

Who's who in graphic art : an illustrated world review of the leading contemporary graphic and typographic designers, illustrators and cartoonists / ed. by Walter Amstutz – Amstutz & Herdeg Graphis Press – Zurich – 1962.

ITALY

Dr. Umberto Capelli

Milan

It is now the custom to trace the origins of advertising art back to the writings found on the walls of Pompeii, but it was only in this century that publicity has become a major influence in our daily life. The first examples of posters in Italy made their appearance in 1902. They were small calligraphic compositions, and in their typography they adhered to the all-too-perfect rules set up by Bodoni in the eighteenth century. In their taste they reflected the 'modern style' which was to bring about the decline of Italian art in general. The size of these posters was hardly larger than the typography of Pirola printed in Milan a hundred years earlier.

Yet it was during this period that two schools of applied art were founded in Milan and Monza. The first sign of interest in the decorative arts was to lead, a few years later, to the inception of the famous Milan Triennale.

This situation was radically changed when, in 1910, the futurist 'manifesto' appeared; the futurists realized that the new and distinctive characteristic of our age was industrialization, and had found in this their revolutionary principle, not only for art alone but as a way of life. The movement was a reaction to a situation that was specifically Italian and was destined, in the sphere of art, to be superseded by other movements of greater aesthetic value, such as cubism.

Nevertheless its importance for applied art was considerable. Futurism destroyed all academic ties and gave advertising art a chance to create its own free and autonomous language. The struggle against the academic spirit was not won at once, but it produced some of the best exponents of applied art: F. Depero, E. Prampolini, M. Dudovich; and mention may also be made of L. Cappiello, even if his artistic background was primarily French.

Out of this there emerged in 1927 a 'rationalist' movement, formed by a group of architects who wanted to preserve the heritage of the futurist Sant'Elia and who looked with approval on the experiments of the Bauhaus in Germany.

The influence of this movement on graphic artists was profound. The first numbers of *Casabella* and *Campo Grafico* appeared in 1931 and 1933 respectively, with the new courageous voices of Pagano, Rossi, Veronesi, Munari, Nizzoli and above all Edoardo Persico. The group abandoned entirely the use of publicity 'ideas', which in France continued to flourish after the era of Cappiello and up to the time of François, and followed the international trends of architecture. With the aim of fusing form and content, they arranged texts and photographs with an exact sense of space and volume, and used type faces to create a typographic architecture. The characteristics of this school are still noticeable in present-day graphic art, and this fact explains why Italian poster production is relatively unimportant and why most free artists-even the exponents of abstraction-refuse to associate themselves with applied graphic art; it also explains the lack of interest shown by large amorphous masses of the public in general.

In the meantime a new movement, the 'Novecento', had sprung up as an open reaction against futurist trends, and thus in opposition to everything that was new and vital at that time in Italy. The influence of Novecento art was completely destructive, for the political dictatorship of the time found the reactionary spirit, the rhetoric and the empty 'Roman' pretensions of the new movement to its taste and elevated it to the position of a state architecture, thus suffocating 'rationalism' almost as soon as it was born. The only facet of it that remained alive was its graphic art, embodied in the work of Persico and his friends, who were lucky enough in 1936 to meet an intelligent industrialist, Olivetti, who turned to them when he wished to open an advertising office of his own.

When the frontiers were finally opened after the war, graphic art became a symbol of liberty, capable of carrying along with it exhibition and advertising design, editorial art and the interior

decoration of museums. There had naturally been a few artists, during the war and even before it, who had enriched Italian art with ideas from beyond the Alps, but it was only from 1945 onwards that graphic art became strong enough to attract the younger generation of artists with stimulating examples set by their elders.

Boggeri - a Basilio Puoti of graphic art - Carboni, Grignani, Pintori and Huber show great sensitivity in their experiments with forms, rigour in their typographical compositions and skill in the use of photography and other technical media. A result of this is that graphic art today tends towards abstract forms. And industry follows, though not without reservations. The example still being set by Olivetti has been followed by La Rinascente, the publisher Einaudi (Steiner), Pirelli and, for a time, state industry (IRI). The great majority of the large companies, however, remains, like the public, in a state of confusion. Before a body of informed taste can grow up to defend the new graphic climate, the advertisers are already falling victim to the agencies, more particularly to British and American agencies, which are now importing simple, standardized methods into Italy and are bypassing the most qualified Italian designers. Meanwhile, state and public organizations have failed completely in their duty to provide specialized schools, to arrange competitions and to take steps to encourage public taste, while the press, represented particularly by the news weeklies, has remained indifferent and makes too little use of the excellent illustrators and cartoonists now available. The new graphic artists, for their part, are forcing their idiom to its extremes, and in this way are once more forming an *avant-garde*.

Today, applied art is passing through a crisis of suspense in which its best exponents suffer from the contradiction inherent in pure graphic art and publicity and are well aware that they are in a dangerous position between popular demands and cultural criteria. On the other hand, they cannot give up advertising art and devote themselves entirely to less equivocal work, such as editorial art or the freer activities of industrial design and packaging.

In this confused situation it is obvious that there cannot be any well-defined trends, any style in the true sense of the word. What is achieved is always an individual achievement, with no clear connection with its environment, and the fruit of experiment rather than of training. Individual works attain high levels of quality, but they remain isolated instances. Some further evolution is, of course, certain, for in a country as vital as Italy it is impossible that graphic art should remain so far ahead of advertising itself. Sooner or later, the truth of Pascal will be accepted, that the art of persuasion consists as much in understanding as in convincing.

È ormai consuetudine far risalire le origini o l'arte pubblicitaria alle scritte ritrovate sui muri di Pompei, ma è solo in questo secolo che la pubblicità ha assunto una grande influenza nella nostra vita quotidiana. I primi esempi di cartelloni in Italia fanno la loro comparsa nel 1902. Si trattava di piccole composizioni calligrafiche, e tipograficamente aderivano alle regole fin troppo perfette stabilite da Bodoni nel Settecento. Nel loro gusto riflettevano lo 'stile moderno' che avrebbe determinato il declino dell'arte italiana in generale. La dimensione di questi manifesti non superava di poco la tipografia di Pirola stampata a Milano cento anni prima.

Eppure è in questo periodo che vengono fondate due scuole di arte applicata a Milano e Monza. Il primo segno di interesse per le arti decorative porterà, pochi anni dopo, alla nascita della celebre Triennale di Milano.

Questa situazione cambiò radicalmente quando, nel 1910, apparve il 'manifesto' futurista; i futuristi si resero conto che la caratteristica nuova e distintiva della nostra epoca era l'industrializzazione, e avevano trovato in questa il loro principio rivoluzionario, non solo come arte ma come stile di vita. Il movimento era una reazione ad una situazione che era propriamente italiana ed era destinata, nell'ambito dell'arte, ad essere soppiantata da altri movimenti di maggior valore estetico, come il cubismo.

Tuttavia la sua importanza per l'arte applicata era notevole. Il futurismo distrusse tutti i legami accademici e diede all'arte pubblicitaria la possibilità di creare un proprio linguaggio libero e autonomo. La lotta contro lo spirito accademico non fu subito vinta, ma produsse alcuni dei migliori esponenti dell'arte applicata: F. Depero, E. Prampolini, M. Dudovich; e si può citare anche L.

Cappiello, anche se la sua formazione artistica era prevalentemente francese.

Ne emerse nel 1927 un movimento 'razionalista', formato da un gruppo di architetti che volevano preservare l'eredità del futurista Sant'Elia e che guardavano con approvazione alle sperimentazioni del Bauhaus in Germania.

L'influenza di questo movimento sugli artisti grafici è stata profonda. I primi numeri di Casabella e Campo Grafico compaiono rispettivamente nel 1931 e nel 1933, con le nuove voci coraggiose di Pagano, Rossi, Veronesi, Munari, Nizzoli e soprattutto Edoardo Persico. Il gruppo abbandonò del tutto l'uso delle 'idee' pubblicitarie, che in Francia continuarono a fiorire dopo l'epoca di Cappiello e fino all'epoca di François, e seguì le tendenze internazionali dell'architettura. Con l'obiettivo di fondere forma e contenuto, hanno disposto testi e fotografie con un esatto senso dello spazio e del volume e hanno utilizzato caratteri tipografici per creare un'architettura tipografica. Le caratteristiche di questa scuola sono ancora evidenti nell'arte grafica odierna, e questo spiega perché la produzione di manifesti italiani è relativamente poco importante e perché la maggior parte degli artisti liberi - anche gli esponenti dell'astrazione - rifiutano di associarsi alla grafica applicata; spiega anche il disinteresse mostrato da grandi masse amorfe del pubblico in generale.

Nel frattempo era sorto un nuovo movimento, il 'Novecento', come aperta reazione alle tendenze futuriste, e quindi in opposizione a tutto ciò che era allora nuovo e vitale in Italia. L'influenza dell'arte del Novecento fu del tutto distruttiva, poiché la dittatura politica dell'epoca trovò di proprio gusto lo spirito reazionario, la retorica e le vuote pretese 'romane' del nuovo movimento e lo elevò al rango di architettura statale, soffocando il 'razionalismo' appena nato. L'unico aspetto che ne rimase in vita fu la sua grafica, incarnata nell'opera di Persico e dei suoi amici, che ebbero la fortuna nel 1936 di incontrare un industriale intelligente, Olivetti, che si rivolse a loro quando volle aprire un proprio ufficio pubblicitario.

Quando le frontiere furono definitivamente aperte nel dopoguerra, l'arte grafica divenne un simbolo di libertà, capace di portare con sé il design espositivo e pubblicitario, l'arte editoriale e l'arredamento di interni dei musei. C'erano stati naturalmente alcuni artisti, durante la guerra e anche prima, che avevano arricchito l'arte italiana con idee d'oltralpe, ma fu solo dal 1945 in poi che la grafica divenne abbastanza forte da attrarre le nuove generazioni di artisti con stimolanti esempi dati dagli autori più anziani.

Boggeri - un Basilio Puoti della grafica - Carboni, Grignani, Pintori e Huber mostrano grande sensibilità nella sperimentazione delle forme, rigore nelle composizioni tipografiche e abilità nell'uso della fotografia e degli altri mezzi tecnici. Un risultato di ciò è che l'arte grafica oggi tende verso forme astratte. E l'industria segue, anche se non senza riserve. L'esempio dato dall'Olivetti è stato seguito da La Rinascente, l'editore Einaudi (Steiner), Pirelli e, per un certo tempo, industria statale (IRI). La grande maggioranza delle grandi aziende, invece, resta, come il pubblico, in uno stato di confusione. Prima che un corpo di gusto informato possa crescere per difendere il nuovo clima grafico, gli inserzionisti sono già vittime delle agenzie, in particolare di quelle britanniche e americane, che ora importano in Italia metodi semplici e standardizzati e ignorano i più qualificati designer italiani. Intanto, lo Stato e gli enti pubblici hanno del tutto mancato al loro dovere di fornire scuole specializzate, di organizzare concorsi e di adoperarsi per favorire il gusto pubblico, mentre la stampa, rappresentata in particolare dai settimanali di cronaca, è rimasta indifferente e fa un uso troppo scarso degli ottimi illustratori e fumettisti ora disponibili. I nuovi grafici, dal canto loro, stanno forzando il loro idioma agli estremi, e così stanno formando ancora una volta un'avanguardia.

L'arte applicata sta attraversando oggi una crisi di suspense in cui i suoi migliori esponenti soffrono della contraddizione insita nella grafica pura e nella pubblicità e sono ben consapevoli di trovarsi in una posizione pericolosa tra istanze popolari e criteri culturali. D'altra parte, non possono rinunciare all'arte pubblicitaria e dedicarsi interamente a lavori meno equivoci, come l'arte editoriale o le attività più libere di industrial design e packaging.

In questa situazione confusa è evidente che non possono esserci tendenze ben definite, uno stile nel vero senso della parola. Ciò che si ottiene è sempre un risultato individuale, senza una chiara connessione con il suo ambiente, e il frutto di esperimenti piuttosto che di formazione. Le singole

opere raggiungono livelli di qualità elevati, ma restano casi isolati. Qualche ulteriore evoluzione è, ovviamente, certa, perché in un paese vitale come l'Italia è impossibile che l'arte grafica rimanga così avanti rispetto alla pubblicità stessa. Presto o tardi verrà accettata la verità di Pascal, che l'arte della persuasione consiste tanto nel comprendere quanto nel convincere.

BRUNO MUNARI, who is self-taught, began work as a graphic artist in Milan in 1930. He has experimented with various techniques which have led to discoveries in the use of polarized light to produce variations in colour. In this he uses plastic slides of varying thickness through which light is passed: by rotating a polarizing filter between the slide and the projected image all possible variations of colour are obtained. In 1952 he designed a fountain which was exhibited at the Venice Biennale and, at the Milan Fair in 1953, he showed a huge mobile sculpture moved by the wind. In 1958, in Milan, he exhibited his 'sculptures for travellers' which may be collapsed and packed in a suitcase. He is also concerned with industrial design and children's books; in 1957 he was awarded the Compasso d'Oro given by La Rinascente, the Milan department store, for the best-designed industrial product of the year. In 1952 an exhibition of children's books illustrated by him was held in the New York Public Library.

WHO

WHO

A book of reference to the world's best graphic designers, illustrators and cartoonists. 414 artists from six continents with informative biographies. 4283 invaluable illustrations of representative work. Individual outlines on the graphic arts of each of the 37 countries represented.

Répertoire international des artistes graphiques, illustrateurs, typographes et caricaturistes de renom. 4283 reproductions d'œuvres caractéristiques de 414 artistes. Avec 37 monographies sur les arts graphiques des pays représentés.

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IN

GRAPHIC

ART

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EDITED BY / RÉALISÉ PAR / HERAUSGEGEBEN VON

WALTER AMSTUTZ

First Edition

AMSTUTZ & HERDEG GRAPHIS PRESS
ZURICH

ITALY

DR. UMBERTO CAPELLI

Milan

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When the frontiers were finally opened after the war, graphic art became a symbol of liberty, capable of carrying along with it exhibition and advertising design, editorial art and the interior decoration of museums. There had naturally been a few artists, during the war and even before it, who had enriched Italian art with ideas from beyond the Alps, but it was only from 1945 onwards that graphic art became strong enough to attract the younger generation of artists with stimulating examples set by their elders.

Boggeri—a Basilio Puoti of graphic art—Carboni, Grignani, Pintori and Huber show great sensitivity in their experiments with forms, rigour in their typographical compositions and skill in the use of photography and other technical media. A result of this is that graphic art today tends towards abstract forms. And industry follows, though not without reservations. The example still being set by Olivetti has been followed by La Rinascente, the publisher Einaudi (Steiner), Pirelli and, for a time, state industry (IRI). The great majority of the large companies, however, remains, like the public, in a state of confusion. Before a body of informed taste can grow up to defend the new graphic climate, the advertisers are already falling victim to the agencies, more particularly to British and American agencies, which are now importing simple, standardized methods into Italy and are bypassing the most qualified Italian designers. Meanwhile, state and public organizations have failed completely in their duty to provide specialized schools, to arrange competitions and to take steps to encourage public taste, while the press, represented particularly by the news weeklies, has remained indifferent and makes too little use of the excellent illustrators and cartoonists now available. The new graphic artists, for their part, are forcing their idiom to its extremes, and in this way are once more forming an *avant-garde*.

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of quality, but they remain isolated instances. Some further evolution is, of course, certain, for in a country as vital as Italy it is impossible that graphic art should remain so far ahead of

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ITALIE

IL EST d'usage de faire remonter les origines de l'art publicitaire aux inscriptions trouvées sur les murs de Pompéi.

Mais la publicité, en tant que fait issu d'un mode de vie, est à vrai dire un produit de notre époque. Les premières affiches ont paru, semble-t-il, en Italie vers 1902. Le style y était minutieux, cassé; en ce qui concerne la typographie, ces affiches étaient liées aux règles trop parfaites que Bodoni avait créées au XVIII^e siècle; pour le goût, elles se rattachaient à l'art nouveau, responsable au reste de la décadence de tout l'art italien. Pour le format, elles n'étaient guère plus grandes que celles que Pirola tirait à Milan cent ans plus tôt.

Mais vers cette époque on fonde à Milan et à Monza deux écoles destinées à enseigner les arts appliqués: c'était là le premier symptôme d'intérêt pour ce qu'on appelait alors les arts décoratifs. Ces initiatives devaient donner naissance après quelques années aux célèbres expositions triennales de Milan.

C'est le mouvement futuriste qui marqua la rupture lorsque en 1910 parut le Manifeste technique de la peinture futuriste. Les futuristes avaient senti que le fait nouveau de notre époque était l'industrialisation et y avaient trouvé leur principe révolutionnaire qu'ils appliquaient à leur façon même de vivre autant qu'à l'art. Le mouvement réagissait en effet à une situation qui n'était qu'italienne, et dans le champ de l'art il était destiné à être dépassé par des mouvements esthétiquement plus valables comme le Cubisme.

Par contre son importance fut très grande pour les arts appliqués et, en détruisant tout rapport académique, le Futurisme donna à la publicité la possibilité de se créer un langage libre.

Le combat contre l'académisme ne fut pas tout de suite heureux, mais c'est de ce climat que sortirent les meilleurs artistes tels que F. Depero, E. Prampolini, M. Dudovitch, et il convient de citer aussi L. Cappelletto, même si sa culture artistique est surtout française.

C'est sur cette ligne que se greffe en 1927 le mouvement «rationnaliste» formé par un groupe d'architectes désireux de préserver l'héritage du futuriste Sant'Elia. C'est pourquoi ils apprécieraient les nouvelles expériences du «Bauhaus» allemand.

Son influence sur les artistes graphiques fut très grande. En 1931 et en 1933 apparaissent respectivement les premiers numéros de *Casabella* et de *Campo grafico* et on commence à entendre les voix nouvelles et courageuses de Pagano, Rossi, Veronesi, Munari, Nizzoli et en particulier celle d'Edoardo Persico. Ce groupe abandonne définitivement, dans la publicité, l'illustration d'idées (qui continuera en France après Leonetto Cappiello jusqu'à André François); il suit les courants internationaux de l'architecture, en recherchant la fusion entre forme et contenu, en disposant inscriptions et photos avec un sens précis de l'espace et des volumes, en utilisant les caractères d'imprimerie afin d'obtenir de véritables architectures typographiques. Les caractéristiques de cette école sont encore très visibles dans l'art graphique actuel: c'est ce qui nous aide à comprendre pourquoi notre production nationale d'affiches reste peu importante, pourquoi tous les artistes purs, même les peintres abstraits ou du moins presque tous, renoncent à s'occuper d'arts graphiques appliqués et enfin pourquoi l'art graphique suscite si peu d'intérêt dans la masse.

Cependant un autre mouvement avait surgi, le «Novecento», qui s'opposait ouvertement aux courants futuristes, à savoir à tout ce qui se faisait alors de nouveau et de vivant en Italie. Son influence fut tout à fait destructive, car la dictature politique de l'époque trouva de son goût l'esprit réactionnaire, la rhétorique et la vaine romanité du Novecento: promu au rang d'architecture d'Etat, il étouffa dans l'œuf le «rationalisme». Seul son art graphique survécut, à savoir Persico et ses amis, qui eurent la chance de rencontrer, en 1936, un industriel intelligent, Olivetti, lequel s'adressa à eux pour créer son bureau de publicité.

La guerre devait ouvrir les frontières et l'art graphique devint alors le signal de la liberté, capable d'entraîner avec lui l'architecture des expositions, le dessin publicitaire, l'édition et même la muséographie. Certes, il y avait eu des hommes qui, pendant la guerre et même avant, avaient su enrichir leur culture à l'aide des apports étrangers, mais ce n'est qu'à partir de 1945 que l'art graphique devint assez puissant pour entraîner les plus jeunes par l'exemple des aînés.

Boggeri, ce Basilio Puoti de l'art graphique, Carboni, Grignani, Pintori, Huber, sont très sensibles à la recherche formelle, rigoureux dans les compositions typographiques, habiles à utiliser la photographie et les autres moyens techniques. Il en découle que l'art graphique tend vers des formes abstraites. L'industrie suit ce mouvement, peut-être avec quelques réserves.

Outre l'exemple encore actuel d'Olivetti, il faut mentionner la maison d'édition Einaudi (Steiner), la Rinascente, Pirelli et, pendant une courte période, l'industrie d'Etat (IRI). Mais la plupart des industriels, ainsi que le public, restent désorientés; et avant que les nouveaux résultats graphiques arrivent à imposer leur climat culturel, ils sont la proie des agences de publicité, surtout anglaises et américaines, qui apportent alors, même en Italie, leurs schémas et leurs méthodes standardisés et faciles, et excluent absolument l'apport des graphistes publicitaires italiens plus qualifiés. A quoi il faut ajouter la carence absolue de l'Etat et des organismes publics, dans les domaines qui sont de leur compétence, à savoir les écoles spécialisées, les concours, et en général les initiatives susceptibles d'élever le goût du public; enfin il y a l'indifférence de la presse, avec ses hebdomadaires d'information rapide et qui utilise très peu même les excellents illustrateurs et caricaturistes dont elle pourrait disposer aujourd'hui. De leur côté, les nouveaux artistes graphiques, intempérants comme tous les autodidactes, poussent leurs recherches à l'extrême et, encore une fois, ils sont à l'avant-garde.

Aujourd'hui, les arts appliqués traversent une période d'attente où les meilleurs artistes souffrent de la contradiction qui existe entre graphisme et publicité. Ils savent que le dualisme entre «exigence populaire» et «formes efficaces sur le plan artistique» est loin d'être résolu pour eux. Par ailleurs, ils ne peuvent abandonner la publicité pour se consacrer à des activités moins compromises, comme l'édition, ou plus libres, comme le dessin industriel et l'emballage.

Dans cet état de chose incertain, il est naturel qu'il n'y ait pas de tendances bien définies, de véritable style; aussi les résultats ne sont-ils que d'ordre individuel, sans l'appui d'un milieu cohérent, constituant les produits d'une recherche bien plus que d'une école: pages de très grande qualité, mais isolées. La situa-

in der die besten Künstler unter dem Widerspruch leiden, der zwischen Graphismus und Reklame besteht. Sie wissen, daß der Zwiespalt zwischen «populären Anforderungen» und «wirksamen Formen auf künstlerischer Ebene» für sie noch keineswegs gelöst ist. Sie können es sich übrigens nicht leisten, die Reklame aufzugeben, um sich weniger fragwürdigen Tätigkeiten zu widmen, wie dem Verlagswesen, oder freieren, wie der industriellen Formgebung und der Verpackung.

In diesem Zustand der Unsicherheit ist es nur natürlich, daß es keine klar umschriebenen Richtungen, keinen wahren Stil

gibt; so sind denn auch die Ergebnisse nichts als individuelle Leistungen ohne die Stütze einer zusammenhängenden Sphäre, mehr die Produkte eines Bestrebens als die einer Schule, Schöpfungen von sehr hoher Qualität, aber völlig vereinsamt.

Diese verworrene Lage muß sich ändern, denn in einem so lebenskräftigen Land wie Italien kann die Gebrauchsgraphik unmöglich viel weiter fortgeschritten bleiben als die Reklame. Früher oder später wird man die Wahrheit von Pascals Wort erfassen, daß die Kunst der Überredung ebenso sehr im Verstehen wie im Überzeugen besteht.

U.C.

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MUNARI

BRUNO MUNARI ADI

BORN: Milan, 24 October 1907
ADDRESS: 39 Via V. Colonna, Milan, Tel. 465158

AUTHOR-ILLUSTRATOR: *Libro illeggibile* (Private edition, 1949); *Nella Notte buia* (Muggiani, 1957); *Animals for Sale*; *The Birthday Present*; *The Elephant's Wish*; *Tic, Tac and Toc*; *Who's there? Open the Door!*; *Jimmy has lost his cap* (The World Publishing Company, 1958); *Bruno Munari's ABC* (The World Publishing Company; Foster & Scott, 1960)

AUTHOR: *Supplemento al Dizionario italiano* (Carpano, 1958)

ARTICLES ON ARTIST: *Graphis* 61, 1955; *Domus*, 1958; *Bijutsu shuppan-sha*, 1959; *Graphic Design*, 1960

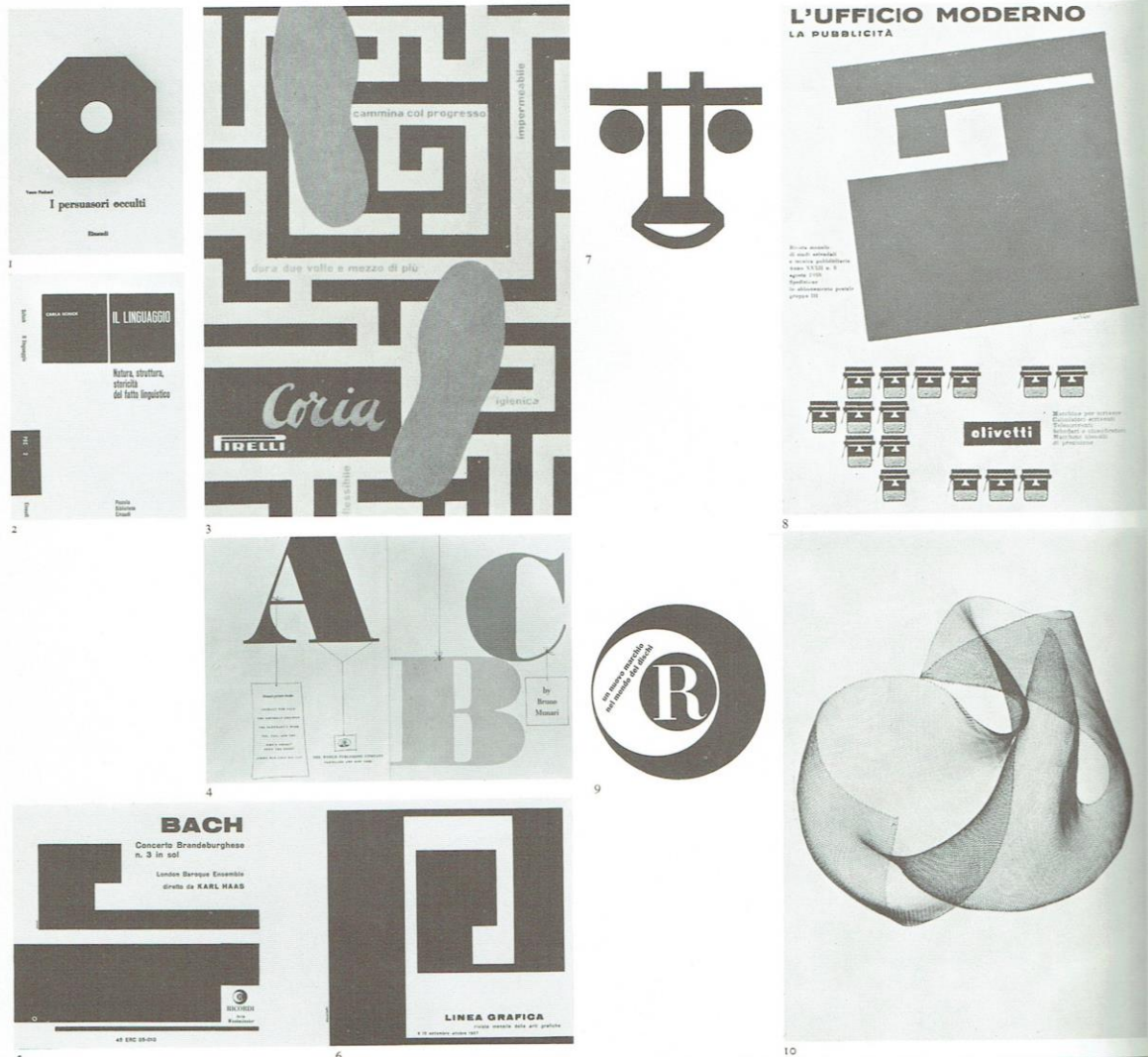
LANGUAGES: Italian, (French)

SCOPE: Illustration, Book Design, Advertising Design, Industrial Design

BRUNO MUNARI, who is self-taught, began work as a graphic artist in Milan in 1930. He has experimented with various techniques which have led to discoveries in the use of polarized light to produce variations in colour. In this he uses plastic slides of varying thickness through which light is passed; by rotating a polarizing filter between the slide and the projected image all possible variations of colour are obtained. In 1952 he designed a fountain which was exhibited at the Venice Biennale and, at the Milan Fair in 1953, he showed a huge mobile sculpture moved by the wind. In 1958, in Milan, he exhibited his 'sculptures for travellers' which may be collapsed and packed in a suitcase. He is also concerned with industrial design and children's books; in 1957 he was awarded the Compasso d'Oro given by La Rinascente, the Milan department store, for the best-designed industrial product of the year. In 1952 an exhibition of children's books illustrated by him was held in the New York Public Library.

BRUNO MUNARI commença à pratiquer l'art graphique à Milan en 1930. Il a recherché avant tout de nouvelles formes d'expression en se servant de matériaux toujours nouveaux et en les utilisant de façons différentes. C'est ainsi qu'il a inventé un nouveau procédé de projection et créé des mobiles en plastique et des sculptures pliantes. Depuis quelque temps, il s'occupe également d'esthétique industrielle et d'aménagements d'expositions. Il a obtenu en 1957 le Compasso d'Oro décerné par La Rinascente pour la meilleure réalisation industrielle. Une exposition des livres d'enfants qu'il a illustrés a eu lieu en 1952 à la Public Library de New York.

BRUNO MUNARI begann 1930 in Mailand als Graphiker zu arbeiten. Sein Hauptziel ist, mit immer neuen Materialien und verschiedener Anwendung derselben zu neuen Ausdrucksformen zu gelangen. So hat er unter anderem ein neues Projektionsverfahren erfunden und bewegliche Plastiken sowie zusammenlegbare Skulpturen geschaffen. In letzter Zeit beschäftigt er sich auch mit industrieller Formgebung und Ausstattungs-gestaltung. Er erhielt 1957 den von La Rinascente gestifteten Compasso d'Oro für das bestgestaltete Industrieprodukt. Eine Einzelausstellung der von ihm illustrierten Kinderbücher fand 1952 in der Public Library von New York statt.



1. Book jacket 2. Book cover 3. Poster 4. Title-pages (World Publishing Co.) 5. Record jacket 6. Magazine cover 7. Emblem for book series 8. Magazine cover
9. Emblem (Ricordi records) 10. Fly-screen sculpture