

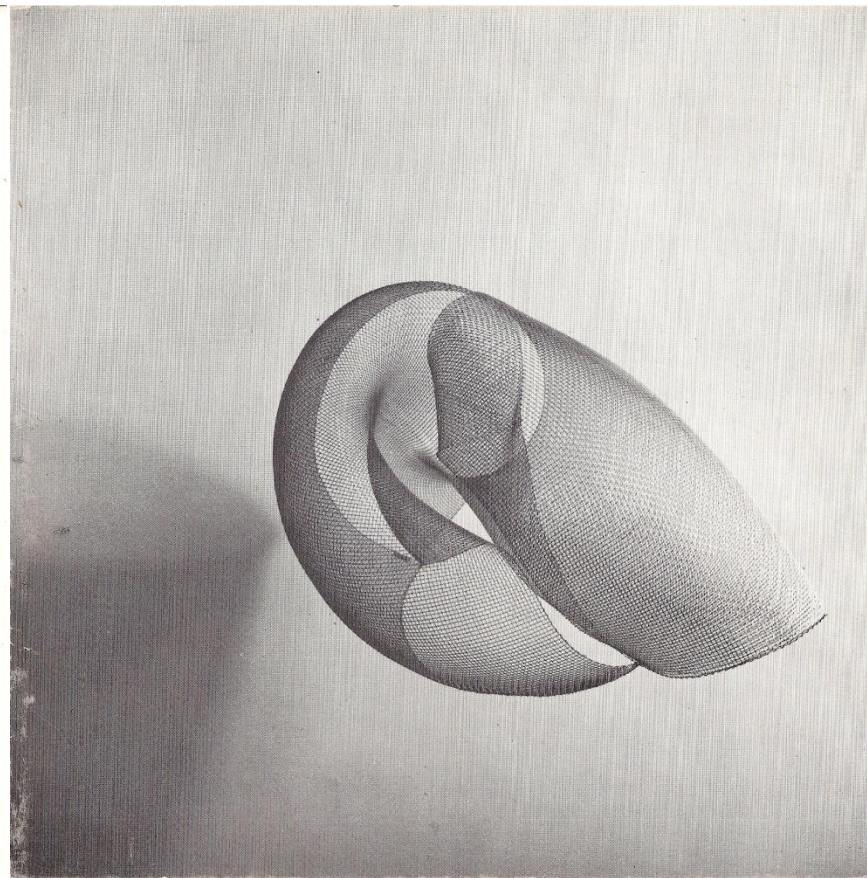
BRUNO MUNARI

opening September 20, five to seven p. m.

HOWARD WISE GALLERY 50 West 57 Street, New York

gallery hours 10 to 5:30 Tuesdays through Saturdays

The Bruno Munari Exhibition at The Howard Wise Gallery is the most comprehensive exposition of his works yet to be presented in this country, and includes examples from a number of the varied fields of his interests.



CATALOGUE

Number
of Pieces

| | | |
|----|------------------------------------------------------------------------------------------------------------------|-----------------|
| 1 | "Polariscop # 10," polarized light, motorized, unique | 20" x 20" x 6" |
| 2 | "Polariscop # 12 and # 13," polarized light, not motorized, unique pieces | 20" x 20" x 6" |
| 1 | "Polariscop # 3," polarized light, motorized, unique | 12" x 12" x 4" |
| 1 | "Tetracono" example #3 iron and aluminum with 4 electric motors | 8" x 8" x 8" |
| 2 | "Tetracono" examples #6 & #7 iron and aluminum without motors | 6" x 6" x 6" |
| 2 | "Ora-X" examples 43/50 and 49/50 with clock movement | 8" dia. |
| 2 | "Strutture continue" elements that may be composed in different ways. One black aluminum, one polished aluminum. | |
| 1 | "Acona-Biconbi" example # 1/A stainless steel | 12" x 30" h. |
| 5 | "Variations on the Human Face" drawings on glossy cardboard | 28" x 28" |
| 45 | "Variations on the Human Face" drawing on paper | 12" x 12" |
| 10 | "Double Sphere" transparent plastic | 6" dia. |
| 2 | "Concave-Convex" projections approx. | 24" x 30" x 20" |

At the opening and the days immediately following, Signor Munari will demonstrate the making of "Xerographs", a new form of unique, original "prints" made in motion.

Xerox #914 courtesy of the Xerox Corp.

The exhibition will continue through October 8, 1966.

HOWARD WISE GALLERY 50 West 57 Street, New York

The extent of Munari's interest equals the scope of his goal—"to help man understand the world he lives in by developing his means of visual communication". The products of his researches have ranged from manipulatable toys & books for children who cannot yet read to his highly sophisticated "libri illeggibili"; from graphic and industrial design to motion films; from the creation of visual symbols to the use of motion and polarized light as media. The latter has led to "programmed art" which is the principal concern of this exhibition.

"Today" Munari says, "we know that the art of the past, springing from the expression of nature in two or three dimensional images, is not a natural convention. We realize the world is continually transformed by kinetic energy—we need to strive to re-found a true objective visual language, free from any personal element and aesthetic prejudice, a visual language which can naturally and intuitively communicate the dynamic factors determining our new knowledge of the world."

Munari's work is the visual expression of a philosophy concerned with the relationship of space and time. His aim is "to construct an object capable of communicating visually the intuitively perceived kinetic message."

Born in Milan in 1907, Munari constructed his first "macchina inutile" in 1935; started his research with kinetic objects in 1945; and began his exploration of polarized light in 1954.

In 1954 the exhibition "Two Graphic Designers" at The Museum of Modern Art, N.Y. presented Munari's graphic work together with that of Alvin Lustig. In the same year the New York Public Library held an exhibition of Munari's "Libri Illeggibili". He is represented in The Museum of Modern Art's Design and Graphic collections. The Museum owns a collection of his "Libri Illeggibili" and a collection of unique compositions on glass for projection. The Museum of Modern Art, Tokyo, has recently held a comprehensive one-man exhibition of Munari's work in all fields of his interests.

Pieghevole mostra *Bruno Munari*, 20 settembre – 8 ottobre 1966, Howard Wise Gallery, New York.

The Bruno Munari Exhibition at The Howard Wise Gallery is the most comprehensive exposition of his works yet to be presented in this country, and includes examples from a number of varied fields of his interests.

The extent of Munari's interest equals the scope of his goal – “to help man understand the world he lives in by developing his means of visual communication”. The products of his researches have ranged from manipulatable toys & books for children who cannot yet read to his highly sophisticated “libri illeggibili”; from graphic and industrial design to motion films; from the creation of visual symbols to the use of motion and polarized light as media. The latter has led to “programmed art” which is the principal concern of this exhibition.

“Today” Munari says, “we know that the art of the past, springing from the expression of nature in two or three dimensional images, is not a natural convention. We realize the world is continually transformed by kinetic energy – we need to strive to re-found a true objective visual language, free from any personal element and aesthetic prejudice, a visual language which can naturally and intuitively communicate the dynamic factors determining our new knowledge of the world.”

Munari's work is the visual expression of a philosophy concerned with the relationship of space and time. His aim is “to construct an object capable of communicating visually the intuitively perceived kinetic message.”

Born in Milan in 1907, Munari constructed his first “macchina inutile” in 1935; started his research with kinetic objects in 1945; and began his exploration of polarized light in 1954.

In 1954 the exhibition “Two Graphic Designers” at The Museum of Modern Art, N.Y. presented Munari's graphic work together with that of Alvin Lustig. In the same year the New York Public Library held an exhibition of Munari's “Libri Illeggibili”. He is represented in The Museum of Modern Art's Design and Graphic collections. The Museum owns a collection of his “Libri Illeggibili” and a collection of unique compositions on glass for projection. The Museum of Modern Art, Tokyo, has recently held a comprehensive one-man exhibition of Munari's work in all fields of his interests.

CATALOGUE

| Number of Pieces | | |
|---------------------|-----------------------------------------------------------------------------------------------------------------|-----------------|
| 1 | “Polariscop #10,” polarized light, motorized, unique | 20” x 20” x 6” |
| 2 | “Polariscop #12 and #13,” polarized light, not motorized, unique pieces | 20” x 20” x 6” |
| 1 | “Polariscop #3,” polarized light, motorized, unique | 12” x 12” x 4” |
| 1 | “Tetracono” example #3 iron and aluminum with 4 electric motors | 8” x 8” x 8” |
| 2 | “Tetracono” examples #6 & #7 iron and aluminum without motors | 6” x 6” x 6” |
| 2 | “Ora-X” examples 43/50 and 49/50 with clock movement | 8” dia. |
| 2 | “Strutture continue” elements that may be composed in different way. One black aluminum, one polished aluminum. | |
| 1 | “Acona-Bicombi” example #1/A stainless steel | 12” x 30” h. |
| 5 | “Variations on the Human Face” drawings on glossy cardboard | 28” x 28” |
| 45 | “Variations on the Human Face” drawing on paper | 12” x 12” |
| 10 | “Double Sphere” transparent plastic | 6” dia. |
| 2 | “Concave-Convex” projection approx. | 24” x 30” x 20” |

At the opening and the days immediately following, Signor Munari will demonstrate the making of “Xerographs”, a new form of unique, original “prints” made in motion.