting the anticipatory and seminal role they played in environmental art. For the occasion, despite his initial idea of presenting a reconstruction of the *Ambiente spaziale a luce nera* (1949) with a sculptural element suspended at its center, as he had already done at the Stedelijk Museum in Amsterdam earlier that year, Fontana conceived a stand-alone work that activated a dialogue with the other works on display. The artist based the piece on perceptive instability, abandoning the sculptural presence and reproducing several of the optical elements of the *Spatial Environment* presented in 1966 for the retrospective at the Walker Art Center in Minneapolis. Using Wood lights to illuminate a wall decoration made of touches of fluorescent color, Fontana traced diagonal trajectories that confused visitors' perception and at the same time he created misleading visual effects by combining colors and light.

Ambiente spaziale is reconstructed according to the dimensions of 1967, deduced from the correspondence between Fontana and the organizers of the exhibition "Lo spazio dell'immagine,"

Following page: *Ambiente spaziale in Documenta 4, a Kassel, 1968*. Photographic documentation of the artwork exhibited at documenta 4, Kassel, 1968. © documenta archiv/Werner Kohn.



as well as through graphic and photographic documentation of the posthumous reconstructions by Gino Marotta. The only existing reconstruction is the one of 1982, part of the permanent collection of Castello di Rivoli Museo d'Arte Contemporanea thanks to the donation of Teresita Fontana.

10 *Ambiente spaziale in Documenta 4, a Kassel, 1968 [68 A2]*

Invited by art historian and curator Arnold Bode (1900–1977) to participate in documenta 4, Lucio Fontana created a new environment. In 1968 the international exhibition in Kassel was characterized by the presence of American artists who presented artworks connected to Pop Art, Minimal Art and environmental art.

Following the *Ambiente spaziale* presented at the Venice Biennale in 1966—an oval, completely white space with five monochromatic canvases marked by a vertical cut (*Concetto spaziale, Attesa*; Spatial Concept, Expectation), realized in collaboration with the architect Carlo Scarpa (1906–1978)—for the *Ambiente spaziale in Documenta 4, a Kassel* (Spatial Environment at Documenta 4, in Kassel) the artist worked once again with the subtraction of elements. The result was a white, maze-like space that led to a “cut,” as a review of the time notes: «Another formulation of silence is produced by the space created by Fontana. Through a maze of corridors and corners, painted with a white color as vibrant as the sun, visitors suddenly arrive in front of a black cut in the wall, the only sign left behind by the artist». Visitors, therefore, were provided a total perceptive and immersive experience.

This artwork has been rebuilt on several occasions. The reconstruction exhibited at Pirelli HangarBicocca follows the original plans by the architect Aldo Jacober, who at the time installed the work in Kassel based on specific indications from the artist.

11 *Fonti di energia, soffitto al neon per “Italia 61,” a Torino 1961 [61 A2]*

This environmental intervention was originally realized for the “Fonti di Energia” pavilion inside the International Work Expo held in Turin for the centennial of Italian Unification, hosted in the Palazzo del Lavoro, designed by Pier Luigi Nervi (1891–1979) and Antonio Nervi (1925–1979).

Fonti di energia, soffitto al neon per “Italia 61,” a Torino (Energy Sources, Neon Ceiling for “Italia 61,” in Turin) presented in the pavilion by the same name inside the main building and commissioned from the artist by Milanese architects GPA Monti (Gianemilio, Piero and Anna Monti), was inspired to the themes of the event and connected to the synthesis of technical progress and development of energy sources over the preceding one hundred years. According to Anna Monti, Fontana’s approach was connected to the context of discoveries in the field of aerospace made during those years: «During our first encounter he spoke about human spaceflights that had taken place in those days, of that “nightmarishly black sky,” that the astronaut had seen».

The work consisted of a luminous structure constructed using blue and green neon tubes that were hung and arranged on seven different levels following convergent and divergent diag-

onal lines inside an octagonal-shaped room whose walls were covered with a reflecting metal foil. Although this luminous interweaving appeared geometrical and linear, the space filled with light seemed amplified and the distinction between volume and surface vanished. Four neon lights positioned at the entrance to the room acted as a luminous threshold, inviting visitors to walk through the environment, as the art historian Guido Ballo (1914–2010) underlined: «the space dilates in keeping with the various colored lights, as soon as the visitor (who is always involved in this open form) moves and changes his or her point of view». The artwork led visitors to direct their gazes upwards and contemplate the almost-blinding effect of light in the surrounding space.

Fonti di energia, soffitto al neon per "Italia 61," a Torino reconstruction is based on the 1961 dimensions provided from the historical plans by GPA Monti architects. It was decided not to rebuild the complex structure of the Turin pavilion, but rather to present the room that hosted the neon light ceiling, as the architects Luciano Baldessari and Zita Mosca did in 1972 for the "Lucio Fontana" retrospective held at Palazzo Reale in Milan.

Selected Exhibitions

The most important Italian and international institutions have presented solo exhibitions of the work of Lucio Fontana, including: Musée d'Art Moderne de la Ville de Paris, Paris (2014); Palazzo Ducale, Genoa (2008–2009); Peggy Guggenheim Collection, Venice/Solomon R. Guggenheim Museum, New York (2006–2007); Hayward Gallery, London (1999–2000); PAC, Padiglione d'Arte Contemporanea, Milan Triennale, Museo

Diocesano, Accademia di Belle Arti di Brera, Museo Teatrale alla Scala (an exhibition organized in Milan in 1999 for the Lucio Fontana's centennial); Städtische Galerie im Lenbachhaus, Munich (1998–1999); Museo Nacional Centro de Arte Reina Sofía, Madrid (1998); Schirn Kunsthalle, Frankfurt/Museum Moderner Kunst Stiftung Ludwig, Vienna (1996–1997); Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, Italy (1989); Musée National d'Art Moderne, Centre Georges Pompidou, Paris/Fundació Caixa de Pensions, Barcelona/Stedelijk Museum, Amsterdam/Whitechapel Art Gallery, London (1987–1988); Museum of Modern Art, Toyama, Japan/The Seibu Takanawa Museum of Modern Art, Karuizawa, Japan/Seibu Museum of Art, Tokyo/Iwaki City Art Museum, Fukushima, Japan/Seibu Tsukashin Hall, Amagasaki, Japan (1986); Palacio de Velázquez, Madrid (1982); Solomon R. Guggenheim Museum, New York (1977); Kunsthau Zürich, Zurich (1976); Palazzo Reale, Milan (1972); Musée d'Art Moderne de la Ville de Paris, Paris (1970); Stedelijk Museum, Amsterdam (1967–1968); Louisiana Museum of Modern Art, Humlebaek, Denmark (1967); Moderna Museet, Stockholm (1967); Walker Art Center, Minneapolis (1966); Städtisches Museum Schloss Morsbroich, Leverkusen, Germany (1962).

From the 1930s through the 1960s, solo exhibitions of Fontana's work were organized in the most important art galleries of the day, including: Galleria del Milione, Milan; Galleria del Naviglio, Milan; Galleria del Cavallino, Venice; Galerie Iris Clert, Paris; Martha Jackson Gallery, New York (1961).

Fontana's works were also presented during numerous editions of the Venice Biennale (1930, 1948, 1950, 1953, 1958, 1964, 1966, 1968, 1997) as well as at documenta 2 (1959) and documenta 4 (1968) in Kassel, Germany.

**This publication accompanies the exhibition
“Ambienti/Environments” by Lucio Fontana**

Lender

Fondazione Lucio Fontana

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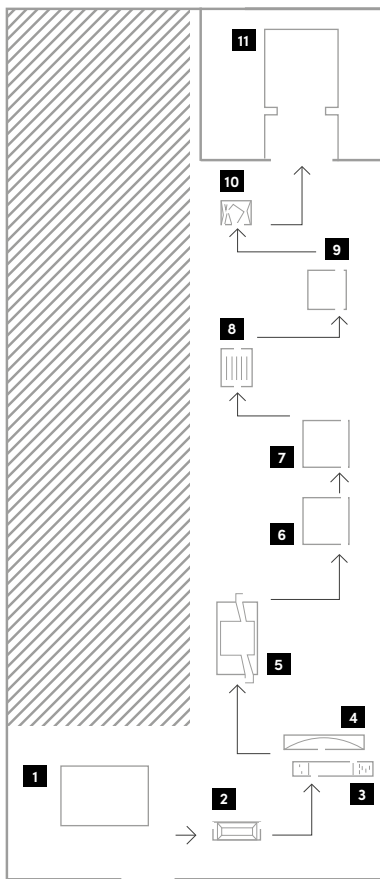
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Fonti di energia, soffitto al neon per "Italia 61," a Torino, 1961. Photographic documentation of the artwork exhibited at "Italia 61," Palazzo del Lavoro, Padiglione Fonti di Energia, Turin, 1961. Photo: Ugo Mulas © Eredi Ugo Mulas. All rights reserved. Courtesy Archivio Ugo Mulas, Milan – Galleria Lia Rumma, Milan/Naples.

- 1** *Struttura al neon per la IX Triennale di Milano, 1951* [51 A1]*
- 2** *Ambiente spaziale a luce nera, 1948–1949* [48–49 A2]
- 3** *Ambiente spaziale: "Utopie", nella XIII Triennale di Milano, 1964* [64 A3]
in collaboration with Nanda Vigo
- 4** *Ambiente spaziale: "Utopie", nella XIII Triennale di Milano, 1964* [64 A2]
in collaboration with Nanda Vigo
- 5** *Ambiente spaziale, 1966* [66 A1]
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- 9** *Ambiente spaziale, 1967* [67 A1]
- 10** *Ambiente spaziale in Documenta 4, a Kassel, 1968* [68 A2]
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* Classification codes associated to the exhibited artworks are based on the catalogue raisonné *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni* (Skira, 2006), edited by Enrico Crispolti in collaboration with Fondazione Lucio Fontana



Entrance to the exhibition
"Ambienti/Enviroments"

Pirelli HangarBicocca is a non-profit foundation, established in 2004, which has converted a former industrial plant in Milan into an institution for producing and promoting contemporary art.

This dynamic center for experimentation and discovery covers 15,000 square meters, making it one of the largest contiguous exhibition spaces in Europe. It presents major solo shows every year by Italian and international artists, with each project conceived to work in close relation to the architecture of the complex, and explored in depth through a calendar of parallel events. Admission to the space and the shows is completely free of charge, and facilitators are on hand to help the general public connect with the art. Since 2013, Vicente Todolí has been the foundation's Artistic Director.

The complex, which once housed a locomotive factory, includes an area for public services and educational activities, and three exhibition spaces whose original twentieth-century architectural features have been left clearly visible: **Shed**, **Navate**, and **Cubo**.

As well as its exhibitions program and cultural events, Pirelli HangarBicocca also permanently houses one of Anselm Kiefer's most important site specific works, *The Seven Heavenly Palaces 2004-2015*, commissioned for the opening of Pirelli HangarBicocca.



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