



Julius Cæsar

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<http://juliuscaesarchicago.com>

FOR IMMEDIATE RELEASE

Group Show

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The 1960's proved fervent years for Roman art, as vigorous as any in that city's history. Experimentation was the norm, and artists were infused with the emboldening spirit of rebirth, a reinvigoration in the return to a vanguardist primacy that was deservedly Italian.

The young artist Cy Twombly visited Rome in 1949; in 1959, he made it his home. Fascinated by the presence of a historic lineage of tradition, while at the same time taking in and exploring experimental avenues, Twombly made a significant mark on a small group of Roman art students he met during the first few weeks of his stay, a group of young artists who called themselves the Nuova Scuola Romana. They were Giancarlo Sangianni, Benededutta Magnarola, Marina Vulti, Giuseppe Benetto and Dino diCastromiani.

Originally consisting of eleven members, only five signed on to the manifesto that chartered the group and framed its mission. The *Pacto Immateriale*, coined on March 9, 1958 and printed in the following day's issue of *Giorno d'arte*, Rome's fine arts daily, was overzealous in approach. Consisting of 30 dictates, it proscribed references to history, mythology or politics. The colors red and green were simply not allowed. Looking directly at a work was not allowed. Other dictates included, for example, number 12: "The figure can only appear in spirit, and never in form or feeling." Number 29: "Psychologizing the work is not OK," and number 30: "Every 30th work must be done wrong."

In short time, many of these rules fell by the wayside, until the integral core of the program faded, and the gravitational pull expired. As in the cosmos, this implosion was cataclysmic. By the time the *Pacto* was reprinted in Maro Rosso's catalog for the 1962 exhibition *Italia60*, only diCastromiani resigned the pledge. For 40 years, the former Nuova Scuola members exchanged words mainly through the Italian art press or on round-table shows so popular on Italian television.

Despite mutual animosity, throughout their careers these artists demonstrated a remarkable capacity to oppose one another ideologically while addressing the same problematic. This is made most evident in the last 10 years, when Sangianni, Magnarola, Vulti, Benetto and diCastromiani all converged on the medium of digital photography.

Julius Caesar is honored to present the first survey of these artists' work outside of Italy.

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This show will be on exhibition for one day only. For more information please visit <http://juliuscaesarchicago.com>.