

Catalogue exhibition

Bruno Munari

Exhibition from October 29th 1970

EDIZIONE DANESE MILANO

20121 Milano piazza San Fedele 2 Tel. 8666296

NEGATIVI-POSITIVI 1951-1970

Six silk-screen prints in colour on cotton paper
size cm. 68 x 68

The first edition of 250 exemplars
numbered and signed by the author

October 1970

One of the first negatives-positives by Munari was exhibited in 1951 at the Salon des Réalités Nouvelles in Paris. Another show made up exclusively of negatives-positives was later organized at the Bergamini Gallery in Milan in 1952. The basic idea of which these paintings are composed, rests in the fact that each element and form, each part of the surface, can be considered as being the foreground as well as the background. The effect resulting from this, an effect which is known today by the term OP (optical art), is such, that each form found in the work seems as if it changes position, it advances or retreats in the spectator's optic perceptive space, creating chromatic dynamics, an optic instability, depending on how the spectator takes each form into consideration. A similar effect which could be considered as a basic effect, is that common to a checker-board for playing chess: it is difficult to establish if the surface is white covered in part with black squares or viceversa. Every time we attempt to fix our eyes on one subject, it immediately turns itself into the other. Naturally, the chess-board taken from an aesthetic angle, is not in the least bit interesting, because the black and white squares are equal in number. Instead, in the negatives-positives, the author also tries to create an aesthetic interest, by composing quantitative disproportions in space and colour.

In this research, the limits of the work normally enclosed in a square, soon became altered as well, and the complete shape of the whole set of forms of which the negatives-positives were composed, determined an autonomous space, still contained in the square but with an irregular outline, no longer dependent on the canvas for support, but emerging from the shapes themselves. Some of these works were composed in such a way, that there were openings which permitted the wall to enter the composition. The latest projects conceived a whole set of forms in complementary colours which rest on the edge as can be seen in the prints presented here. In this case, the ambiguous effects due to the position of the forms are even more evident.

Bruno Munari

Esposizione dal 29 ottobre 1970

EDIZIONI DANESE MILANO

20121 Milano piazza San Fedele 2 Tel. 866296

NEGATIVI-POSITIVI 1951-1970

Sei serigrafie a colori su carta di cotone

formato cm. 68 x 68

prima edizione di 250 esemplari

numerati e firmati dall'autore

Ottobre 1970

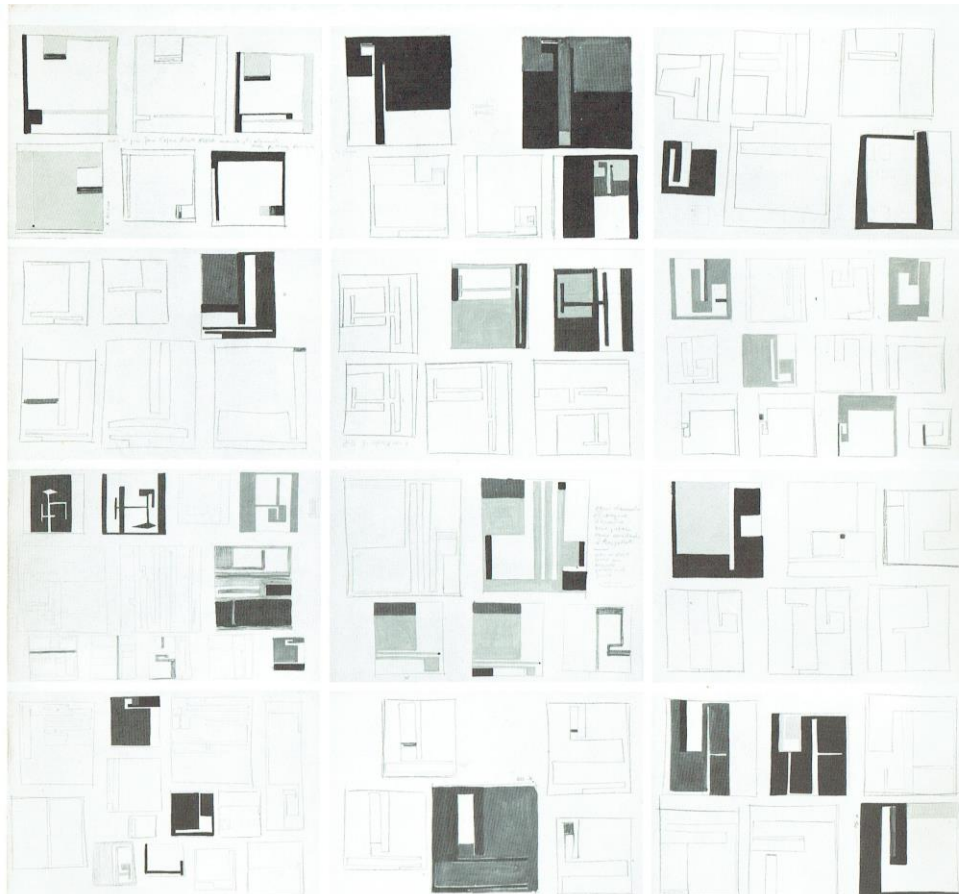
Uno dei primi negativi-positivi di Munari è stato esposto al Salon des Réalités Nouvelles di Parigi nel 1951. Una mostra esclusivamente di negativi-positivi venne poi allestita alla Galleria Bergamini di Milano nel 1952. L'idea base che genera questi dipinti, sta nel fatto che ogni elemento che compone l'opera, ogni forma, ogni parte della superficie, può essere considerata sia in primo piano sia come fondo. L'effetto che ne risulta, effetto oggi definito col termine OP (optical art), fa sì che ogni forma che compone l'opera sembra che si sposti, che avanzi o che vada indietro nello spazio ottico percettivo dello spettatore, creando una dinamica cromatica, una instabilità ottica secondo come lo spettatore prende in considerazione ogni forma.

Un effetto simile che si potrebbe considerare come effetto base, sta nella comune scacchiera per il gioco degli scacchi: è difficile stabilire se si tratta di una superficie bianca coperta in parte da quadrati neri o viceversa. Ogni volta che tentiamo di fissare una situazione, questa si capovolge immediatamente nell'altra.

Naturalmente la scacchiera non ha interessi di carattere estetico poiché le quantità di nero e bianco sono equivalenti. Nei negativi-positivi invece l'autore cerca di creare anche un interesse estetico dato da sproporzioni quantitative di spazio e colore.

Ben presto, in questa ricerca, i limiti dell'opera normalmente rinchiusa in un quadrato, vennero anche loro alterati e la forma totale dell'insieme delle forme che componevano i negativi-positivi determinava uno spazio autonomo, sempre contenuto in un quadrato ma con un contorno irregolare, non più dipendente dal telaio del supporto, ma generato dalle forme stesse. Alcune opere avevano delle spaccature che permettevano alla parete di entrare nella composizione.

Gli ultimi progetti concepirono degli insiemi di forme a colori complementari che poggiavano su di uno spigolo, come nelle stampe qui presentate; in questo caso l'effetto ambiguo posizionale delle forme è ancora più evidente.



Una parte dei primi disegni di negativi-positivi 1950 A part of the first negatives-positives designs 1950

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