

THE PERFECTION OF FORM

roberto almagno





'I realised that art was, above all, humility'

roberto almagno

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'They are souls no longer bearing
the weight of life'

roberto almagno

REACHING INTO SPACE

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by ian rosenfeld

'My sculptures are suspended somewhere between
a search for perfection and an awareness
of its fragility and its precariousness'

roberto almagno

The well known twentieth century Italian writer Italo Calvino gave a celebrated series of lectures at Harvard University where he juxtaposed various contrasting properties. Probably the most famous and influential of them was the lecture featuring weight and lightness.

'I tried to find some harmony between the adventurous, picaresque inner rhythm that prompted me to write and the frantic spectacle of the world, sometimes dramatic and sometimes grotesque. Soon I became aware that between the facts of life that should have been my raw materials and the quick light touch I wanted for my writing, there was a gulf that cost me increasing effort to cross' - italo calvino

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When we first look at Roberto Almagno's sculptures, we do not necessarily think immediately of lightness because when confronted with the miraculous signs that appear to defy all laws of gravity, our initial thought is that these works must be realised by the fusion of metal. On closer inspection, it is clear that they are exquisitely made from wood and our perceptions change dramatically. Now these beautiful shapes are suddenly seen to embody light and air as they reach out towards the sky.

'To cut off the Medusa's head without being turned to stone, Perseus supports himself on the very lightest of things, the winds and the clouds' - italo calvino

Roberto Almagno's sculptures may begin life rooted to the ground or attached to the wall, but they extend out into space as they attempt to almost dissolve into nothingness.

His most celebrated sculpture is the 24 meter 'Sciamare' which was shown in the vast Throne Room of Rome's Palazzo Venezia. The ground was completely covered with ash which his elderly parents had been patiently collecting from their log fires over a period of some 4 years. Out of the ground emerged these thin, perfectly formed, elongated and abstract forms which at seemingly impossible angles, soared upwards to the heavens; an army of silent Pegasus floating out into the sky.

So much contemporary sculpture is concerned with weight and a commentary on man's place in the world, that Roberto Almagno's uniqueness in the present panorama becomes even more special. Instead of being about man and society, he is concerned with levity and spirit. His is a search for the purity and perfection of form; an attempt both to take art out of the world, yet also a search for a metaphor for the perfection of the universe.

'Sculpture is prevalently form, its shadow is silence' - roberto almagno

The artist affirms that when he goes to the forests outside Rome to collect his raw materials, he never

cuts down but only collects branches which have already ended their lives, having been separated from the trees to which they once belonged. He gathers these abandoned pieces and takes them back to his studio to breathe into them a new spirit and give them a new life. This shamanic quality to his practice is evident in all his utterings about his art.

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'I no longer think of sculpture as a stable object but as form, an ongoing and unending flow, and also as a process that marks existence through that constant uncertainty, through a dialogue resolved by obeying space but without concretely occupying it. I am searching for fleeting shapes which move from very light semblances and rise into the air'

- roberto almagno

The sculptures carry with them an absolute classicism in their formal attributes, and with that an understanding of the history of the medium in particular and art in general. Yet there is also a perception that these are also works of his time. In this acceptance of his place in the grand story, there is a humility which can be seen in his working method and which derives from the ancient craftsman who, since very early on in man's history, would take fire to a dampened wooden surface to bend it.

The artist's family were blacksmiths and he has a strong childhood memory of the pleasure he would get from lighting the forge and watching the fire as it grew. Now he

uses that fire to bend the sculpted wood to his will. Although, as I stated at the outset, Roberto Almagno's sculptures are about lightness and about staring into the void, they do have a weight to them and that is the shadow they cast. This becomes a form of echo of the work itself but whereas the sculpture may soar out into space in its quest for lightness and flight, the shadow will always remain rooted to the surface it is reflected in.

Perhaps the most interesting aspect of the artist's concern with lightness is that it has nothing to do with size. 'Flutto' which is in our exhibition is over 8 metres in length and the previously mentioned 'Sciamare' needs a room 24 metres long to accommodate its galloping army of forms.

'I bend and flex my pieces of wood so that they can capture the wind which covers them and allows them to begin a journey, resting and supported by that wind and by that breath of air which caresses and supports them' - roberto almagno

When one looks at these delicate, sinewy and often impossibly large creations, what strikes one most strongly is the question of how they manage to sustain themselves. Why do they not just collapse under their own weight? This idea that there must be great weight to balance such works is revealed to be as far from the mark as is imaginable. Even the very minimal attachment to the ground is achieved through light-

ness and balance. The illusion created is that they are sustained virtually by air alone. In this perfect balance between weight and form lies their poetry and the unique voice of the artist.

His search for an artistic perfection contains a strong element of mysticism; an alchemical process of transforming the base metal of apparently randomly selected abandoned pieces of wood into the pure gold of an absolute form.

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'I see in ashes the essence of all forms, continually changing, precarious and transitory' - roberto almagno

His drawings made with ash and soot continue this shamanic process. He has no interest in any kind of figuration because his search is for a formal perfection, yet allied to an element of mystery. How do these sculptures stay up? And how do layers of ash and soot give the illusion that we are looking at paintings? So perfect are his works that they can make us forget that a human hand, through enormous dedication and time consuming labour, honed these objects into a perfect shape, then through an ancient ritual of water and fire, bent them into the forms he was searching for. We feel we are witnessing objects from a long distant golden age and yet also a form which in our modern fascination with oriental minimalism and mysticism sits easily and comfortably in a contemporary artistic context.

Proust in 'Remembrances of Things Past' recounts an episode of the aesthete, philosopher Bergotte admiring Vermeer's 'Vue of Delft' and dying in front of it. It seems that Proust himself had had a fit in front of the same painting at a point in his life. Did Bergotte die with a smile on his face? Certainly Proust had no doubt of the power of art to profoundly affect human sensitivity. Stendhal talked of losing all bearings when confronted with the beauty of Florence and this had subsequently become known as the famous 'syndrome of Stendhal'. The importance of 'beauty' (however we define it) not as a mere bourgeois adjunct, but as a fundamental vehicle for change was understood by these literary giants but during the social revolution of the 60s and the critical philosophies coming out of the Frankfurt School, 'beauty' became a dirty word; at best an irrelevance, at worst a mere sop to the bourgeoisie. The fundamental error, in my view, was seeing beauty as a passive object and ignoring the unique cathartic ability of 'beauty' to elicit great emotional responses on the part of the beholder and maybe change him or her forever.

'I want to make sculptures which seem to rise into the sky with force yet full of harmony; works that express the prayer and sacrifice of men when faced with time and infinite space' - roberto almagno

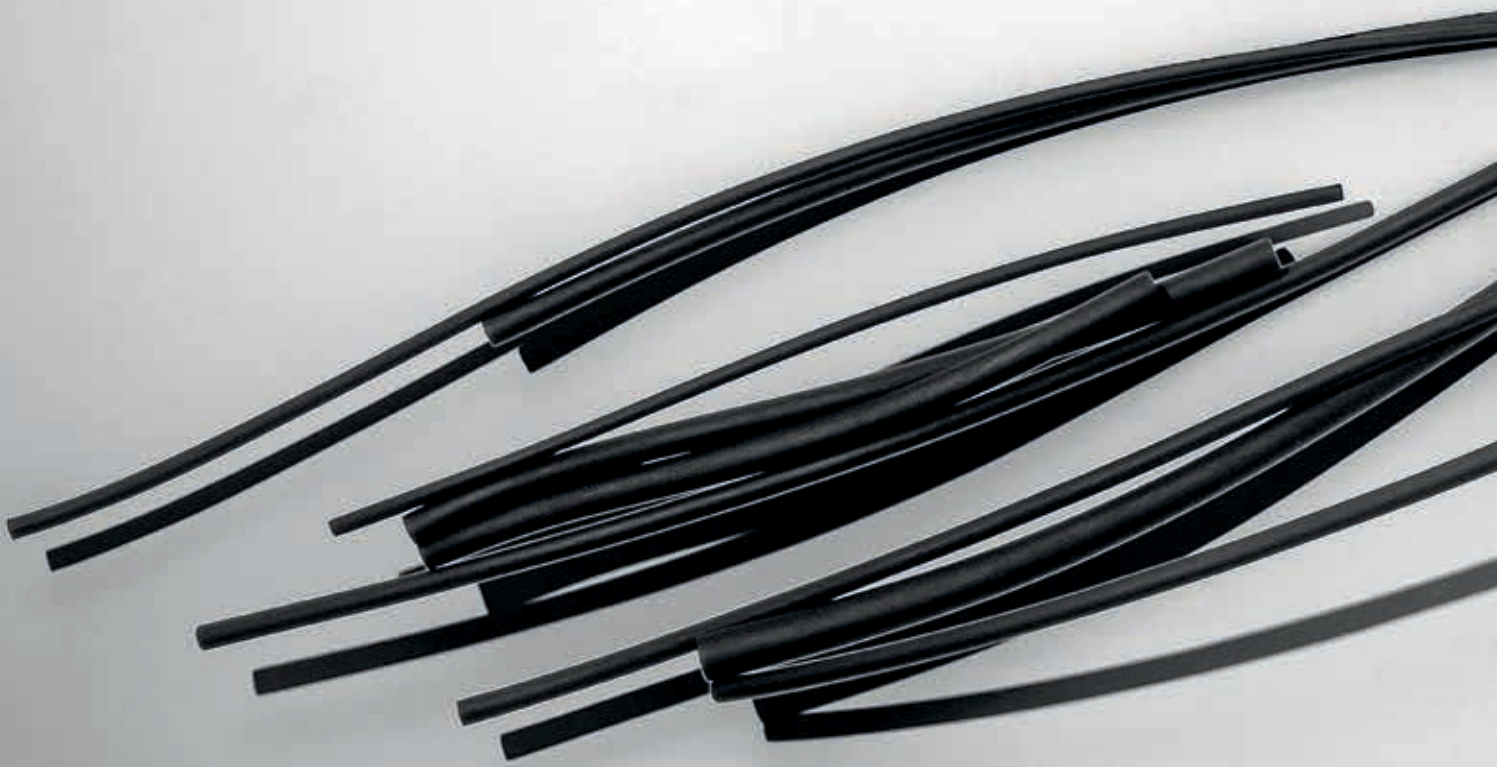
'we can read an unmistakable idea of counterpoint
into this elementary construction, of a dialectic
between the elements which, by marking out space,
creates it and does so by means of presence and
absence, each necessary to the other as if it were
an allegory of living and dying'

claudio strinati

'I want to make sculptures which seem to rise
into the sky with force yet full of harmony; works
that express the prayer and sacrifice of men when
faced with time and infinite space. We, compared
to them, are like the flash
of a thought'

roberto almagno

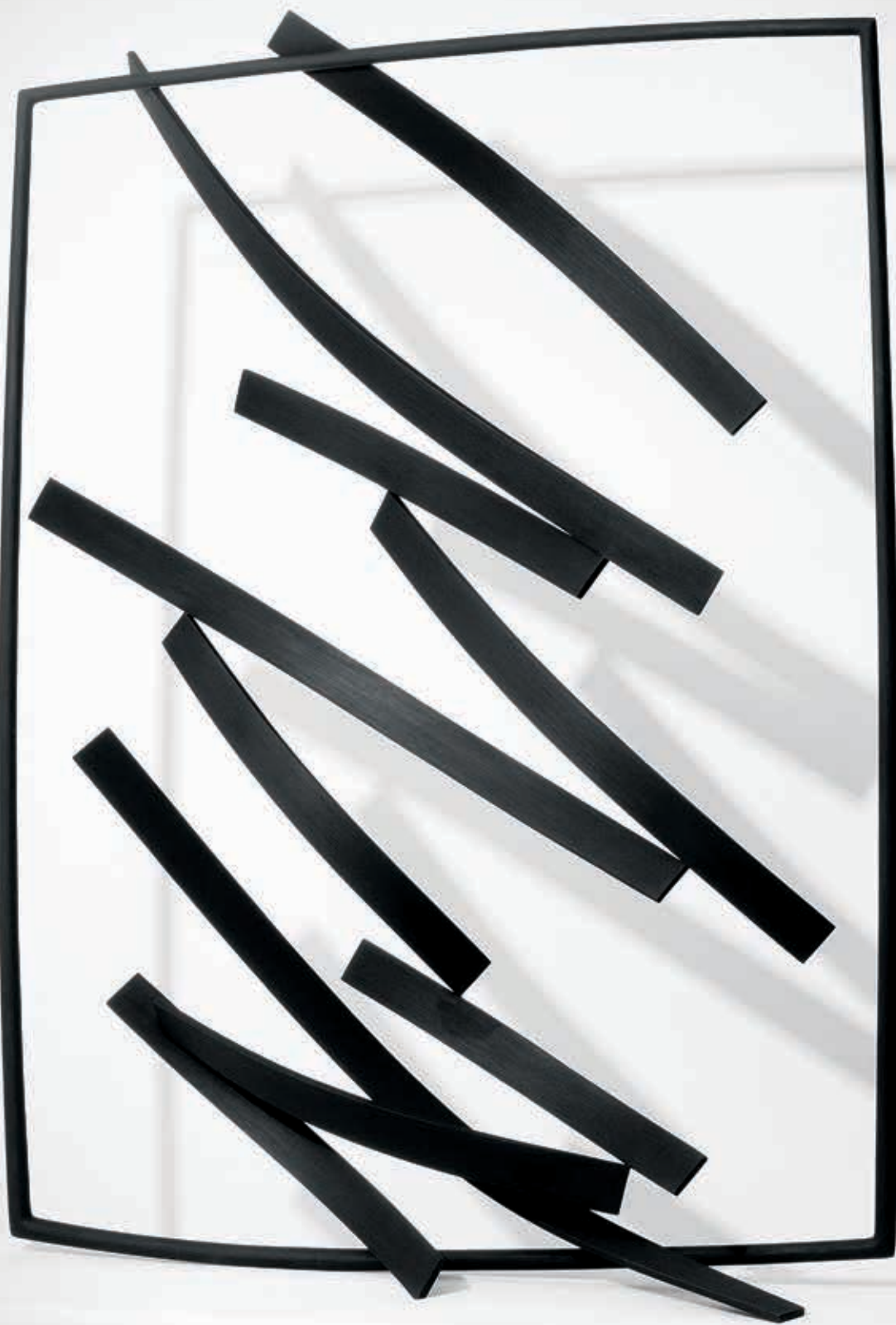
THE EXHIBITION

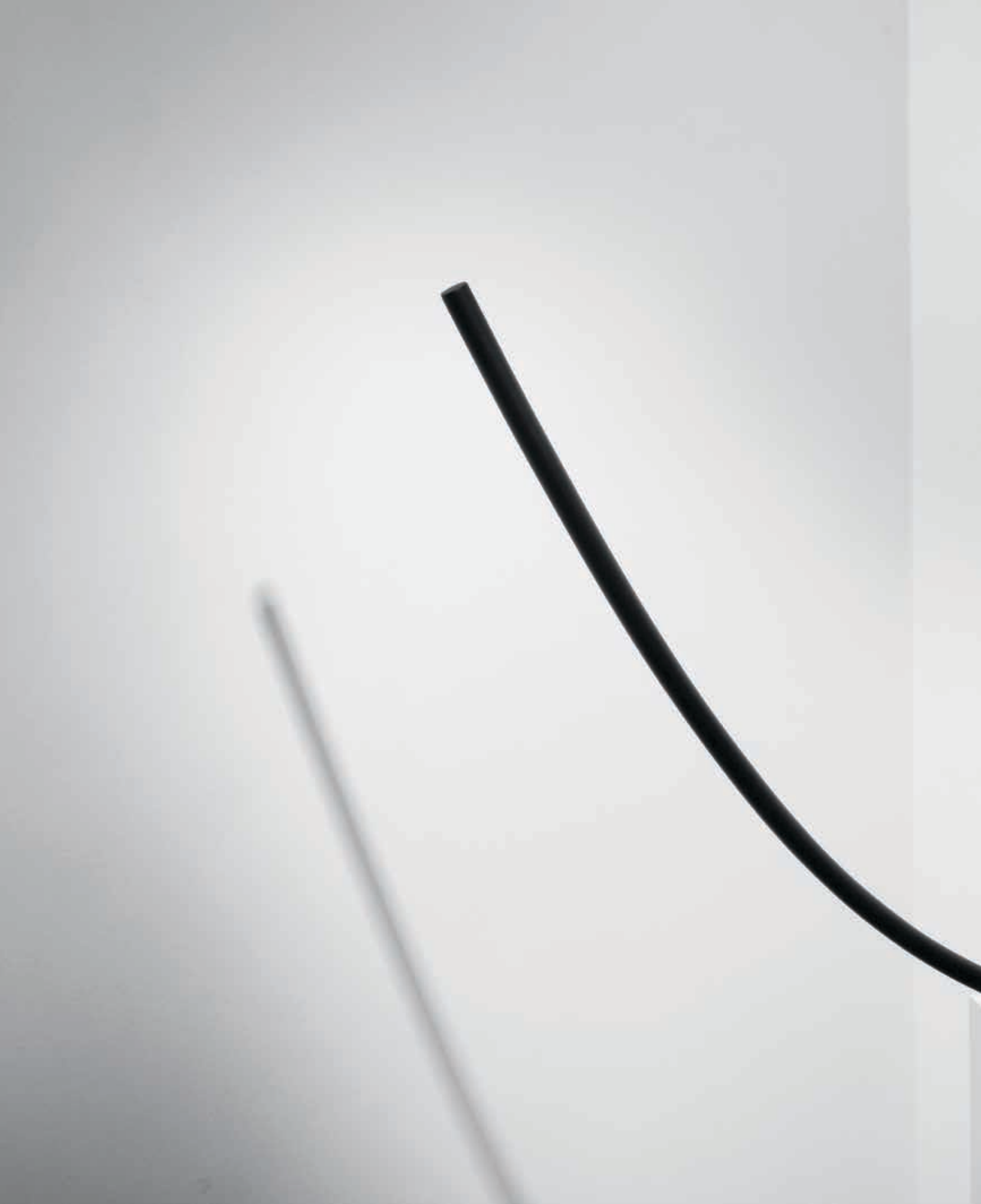
















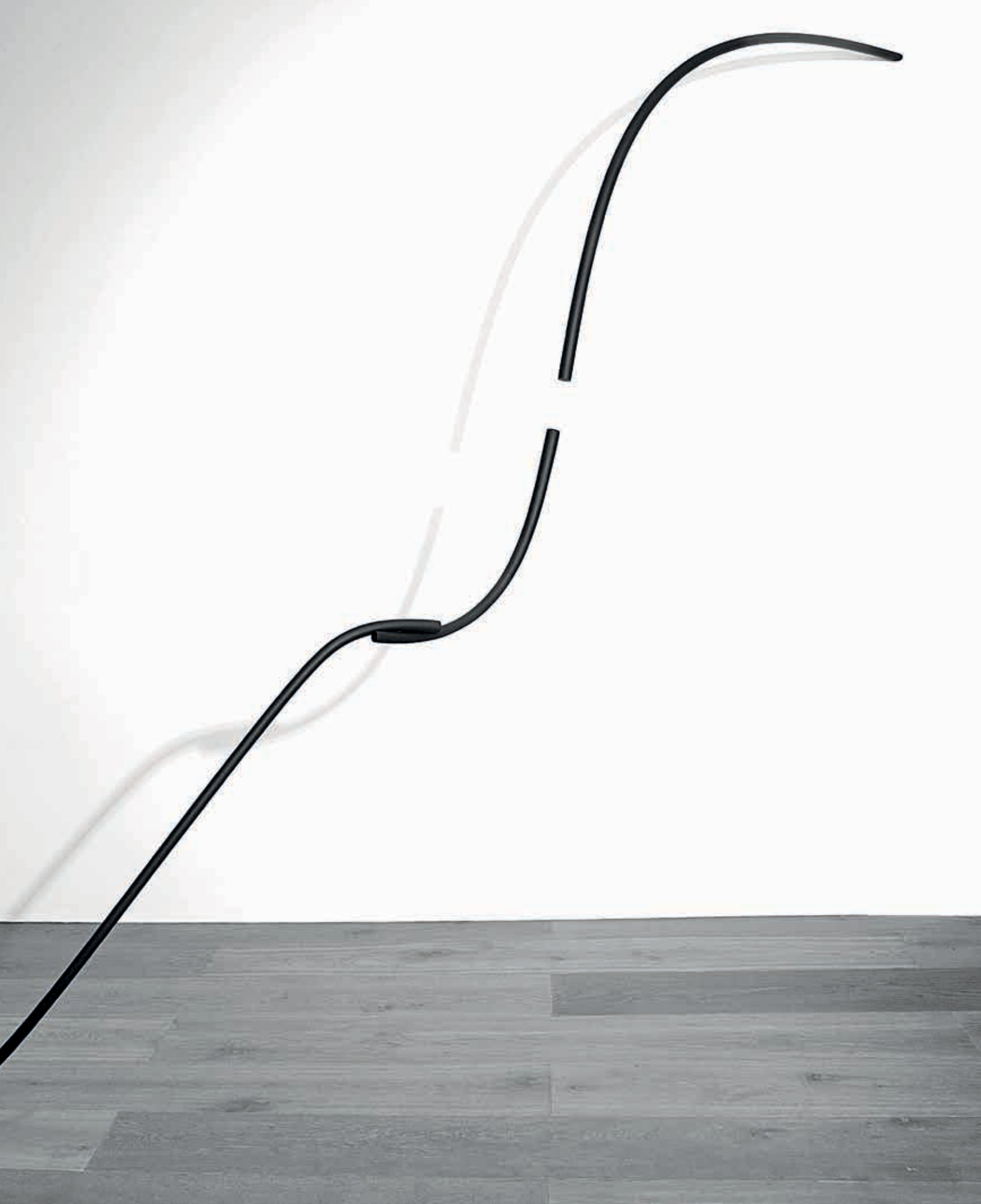


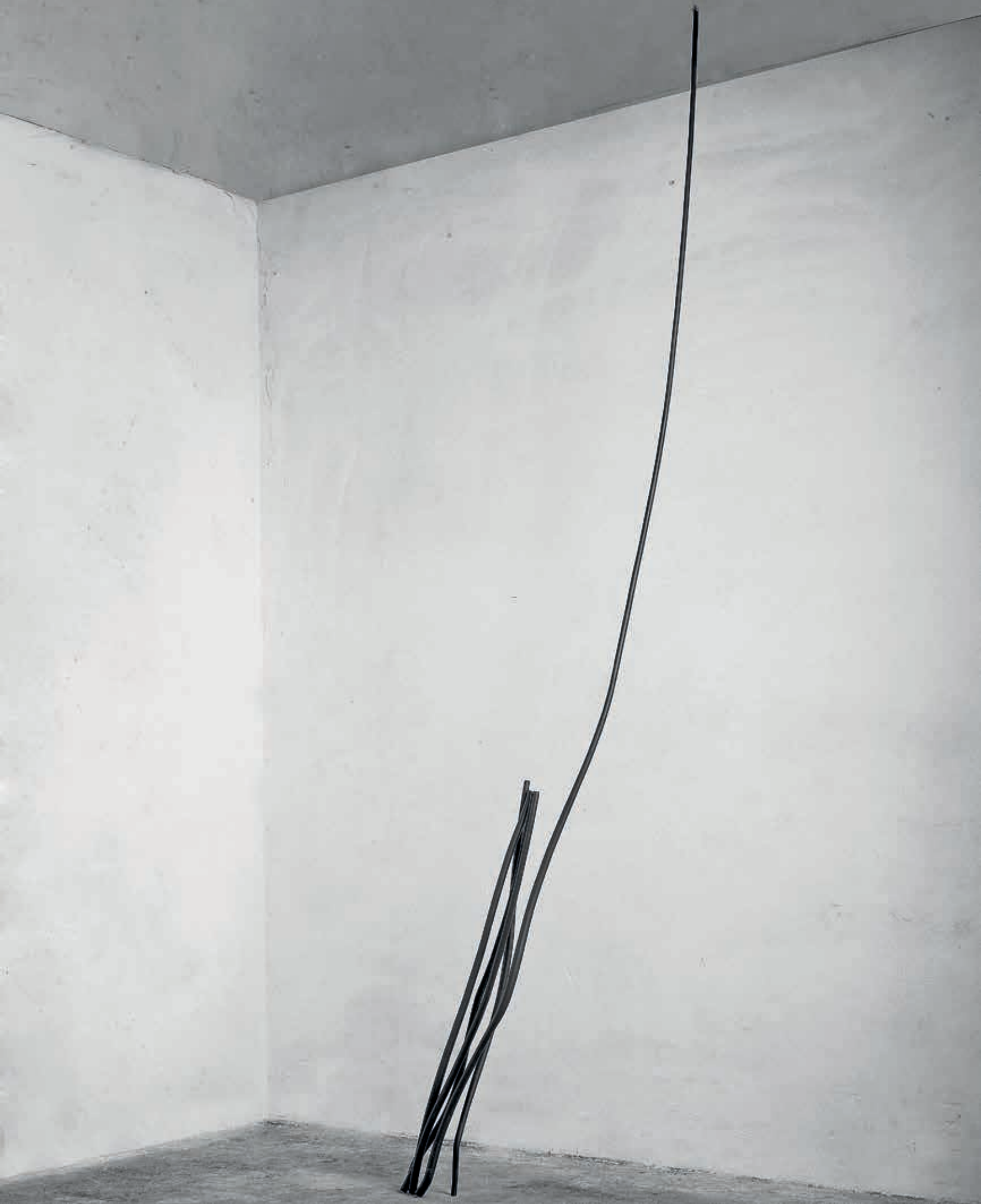


















'my sculptures are wanderers clothed in ashes'

roberto almagno

ROBERTO ALMAGNO

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by fabrizio d'amico



When they first went on public view in an exhibition held in Rome in the early 1990s, Almagno's strange wooden pieces, which had been slowly bent and darkened, seemed both incredibly new and ancient at the same time. They bore strange titles which conjured up a vaguely Far Eastern atmosphere. They rose up from a fragile base and stood precariously in the gallery space where it seemed that virtually nothing could justify the equilibrium they had achieved and maintained. The works were full of mystery; on the edge, however, there was a caption which stated, with almost obsessive precision, the materials from which they were made - apparently all wood: 'poplar, chestnut, cherry'; or 'chestnut, olive'; or 'manna ash'; or even 'balsa', 'beech', and 'fir'....

Almagno had therefore not only spent the last few years seeking out a form, but to count and recognise his materials. This procedure made it possible to ascribe a double, and contrasting, meaning: on the one hand, it underlined - in an utterly old-fashioned way - the artisan-like calling, the almost craftsmanlike know-how of the sculptor, who had chosen the woods one by one, where each one piece of wood possessed a special characteristic; on the other hand, it was the



sign of a highly intellectual approach which had supported, during the years that had - at the time - just gone by, the rise and full development of an analytical propensity for painting and sculpture.

This natural inclination led the artist to name and number the stages in the formation of the work; had this declaration led him to identify the formal substance of his work prior to the image that stemmed from it? This suspicion soon proved to be false. What remained was the clear, opposing certainty that this strange sculptor had spent many years in radical seclusion, brooding over the reasons for an obstinate indifference towards any canon of contemporaneity which might imply the ero-

sion of the most ancient canons of sculpture. He had learnt about and loved these canons in the many different forms of sculpture from the previous century; in the works of Giacometti and Noguchi, Calder and David Smith and, among his closest influences, the works of Pericle Fazzini and Arturo Martini.

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Almagno studied under Fazzini; initially, Fazzini had inculcated in him the strongly-felt need for excess and impetus, the need for a wind that shakes existing structures and uproots sculpture from the ties to the earth, in order to project it into otherworldliness. No single work by Martini has directly influenced Almagno's work (with the possible exception of *Donna che nuota sott'acqua* [Woman swimming underwater], and its dazzling insights: its capacity to wriggle free from the volume and space that lock form in, its infinite capacity to spread itself around). More important were the final 'commandments' bestowed by sculpture on a young man who wanted to practise this art, and ultimately on the work itself: 'make sure that I do not become an object but an extension'; and 'make sure that I am no longer a rock, but water and sky'.

These words are deeply embedded in the cultural milieu of a period and vocation that differs considerably from the environment that fostered the work of Almagno. However, I believe that they contain some of his most persistent creative tensions: the desire for sky, as a place of excess, and the need for a harmonious agreement of forms in that space; they also embody the risk

(always worth running) of an obstinately pursued 'figure' which is not the memory of a body but the memory of a thought. Here, we can see, albeit only vaguely, the re-emergence of the Orient that he has always cherished. It is undoubtedly more of a mythical dimension than one that has been achieved philologically, but one which Almagno has charged with so much: the lightness that would become a hallmark of his sculpture, as it gradually became detached from the wall, and invaded the space of the environment; the ambiguity between the sign (the lengthy work conducted on the raw material eventually leads Almagno's fluctuating wooden pieces to achieving the purity of this sign) and the body (the ultimate end of the image, which the woods regain thanks to the active role of the shadows they project); this therefore refers to the ambiguity between the void and the solid, between concealment and epiphany. Lastly, there is the double meaning which the sign, written in space, assumes and preserves as a precious treasure: between writing and image.

The sign is accompanied by the materials that he chooses which are simple and randomly selected in the initial collection carried out in the flow of life - Almagno only uses fallen branches scattered in a wood



where he recognises, chooses and gathers them. The material is abandoned and unadorned, although it is then worked at length and with determination; it is explicitly transfigured from ancient knowledge so that it lacks proximity and complicity with the panorama of contemporary art: the material is just Almagno's. Just as the figure that emerges from this material is his and his alone.

It sometimes seems as if a gentle, well-meaning wind has cast the edges of the material into disarray, freeing it from the ground and projecting it upwards, towards the sky, scarcely ruffling its hair. The images that emerge are ones of absolute chastity, almost as if they were searching for a silence that protects and envelops them. At other times - and this often reappears today - the figure almost tends only to designate an intimate,

secret place where it can exist: a 'Nest', a 'Womb', a place of concealment and shelter, possibly of a secret birth. Thus, unyielding to other noises, these secluded places retreat into themselves as in self-defence; they place their need for solitude, the gradual listening to the image as it comes into the world, into the form of a figure, with the gentle bending of a small hollow.

The artist uses a small amount of material to mark out a vast space, in a shifting equilibrium "between being here and going elsewhere". He marks it almost only with the light that lies inside shades of black, and from there creates a flickering flame where rust re-emerges at certain points, striated by a plane. He marks the surrounding space with a rapid gesture which is "wandering and directionless": until there is silence, until, as Almagno once said, "those signs, which seemed so strong to me, vanish": until the only thing that remains of their appearance is an echo - the image of their rapid passing through the world. While, next to these signs, the shadows court the slender forms: they settle at the feet of their routes, leaving their traces on the wall, on the ground and in the environment; they restore to the 'figure' its fragile body, a certainty that seemed to have been lost.

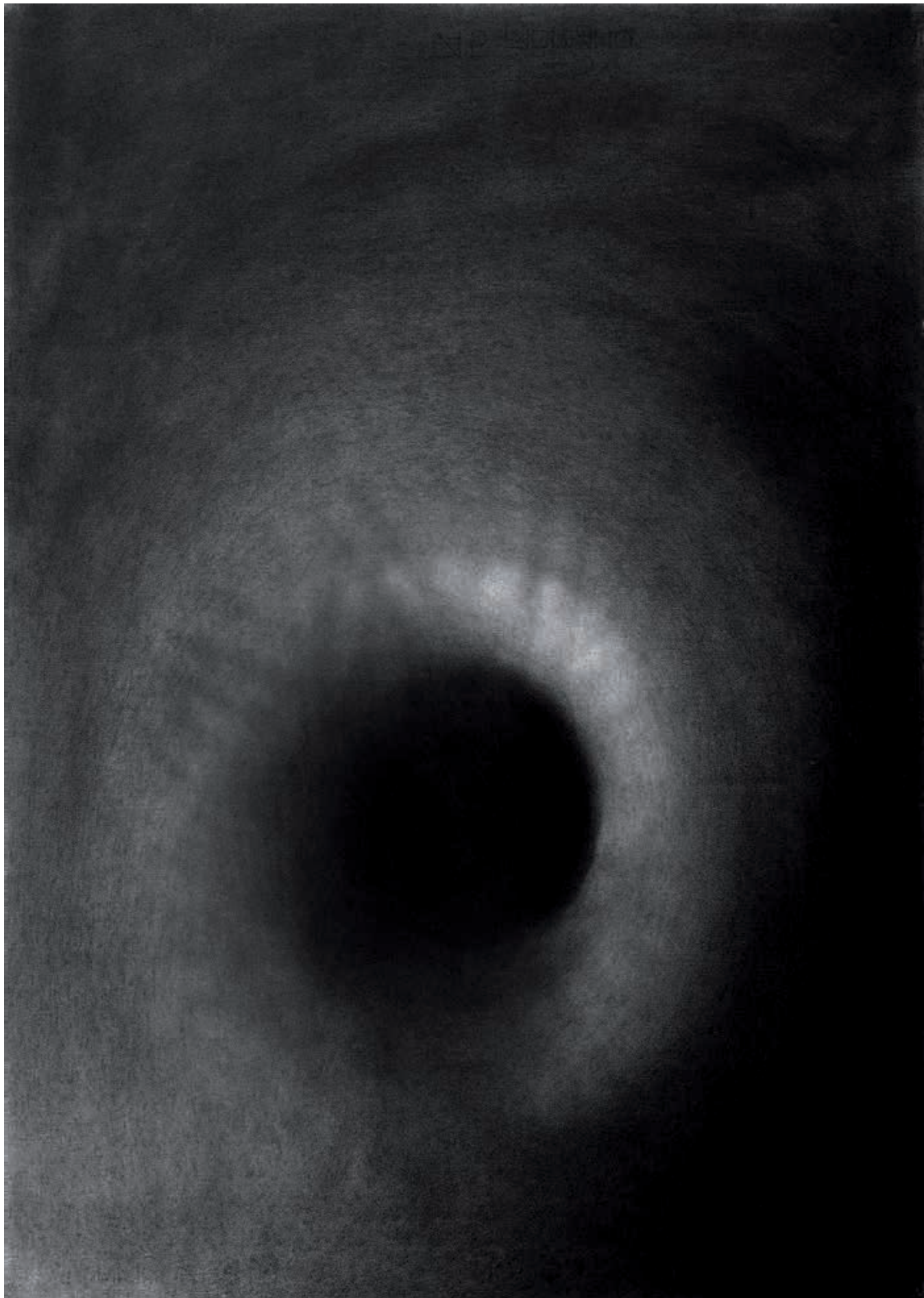
'already skilled as if he had held it inside him
forever as if the drawings had always strode
alongside the sculpture without repeating its stages
but sharing all the reasoning of its forms'

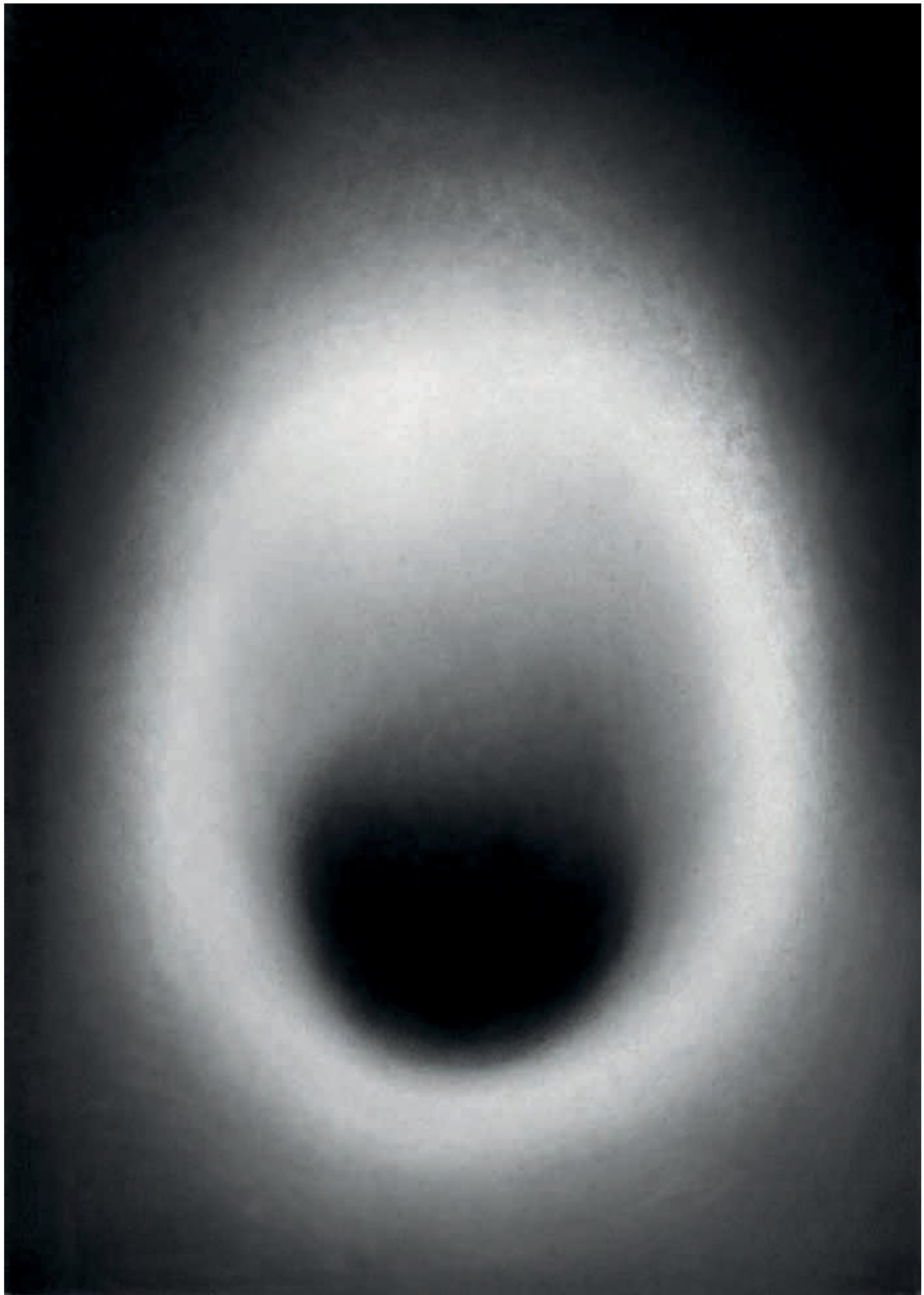
fabrizio d'amico

'scattering ashes on paper is a rite,
a religious moment'

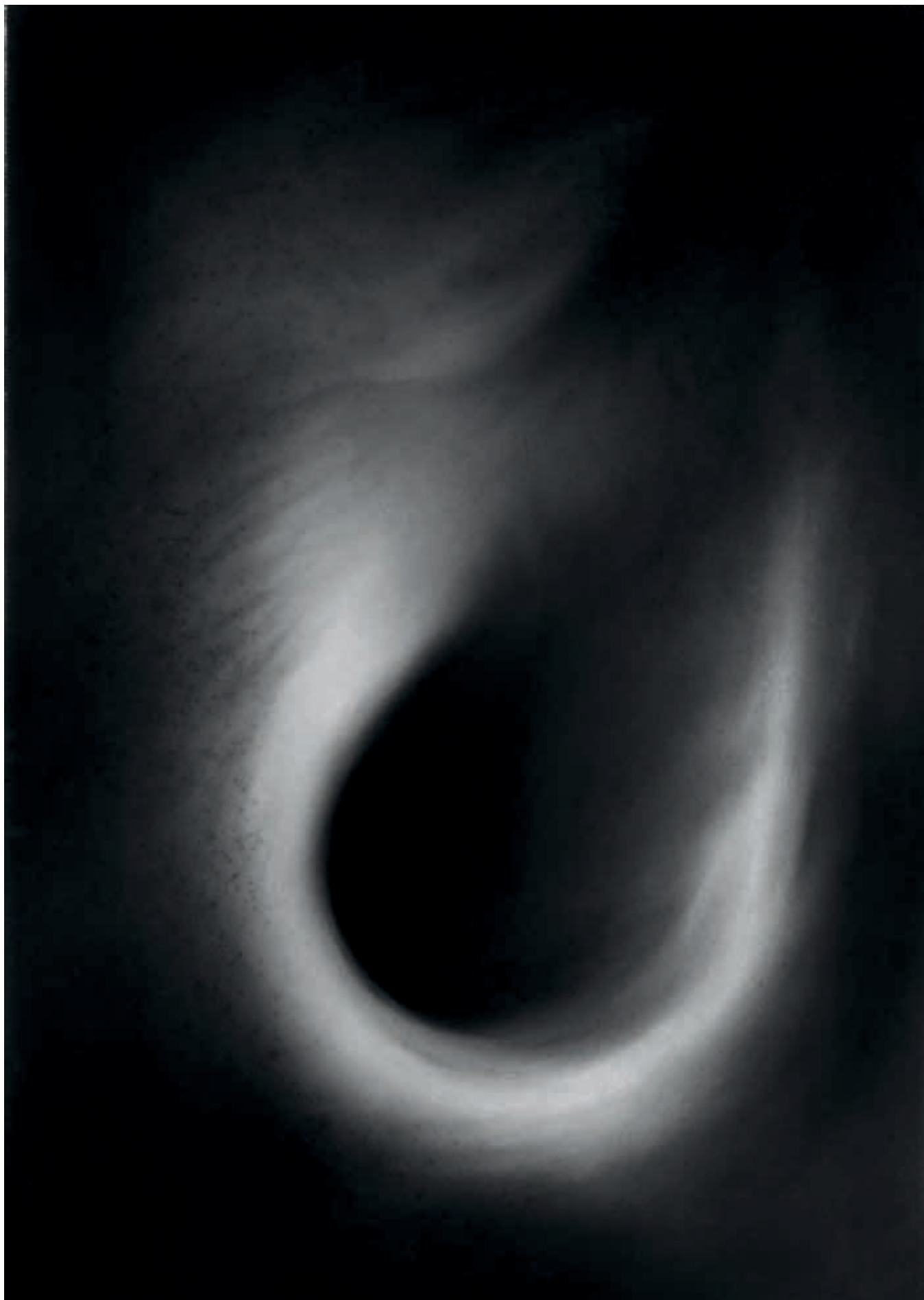
roberto almagno

WORKS ON PAPER



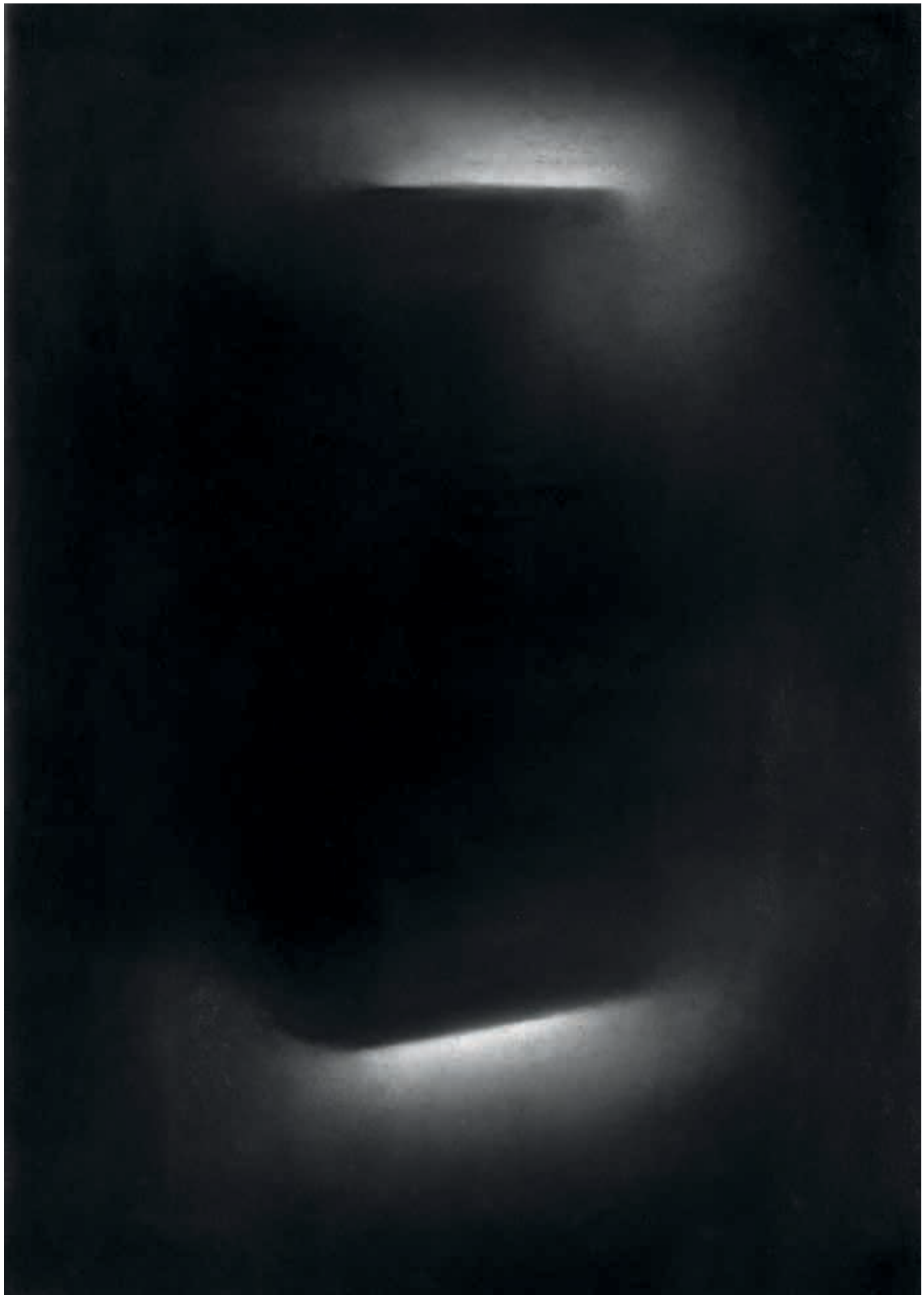




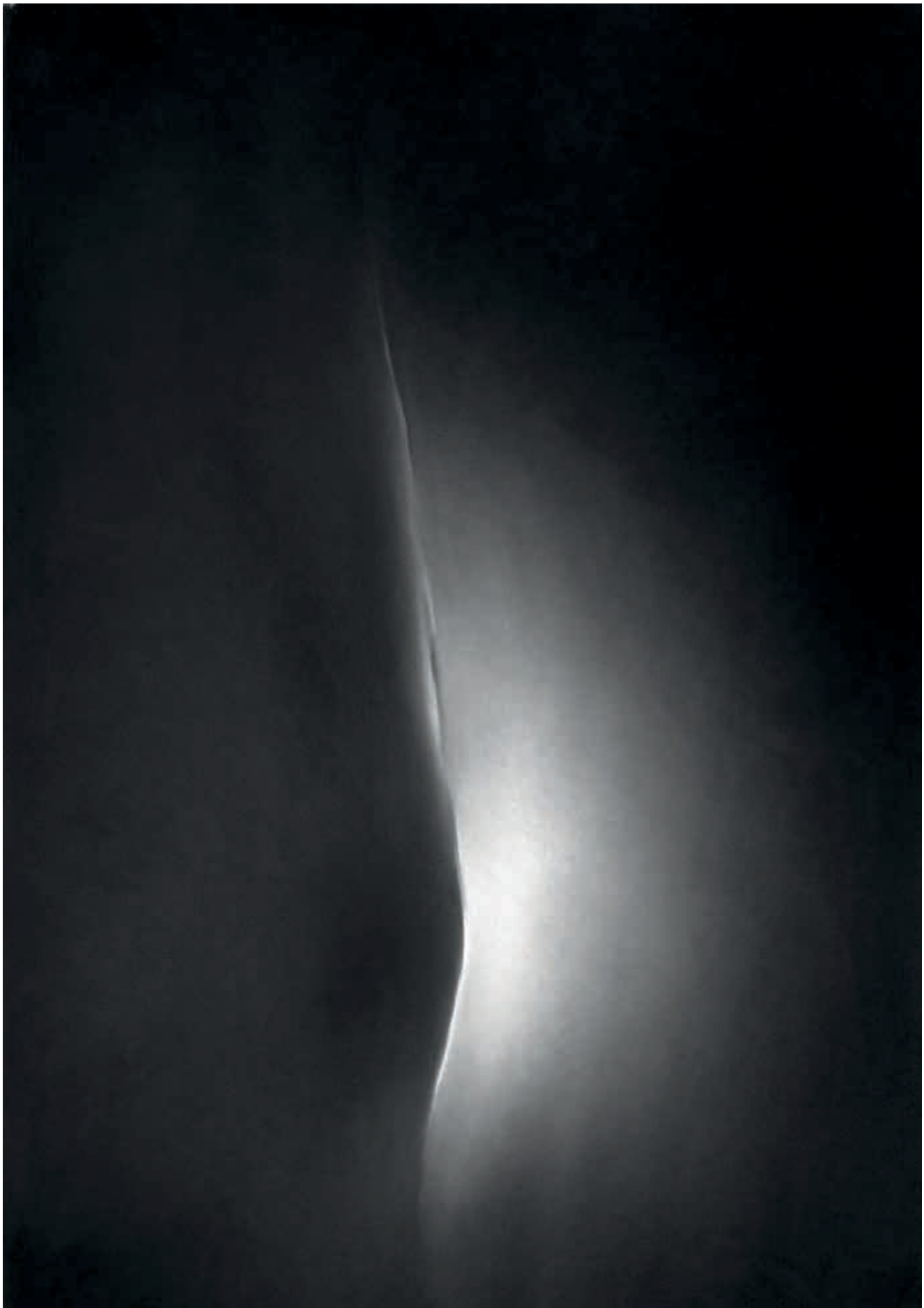














'they swarm in an impossible yet explicitly delineated flight...seeming to overcome the weight of their material and soaring into the air instead of being anchored to the ground'

claudio strinati

THREE QUESTIONS FOR ROBERTO

by fabrizio d'amico



Q. From the wood to the studio, leaving out the forge...

A. I swear that I have never cut a branch from a tree to make a sculpture, even though sometimes, when I find myself in front of a piece which is already so perfect I felt the temptation to do something. My work is born in the woods where I look for and gather abandoned branches which have been cut by woodcutters. I know what I can expect to find in a forest but it is not easy to identify the right branch which will react well to all the things I submit it to, bending it, plying it, bathing it and raising it. I believe and I hope this initial search is also a way of me expressing my complicity with nature which even now, after many years, gives me great joy. This is not so much at a mental

or theoretical level and not even problematic level, in reality I am just content to be in the forest with its silence which is similar to no other place. I feel that my nest is in the forest and in the solitude which surrounds me there.

If I wasn't afraid of falling into rhetoric, I could even say it is my birth. Something in fact connects the experience I have when I am finding my raw materials with when I was a child and my most distinct memories. I come from a family of blacksmiths and I remember that I loved looking for and burning the wood to ignite the forge, and observing the flame; right from my early days I felt comfortable with fire and that comfort has never left me. Today, my going into the forest is also a return to those magical times; it is similar to a fairy tale. Even though so much has changed: I no longer use the wood to make a fire but I bend it to a form.

Q. The form therefore.....

Yes I still pronounce this word even though it is so unusual with a great risk after Duchamp of being old fashioned.

For me the form of a sculpture is to find and possess a place: its own place. My place is always an extension, a voyage, a gesture towards somewhere else. So I curve and flex my pieces of woods, but here I would call them signs because they capture the wood which wraps them and they take up a path, resting on and supported by that wood, that breath of air that holds them up.

At a certain point, I realise that this likeness and imponderability which I was looking for, negate the body of the sculpture, reducing it to a drawing in space which wasn't what I was searching for. It was then that I began to realise the role of shadow: the shadow which those wood signs project on the ground and on the walls. The shadow did not make them heavy, but created a kind of loudspeaker, returning it to becoming a body. Now, I look with great attention at this other dimension which I realise is right and essential for my sculpture.

A voyage always begins from a point and there, on occasions, like with the root, it returns. So I look there as well for my place, and I wanted to give form to that root which each of us possess. I think of it as a nest, a hiding place, a secret....

Q. The material: is it a damnation, a decoration, a refuge or a sister?

I don't know, a little bit of all these things and maybe others as well. I feel a profound sense of abandonment and of dialogue when I touch the material. But I also know that I mustn't indulge it too much and I mustn't indulge myself too much in it.

I remember Arturo Martini said that "sculpture is the art of the poor" and in the beginning I think that I started to use wood which has remained my chosen material, a wood found in the heart of nature, also because of Martini's words. In effect, mine is a sculpture that costs nothing: the added value is the difficulty in achieving it. And I believe it is mine also because of this great "effort" which is contained within it.

The struggle and effort of the work is its artisan quality, the manuality which it needs to be born. The risks that I run in making them, they have to be born like this, there is no other way, they must be a response to the weight. Therefore, the effort and the material are two sides of the same coin. I love both

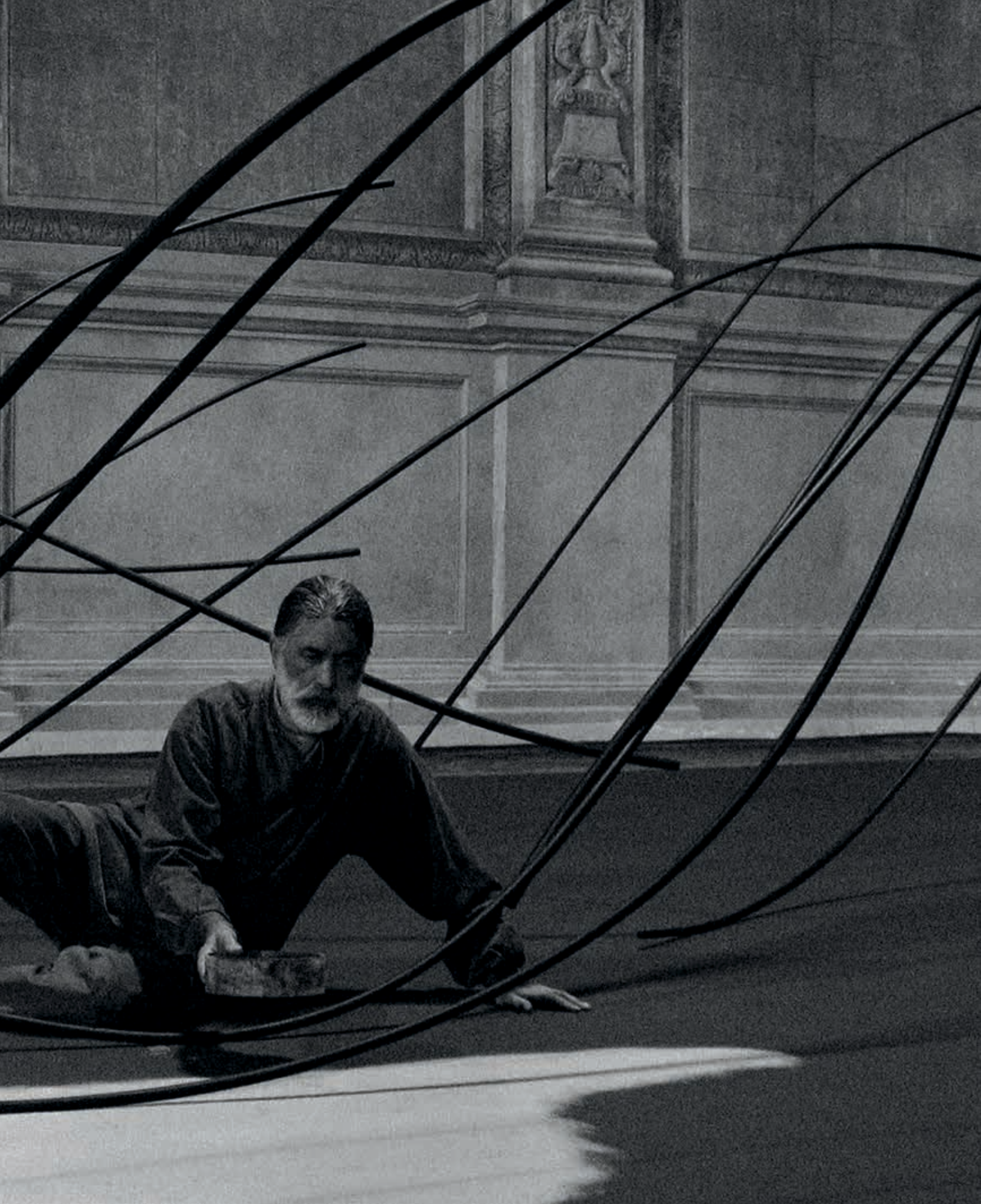
and I know that if they were left on their own they would be lost. They need a thought which governs them and I think that for me that thought is the sign which guides and becomes an image. My image: that will be the daughter of the tree in the forest, its form and its skin but also its desire for height and unlimitedness.

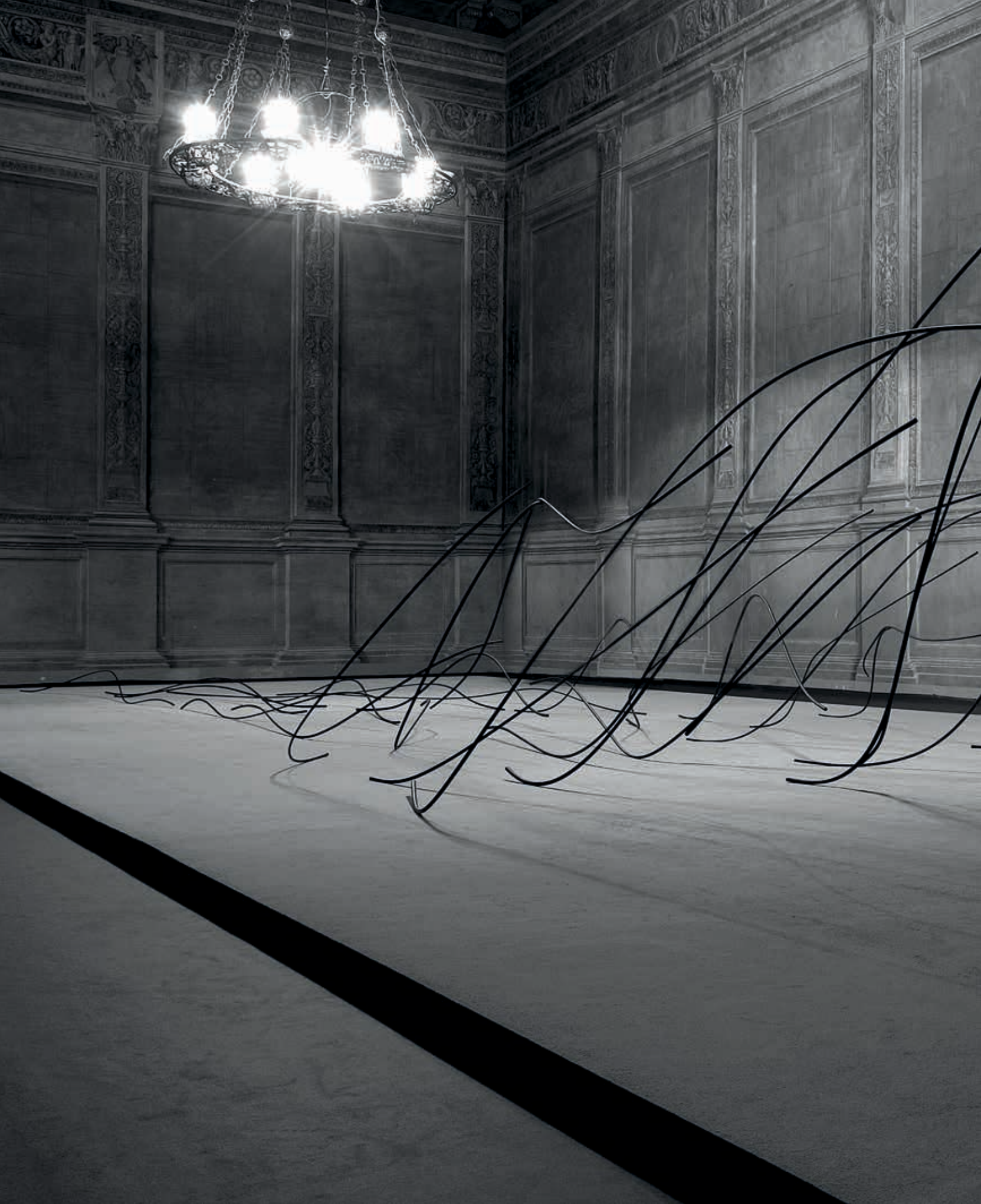
'that characteristic of instability has a dual
importance; that of the challenge to the blacksmith
and the mental dimension which maintain it within
the bounds of the world'

fabrizio d'amico

PALAZZO VENEZIA ROME 2006









'the constellation to which Almagro
belongs shapes the history of that
development in which sculpture lost a great
deal of its material weight so that it could
discover the new energy of its
liberation in space'

lorenzo canova

BILOTTI MUSEUM ROME 2012













'he marks the surrounding space with a rapid gesture
which is "wandering and directionless" until there
is silence, until, as almagno once said, "those
signs, which seemed so strong to me, vanish"
and until the only thing that remains of their
appearance is an echo - the image of their rapid
passing through the world'

fabrizio d'amico

OTHER WORKS



















'My sculptures are suspended somewhere between a search for perfection and an awareness of its fragility and its precariousness. My work, on the one hand, tries to take flight upwards and, on the other, constitutes a descent into the depths of my psyche'

roberto almagno

CURRICULUM VITAE

Born 1954

currently lives and works in Rome, Italy

Education

1968 - 1971 Istituto d'Arte, Rome

1972 Academy of Fine Art, Rome

2012 Teacher at Estudio d'Arte, Rome

- 2012 Roberto Almagno: The Perfection of Form, Rosenfeld Porcini, London
The Dark Light of Matter, Carlo Bilotti Museum, Rome
- 2010 Papers, Edieuropa Gallery, Rome
Shadow, Morone Gallery, Milan
- 2008 Nere Soglie di Vento, Crispolti Archive, Rome
Roberto Almagno: Memory Materials, Fioretto Art Gallery, Padova
Winds, Il Segno Gallery, Rome
Roberto Almagno: The Crib Forest and Other Works 1989 to 2008, Pericle Fazzini Museum, Assisi
- 2007 The Wood and the Ashes, Ripetta Art School, Rome
Roberto Almagno: Non Solo Carte, Mara Coccia Gallery, Rome
- 2006 Roberto Almagno: Sciamare, Palazzo Venezia, Rome
The Nativity Forest and Drawings, Orvieto Cathedral, Orvieto
- 2005 Roberto Almagno, Valadier Design Jewels, Rome
- 2003 Roberto Almagno, La Subbia Gallery, Pietrasanta
- 2002 Roberto Almagno, Extra Moenia Associazione Culturale, Todi
- 2001 The Nativity Forest of Roberto Almagno, Circolo La Scaletta, Matera
- 2000 Roberto Almagno: A Sculpture and Seven Drawings, Mara Coccia Gallery, Rome
Roberto Almagno, Palazzo Massari-P.A.C., Ferrara
- 1999 Roberto Almagno: Sculpture and Drawings, Spazio Musumeci Greco, Rome
- 1998 Roberto Almagno: Sculptures, Studio d'Arte La Subbia, Pietrasanta
- 1997 Roberto Almagno: Laboratory Museum of Contemporary Art, La Sapienza University, Rome
- 1994 Roberto Almagno, L'Isola Gallery, Rome
- 1992 Roberto Almagno, L'Isola Gallery, Rome
- 1976 Roberto Almagno, Arte Idee Gallery, Livorno

Group Exhibitions

- 2012 Memory: Contemporary International Sculpture, PAN, Naples
XV Biennale of Sacred Art: Di Annuncio in Anuncio, Stauros Foundation, Museum of Contemporary Sacred Art, San Gabriele
- 2011 Memory: Contemporary International Sculpture, Rosenfeld Porcini, London
Arte Fiera, Morone Gallery, Bologna
A Search Continues, Edieuropa Gallery, Rome
Almagno, Melotta, Porcari, La Diagonale Gallery, Rome
- 2010 Arte Fiera, Edieuropa Gallery, Bologna
Humana Passio, Stauros Museum of Contemporary Sacred Art, Quartiere Santo Stefano, Bologna
XIV Biennale of Sacred Art: Le Beatitudini, Stauros Foundation, Museum of Contemporary Sacred Art, San Gabriele
Roberto Almagno: The Forest as Artistic Space, Castronuovo di Sant'Andrea
World Expo: Italian Pavilion, Shanghai Expo
Proposals for a Collection, Edieuropa Gallery, Rome
In Chartis Mevaniae, Museo Civico, Bevagna
- 2009 Dynamism/Space/Black Light, Laboratory for Contemporary Art, University of Molise
Subtle Energies of Material, Castiglia di Saluzzo
Rome: Jewellery, The Making of Dreams, Metal Ku 798, Beijing
Roberto Almagno - Ernesto Porcari, Extra Moenia Cultural Association, Todi
Ricerche Aniconiche, Ricerca Art Gallery, Rome
- 2008 Arte Fiera, Fioretto Art Gallery, Bergamo
Arte Fiera, Edieuropa Gallery, Galleria Arte Fiera, Il Segno, Bologna
One Hundred Works from Farnesia Collection, Rome
La Moneda Palace Cultural Centre, Santiago, Chile
Pontifical Catholic University Cultural Centre, Lima
Museum of San Paolo Art, MASP, S. Paolo
National Museum of Fine Art, Buenos Aires
Journey Through Italian Art: 1950-1980, Museum of the Arts, Guadalajara University, Guadalajara
Edieuropa Gallery, Rome
Proposals, Urban Planning

- Exhibition Centre, Shanghai
- Subtle Energies of Material, International Festival of Contemporary Italian Sculpture, National Academy of Painting, Beijing
- The Jewel, The Dream Factory, Palazzo Incontro, Rome
- Edieuropa Gallery, Rome
- 25th Sculpture Biennale, Museum of Contemporary Sculpture, Gubbio
- Art Weekend: Places of Contemporary Art, Edieuropa Gallery, Rome
- Leonardo Sinisgalli Centenary Exhibition 1908-2008, Museum of Contemporary Sculpture, Matera
- Black and White, Fioretto Art Gallery, Padua
- 2007 Bologna Fair, Edieuropa Gallery, Bologna
- A Journey into Italian Art 1950-1980: A Hundred Artworks from Farnesina Collection, Ministry of Foreign Affairs, Rome
- Umjetnicka Gallery of Bosnia and Herzegovina, Sarajevo
- Straniera Museum of Art, Sofia
- Museum of Fine Art, Budapest
- Brukenthal Casa Altenberger Museum, Sibiu
- National Museum of Contemporary Art, Bucharest
- Wilanow Palace Museum, Varsavia
- Arte Fiera, Fioretto Art Gallery, Padova
- Arte Fiera, Fioretto Art Gallery, Verona
- 2006 Araubiorum, Römisch-Germanisches Museum, Cologne
- The Contemporary Sign, Venanzo Crocetti Museum, Rome
- Arte Insegno, Ripetta Art School, Rome
- Museum of Contemporary Sculpture, Matera
- One Hundred Years of Art at the Ministry of Foreign Affairs, Ministry of Foreign Affairs, Rome
- 2005 Artists, Acquario Romano, Rome
- 2004 One Hundred Modern and Contemporary Works, Accursio Gallery, Bologna
- Roberto Almagno and Students: The Material Narrates, Auditorium - Parco della Musica, Rome
- Rome Point One, Pici Gallery, Seoul
- Tokyo Design Centre, Gotanda
- Kuchu Teien Tenbodai Sky Gallery, Osaka
- Soka Gakkay Gallery, Kuala Lumpur, Karachi

Nine Italian Sculptors, Il Segno Gallery, Rome
 2003 Italian Future, European Parliament, Brussels
 2002 Meetings of Contemporary Art 8, "E. Majorana", Rome
 Artists Works at Auction, Ripetta Art School, Rome
 2001 38 Proposals for the Accommodation of the
 Piazza Augusto Imperatore in Rome,
 Exhibition Palace, Rome
 Material: Artistic Worlds and Ways of Working:
 Roma, Ripetta Art School, Rome
 26th Avezzano Award, ex Granaio di Palazzo
 Torlonia, Avezzano
 Myth and Matter: Sculpture and More, Medieval
 Village, Castelbasso
 Twenty Artists of Sassocorvaro Montefeltro,
 Ubaldinesca Rock, Sassocorvaro
 The Wood Season: Exhibitions of Wood in Rome,
 Adriano Temple, Rome
 Art and Science, Giulia Gallery, Rome
 Contemporary Art Here: Cards, graphics, small
 sculptures by Italian and foreign masters of the
 20th Century, Edieuropa Gallery, Rome
 2000 Open Courtyards, Costaguti Palace, Rome
 Contemporary Italian Sculpture 2, Rupestri
 Church, Matera
 A Path: Post-war Italian Sculpture, Castello e
 Strada Coperta di Luchino Visconti, Vigevano
 Sculpture at the Forte, Forte Stella, Porto Ercole
 9th Biennale of Sacred Art: The Gate Sign of
 Christ and Artistic Events, Staurós Foundation,
 Museum of Contemporary Sacred Art, San Gabriele
 15th Triennale of Sacred Art, S. Giovanni
 Battista Church, S. MariaValleverde,
 Piccolomini Castle, Celano
 BNL: Young Artists at the Beginning of the New
 Millennium, Bramante Cloister, Rome
 1999 Vitality of the Moder, Sala 1, Rome
 A House with the Artists: Roberto Almagno, Maria
 Dompè, Eliseo Mattiacci, Galleria A.A.M., Rome
 Premio March: Biennale of Contemporary Art, Mole
 Vanvitelliana, Ancona
 Monochrome, Reginella Gallery, Rome
 1998 8th Biennale of Sacred Art, Staurós Foundation,
 Museum of Sacred Contemporary Art, San Gabriele
 27th Alatri Biennale of Contemporary Art,
 Aspetti del Contemporaneo: Roberto Almagno,
 Ciriaco Campus, Ignazio Gadaleta, Palazzo Conti
 Gentili, Chiesa degli Scolopi, Alatri
 Art in the Cathedral, Complesso Monumentale di
 S. Michele in Ripa, Rome
 Inside Out: Travel in the Cotemporary, Carcere

- di S. Ambrogio, Fermentino
- 1997 Le Tavole dell'Angelo, Cortile di Palazzo Borromini, Rome
- Artolina, Spazio Oltre, Rome
- The Torre Martiniana Centre for Contemporary Sculpture, Torre Martiniana and Archaeological Museum, Cagli
- Black and White, ex Chiesa di Santa Rita, Rome
- 1996 Premio Marche: Biennale of Contemporary Art, Mole Vanvitelliana, Ancona
- L'Isola Presents L'Isola, L'Isola Gallery, Trento
- 12th Quadriennale: Italia 1950-1990 Last Generations, Palace of Exhibitions and Ala Mazzonia della Stazione Termini, Rome
- Itinerario Artistico: Luoghi del Tempo, Menotti Garibaldi School, Municipal Library, Aprilia, Italy
- Controprofilo in Rosso, Exhibition Gallery, Ergife Palace Hotel, Rome
- 1995 Continuity of Talent, Forni Gallery, Bologna
- Three Critical / Thirty Artists, Academy of Egypt and L'Isola Gallery, Rome
- Twentieth Century Works, L'Isola Gallery, Rome
- 1994 Arte Fiera, L'Isola Gallery Stand, Bologna
- The Space of Sculpture, Centro Cinecittá Due, Rome
- 46.Premio Michetti: Stories of Painting, Michetti Convent, Liceo Scientifico, Francavilla al Mare
- Iconografi, Piceno Schools, Eremo di San Marco
- 1993 Arte Fiera, L'Isola Gallery Stand, Bologna
- Sculptura del Novecento Gruppo Ilva, Taranto
- Animalia, L'Isola Gallery, Rome
- 1992 Sculpture 1905-1992, L'Isola Gallery, Rome
- 1983 Arte-Incontro 83, Palazzo Ruspoli, Nemi
- 1976 Giorni Gallery, Firenze
- Il Gonfalone Art Gallery, Rome
- 1975 10th Rome Quadriennale: The New Generation, Palace of Exhibitions, Rome
- 1974 Competition for Students of Rome Academy of Fine Art, Marino Gallery, Rome
- 1972 Students of the Academy of Fine Arts: Works
- 1971-1972, Aldina Gallery, Rome

Public Collections

Collection of Contemporary Art, Ministry of Foreign Affairs, Rome

BNL Collection of Contemporary Art

Museum of Contemporary and Modern Art,

Michetti Foundation, Francavilla al Mare

Museum of Modern and Contemporary Art

"Filippo de Pisis", Palazzo Massari, Ferrara

MUSMA, Museum of Contemporary Sculpture, Matera

Institute of Italian Culture, Mosca

IGAV. Istituto Garuzzo per le Arti Visive, Turin

Museum of Italian Sculpture, Cagli

Stauros Foundation, Isola del Gran Sasso

University of Molise, Campobasso

Collection of Nissan Italia, Rome

Museum of Contemporary Sculpture, Gubbio

Private Collections

Almagno's works are held in numerous private collections throughout Italy as well as in collections in Paris, Strasbourg, London, New York, Beijing and Luanda.

LIST OF PLATES

'...this strange sculptor had spent many years in
radical seclusion, brooding over the reasons for an
obstinate indifference towards any canon of
contemporaneity which might imply the erosion of the
most ancient canons of sculpture'

fabrizio d'amico



page 2-3
flutto
1998-99
wood
830 x 185 x 30 cm



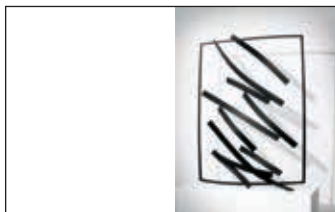
page 20-21
fuga
2011
wood
220 x 55 x 35 cm



page 23
antera
2007
wood
135 x 75 x 15 cm



page 25
baratro
2008
wood
250 x 200 x 120 cm



page 27
correnti
2007-2009
wood
120 x 85 x 30 cm



page 28-29
grembo
2007
wood
60 x 120 x 35 cm



page 31
frontiera
2011
wood
110 x 65 x 25 cm



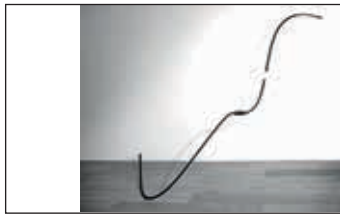
page 32-33
ancora
2008
wood
100 x 180 x 30 cm



page 35
marea
2010
wood
72 x 45 x 8 cm



page 37
macerie
2011
wood
350 x 300 x 200 cm



page 38-39
varco
2000
wood
340 x 240 x 200 cm



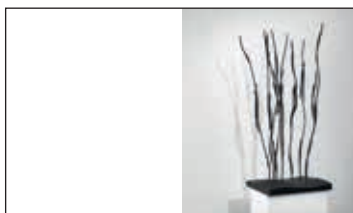
page 41
alutalma
1991
wood
400 x 50 x 30 cm



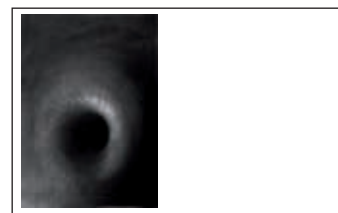
page 43
corpo
1997
wood
65 x 10 x 6 cm



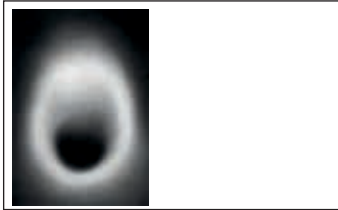
page 45
fibula
2009-2010
wood
235 x 105 x 45 cm



page 47
sarmenti
2003
wood
85 x 35 x 30 cm



page 60
ombre
2000
ash and soot
50 x 70 cm



page 62
ombre
2001
ash and soot
70 x 100 cm



page 64
ombre
2001
ash and soot
70 x 100 cm



page 66
ombre
2001
coal dust, ash and
soot
50 x 70 cm



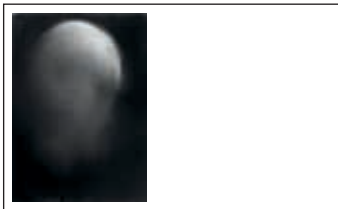
page 68
ombre
2005
ash and soot
80 x 100 cm



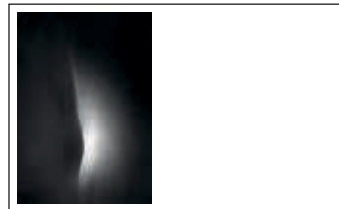
page 70
ombre
2002
ash and soot
70 x 100 cm



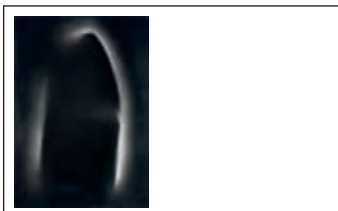
page 72
ombre
2003
ash and soot
70 x 100 cm



page 74
ombre
2002
ash and soot
70 x 100 cm



page 76
ombre
2004
ash and soot
70 x 100 cm



page 78
ombre
2003
ash and soot
70 x 100 cm



page 92-93
sciamare
2000-2005
wood
2450 x 850 x 450 cm



page 96-97
venti
2011
wood



page 99
frana
2001-2012
wood



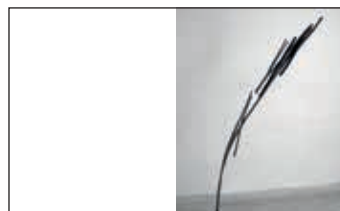
page 101
faglia
2009
wood
450 x 250 x 300 cm



page 102-103
faglia
2009
wood
450 x 250 x 300 cm



page 107
tremula
2004
wood
10 x 50 x 50 cm



page 109
analena
1992
wood
20 x 25 x 285 cm



page 110-111
abissi
1996
wood
210 x 265 x 580 cm



page 112-113
alba
2010
wood
230 x 340 x 670 cm



page 115
feconda
2004
wood
10 x 24 x 38 cm



page 117
prodigio
2003
wood
5 x 12 x 65 cm



page 119
memoria
1997-2000
wood
300 x 300 x 420 cm

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