

THOSE WHO REMAIN

cesare lucchini

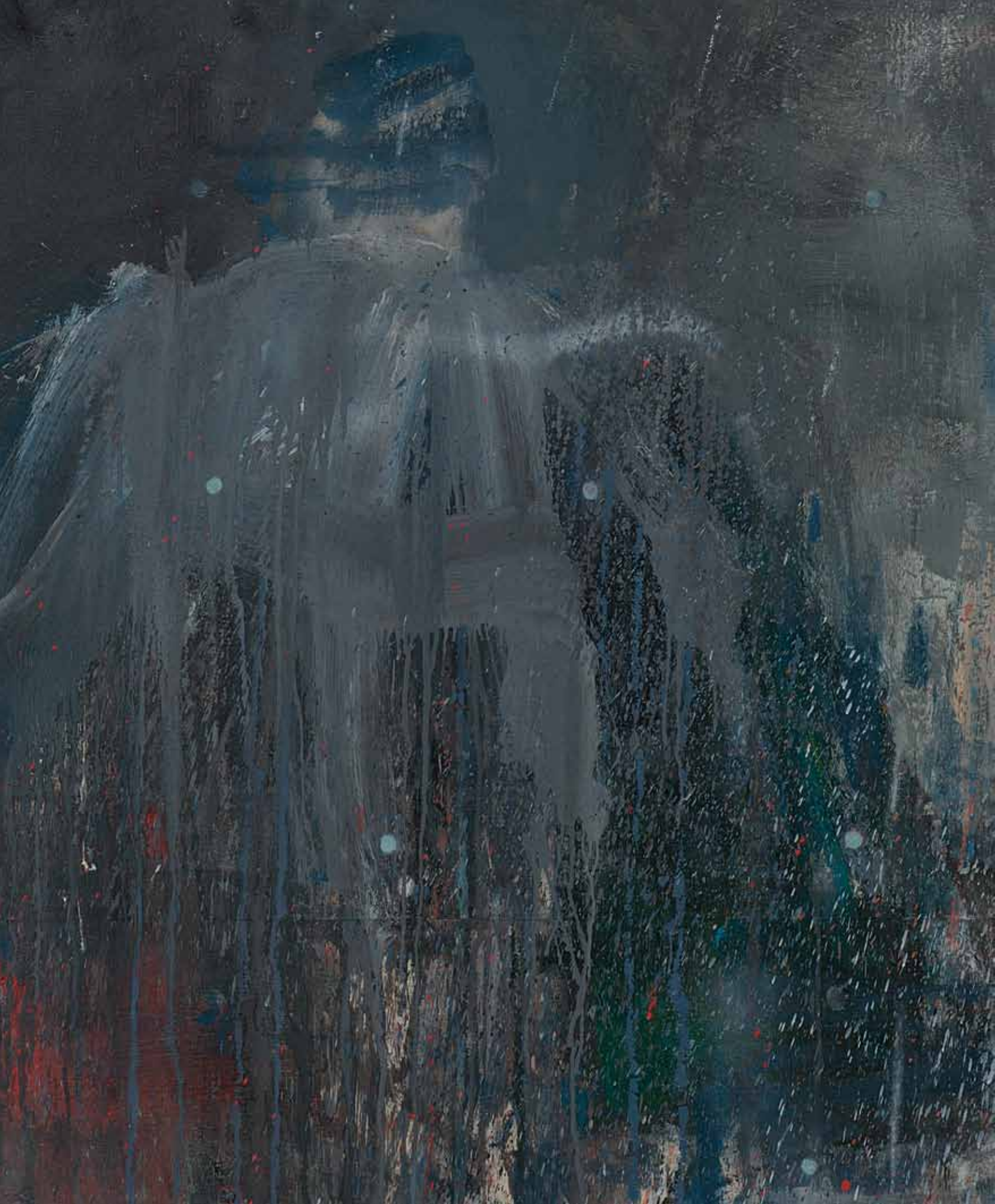


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THE OBJECTS LOSE THEIR AUTONOMY AS IF IN A SNOW
OR SANDSTORM, AND THE PICTORIAL DEPTH IS SUDDENLY
ENCLOSED IN A PLANE OF OPAQUENESS.

matthias frehner



THOSE WHO REMAIN

by ian rosenfeld

It's a fairly common held view that the last great epoch for painting was the 1950's. As the western world was still reeling from the tragedy of the second world war, many artists turned to full blown abstraction, using the purity of its language, devoid of the need for narration, to recount the great existential questions facing humanity at the time. The artist's brush stroke was a direct expression of his inner soul, an emotional absolute. High art's last throw of the dice before the economic boom of the sixties and the society of mass production led to the explosion of popular music, echoed in art with the invention of Pop. Art had suddenly become approachable, able to communicate with everybody. Society had opened its doors and everyone was rushing to enter.

The epic concerns of those post war years have never completely disappeared and of course they are not exclusive to paint. However, many artists brought up on the vitality of the 50's, felt an urgent need to return to some kind of narrative, but to wed this to the gestural freedom championed by those abstract artists of the earlier generation.

“THE STARTING POINT (FOR ME) TO MAKE A PAINTING NORMALLY BEGINS FROM MY REFLECTIONS ON ONE OF THE DRAMATIC EVENTS WHICH TAKE PLACE DAILY IN OUR CONTEMPORARY WORLD. CERTAIN REALITIES PROVOKE IN ME A VERY STRONG EMOTIONAL RESPONSE, EVEN ANGER, AND, AS A CONSEQUENCE THEY BECOME A REASON TO BEGIN PAINTING.”

These words quoted from an interview with Cesare Lucchini date back to the museum catalogue of a show in 1992 which was seen in the Pinacoteca in Locarno, the Museum of Art and History in Neuchatel and the Galleria Civica d'Arte Moderna in Ferrara. Although Lucchini's work has evolved, his motivations have remained remarkably constant.

Looking at the book, one can see how far he has travelled since then. In the first paintings, dating from 1982-87, the artist needed no more than the 4 walls of his studio to begin a picture. The series, “SENZA TITOLO” (Untitled), from the late 1980's to the early 1990's appear abstract but are in fact far more emotionally charged than his earlier paintings; their impact obtained by the use of intense colour,





a rich array of brush strokes and form. They are lyrical and emotional, many conveying a sense of anguish and foreboding, the light squashed by the overbearing darkness. His paintings contain that element of mystery common to great art, the rich, dense, muscular brush strokes reach out to us dragging us deep into the picture's heart.

Having studied and worked in Milan, in 1989 he decided to go to Germany fascinated by the richness of its art scene. He immersed himself in the country's museums and galleries and found a studio in Dusseldorf. Eventually he began working with galleries in Dusseldorf, Neuchatel, Bern and Basel. When one looks at his works, one can see all the strength and confidence of the German painters, yet passed through the sensibility of an artist who was born with the light of the Mediterranean running through his veins. Just as Claude Lorrain's magical light could only be found in Italy, so the richness of Cesare Lucchini's colours derives from that same world. He has taken from German art only what he was looking for without ever losing anything of himself.

His need to narrate became ever stronger, and the catalogue for his show at the Museo Civico di Belle Arti in Lugano in 2001 is dominated by the series of paintings entitled "QUASI UNA TESTA" (Almost a Head). That show epitomises the artist's ties to the gestural abstraction of the 50's, yet is reigned in by the need to communicate a philosophical but also emotional response to the tragedies of the time.

On a formal level, the “QUASI UNA TESTA” series is about the subject emerging from the rich, abstract painterly web which Lucchini has created, whilst on a narrative level these strange almost abstract heads are tragic figures, dripping in paint.

This exhibition entitled “THOSE WHO REMAIN” is an allusion to the Istrian painter Zoran Music, with whom Lucchini shared the same Milanese gallery. Music, who was interned in the concentration camp of Dachau during the Second World War, made a series of paintings about the desperate condition of the prisoners in the camp, entitling these works “THOSE WHO REMAIN”. Lucchini, moved by man’s cruelty to his fellow man followed suit, titling work along this vein: As well as the “QUASI UNA TESTA” series, there is “RESTI” (Remains), “QUALCOSA SI MUOVE” (Something Moves) and “QUALCOSA SUCCEDE”, (Something is Happening). All of these series depict their subjects buried, suffocated by paint, emerging from a forest of brush strokes.

The present show represents a continuation and a development of the artist’s work. His need to narrate is becoming ever more important and with this the abstract elements of his painting are little by little receding. The lone bird stranded on the beach and covered in oil as a consequence of the BP disaster, struggling to stay alive; the boats which transport the ‘desperate’ of Africa to Lampedusa, an Italian island off the Sicilian coast, as they seek out the promise of a better life; a helicopter bombing civilians in Iraq; a man lying on the ground, alone, presumed dead, witnessed only by a stray wolf. These are not documentary images; they derive from stories or scenes that Cesare Lucchini has seen or read about,



yet they are transferred into the most painterly of images and it is the beauty of these paintings which reaches deep down inside us triggering a profound emotional reaction of lasting power. The artist's emotive response to human tragedy gives him the inspiration to begin a painting, but then the act itself takes over.

“HOWEVER THESE FACTS, THIS NARRATION, MUST ONLY BE STIMULI WHICH SERVE AS A POINT OF DEPARTURE. THIS MUST THEN BE TRANSLATED INTO IMAGES ON A CANVAS WHICH IS THE RESULT OF A LONG CREATIVE PROCESS”

“THE SPECTATOR IN MODERN ART FROM CEZANNE ONWARDS IS AN INTEGRAL PART OF THE PROCESS OF ART. WHO LOOKS TO BRING HIS/HER SENSIBILITY INTO PLAY AS THEY INTERPRET THE WORK IN FRONT OF THEM. THE RICHNESS OF MODERN ART IS THAT IT IS NO LONGER REPRESENTATIONAL BUT INTERPRETATIVE BOTH ON THE PART OF THE ARTIST AND THEN THROUGH THE RE-INTERPRETATION BY THE SPECTATOR.”

It is often forgotten in the fashion driven art world of today, that the history of art is one of humanity's most noble traditions. The importance of it in our lives should never be underestimated.

“...CESARE HAS ALWAYS BEEN AWARE OF THE APPARENT BANALITY OF EVERYDAY EXISTENCE WHICH IS A METAPHOR FOR AN EXISTENTIAL CONDITION WHICH MOVES FROM MELANCHOLY TO ANGUISH AND HE SEES THE ACT OF PAINTING AS A LAST DITCH SALVATION FOR MAN AND THE THINGS WHICH INHABIT THIS LIFE WITH HIM.” (Sandra Solimano).

We always hold high expectations for our artists, we want great art to be produced by great human beings. An artists work, once created, must be able to fly free. If Picasso didn't respect women or Wagner had repellent political ideas, does it make their art less desirable? If Caravaggio was violent, should we stop marveling at his paintings? However, on occasion the man can help us understand the underlying intent of his art. Sandra Solimano's statement about Cesare Lucchini's vision for his works makes us realise the noble ideals of his aims and when I met him, I was almost immediately struck by his extreme humility and humanity both as a man and as an artist. His art and his life are one. He has inherited the great traditions of 50's abstract painting and united it with the social awareness which came out of the 60's to arrive at a voice which is uniquely his own.

His paintings have the capacity to reach us in a strangely profound way: The child soldier, gun at the ready, emerges out of the paint in all his fragility, his face unseen and his little legs crossed as if posing for a photograph. The soldier appears again, once more emerging out of abstraction, whilst in the foreground a wolf/dog snarls at him. Above them a large cloud of dripping paint fills us with foreboding. A lone dog stands as a helpless observer to human tragedy, both in the helicopter bombing of civilians in Iraq and witnessing the prostrate body of a dead man in another work; a body lies curled up on the ground, asleep or dead, the red paint which drips over him and appears to be in mourning for his wasted life;

a lone survivor stands amidst a mass of bodies, whilst in the foreground lies the boat responsible for the tragedy. These subjects are not new but we look at them as if we are seeing them for the first time and their ability to communicate to us is due to the artist's unique ability as a painter.

Painting, after years of being confined to the basement of critical opinion, has re-emerged to claim its rightful place in the panorama of contemporary art and Cesare Lucchini's profound and original voice will, I feel, be one of those which remain once the cacophony of contemporary creation has died down and the myriad of voices that abound have been digested, appraised and finally understood.

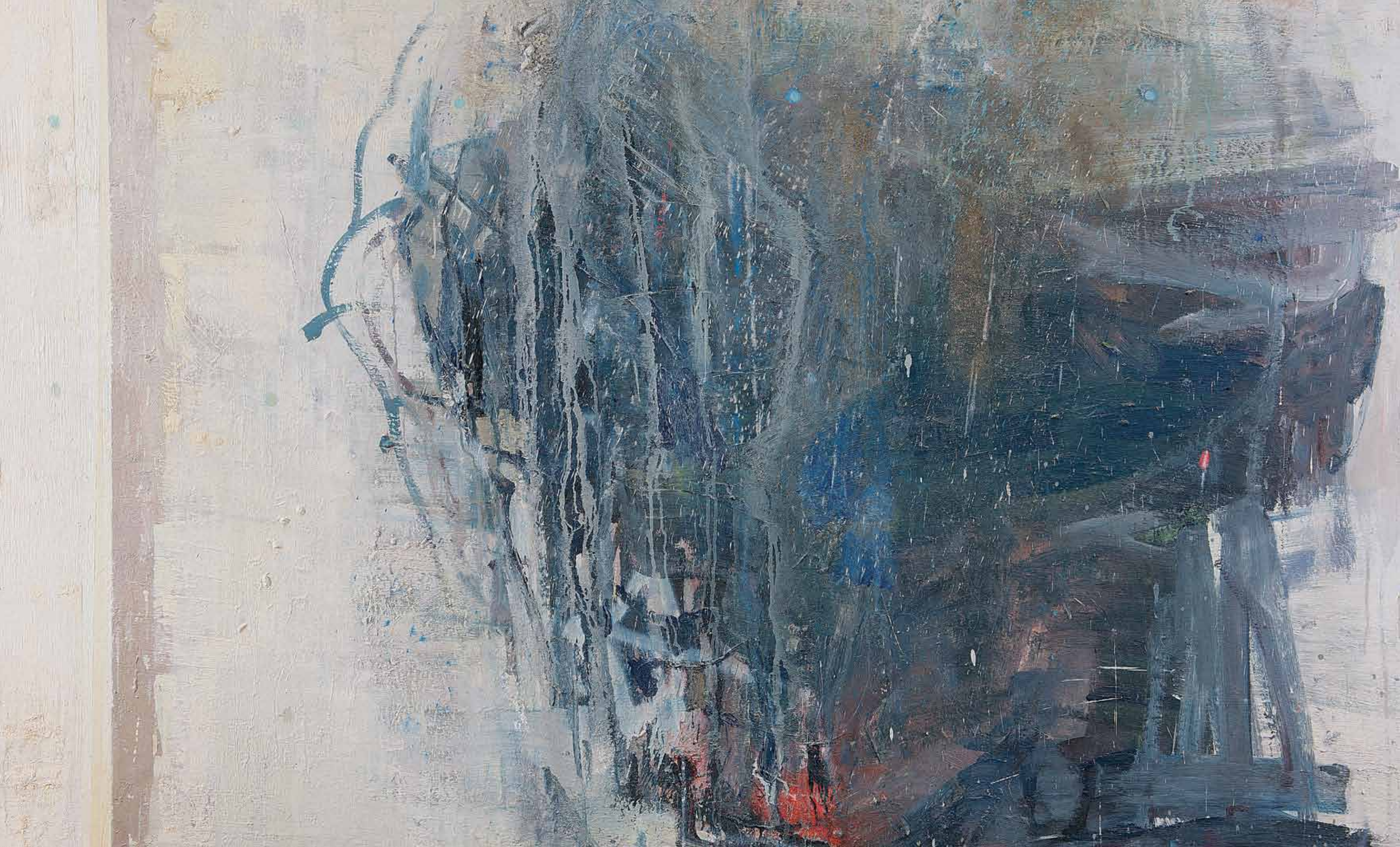


THIS ANIMAL (THE DOG), LIKE A PREHISTORIC DEPICTION BY A CAVE
PAINTER, CONSISTS SOLEY OF OUTLINES AND SHADOWY PLANES, YET
THE CONTOURS AND SIGNS YIELD MORE INFORMATION THAN THAT OF
SIMPLY A DOG. THIS DOG IS A BEATEN, FORLORN CREATURE,
ABANDONED BY ITS MASTER, SNEAKING AROUND TRASH HEAPS,
ALWAYS ON ITS GUARD AGAINST BLOWS INTENDED TO DRIVE IT AWAY

matthias frehner

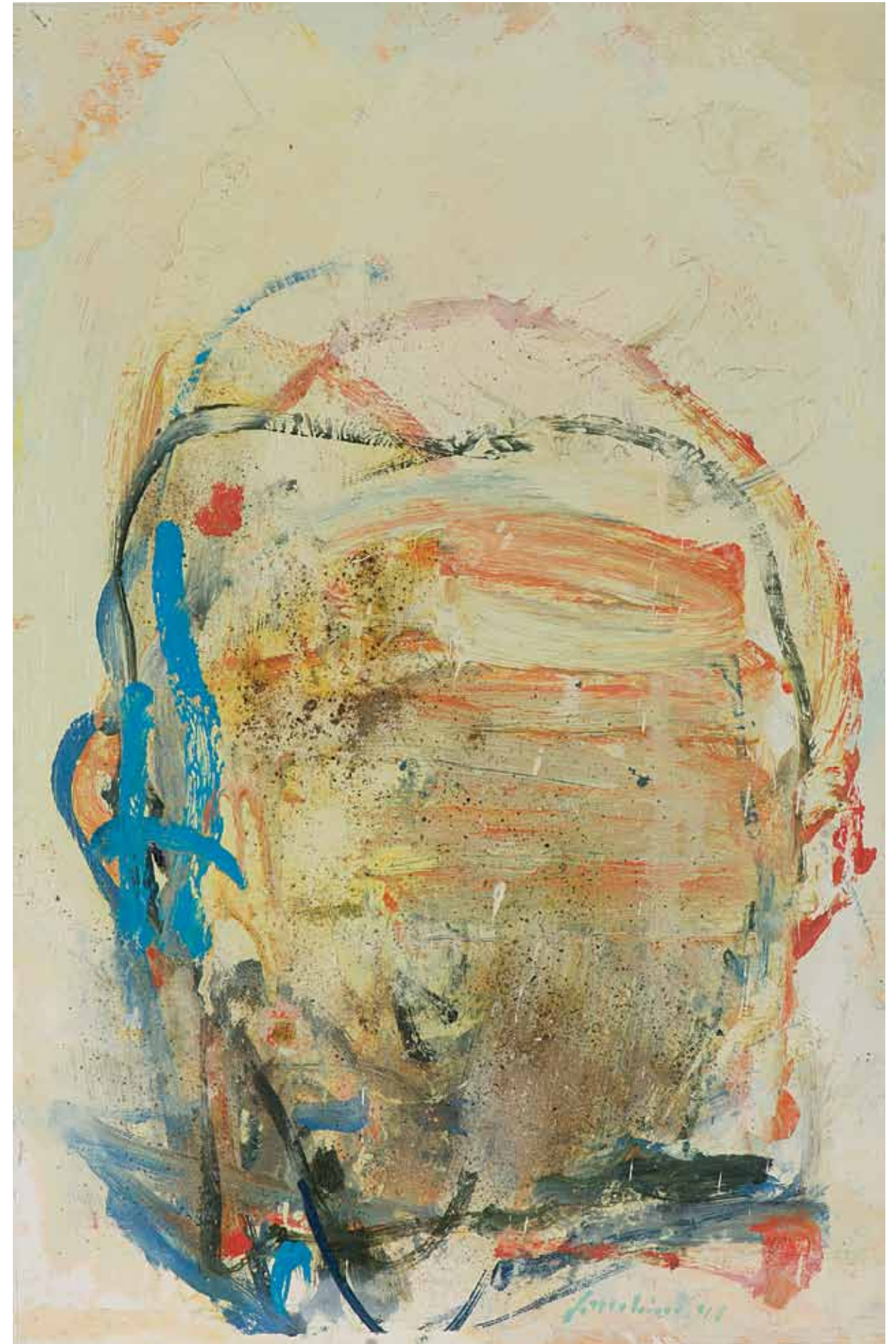




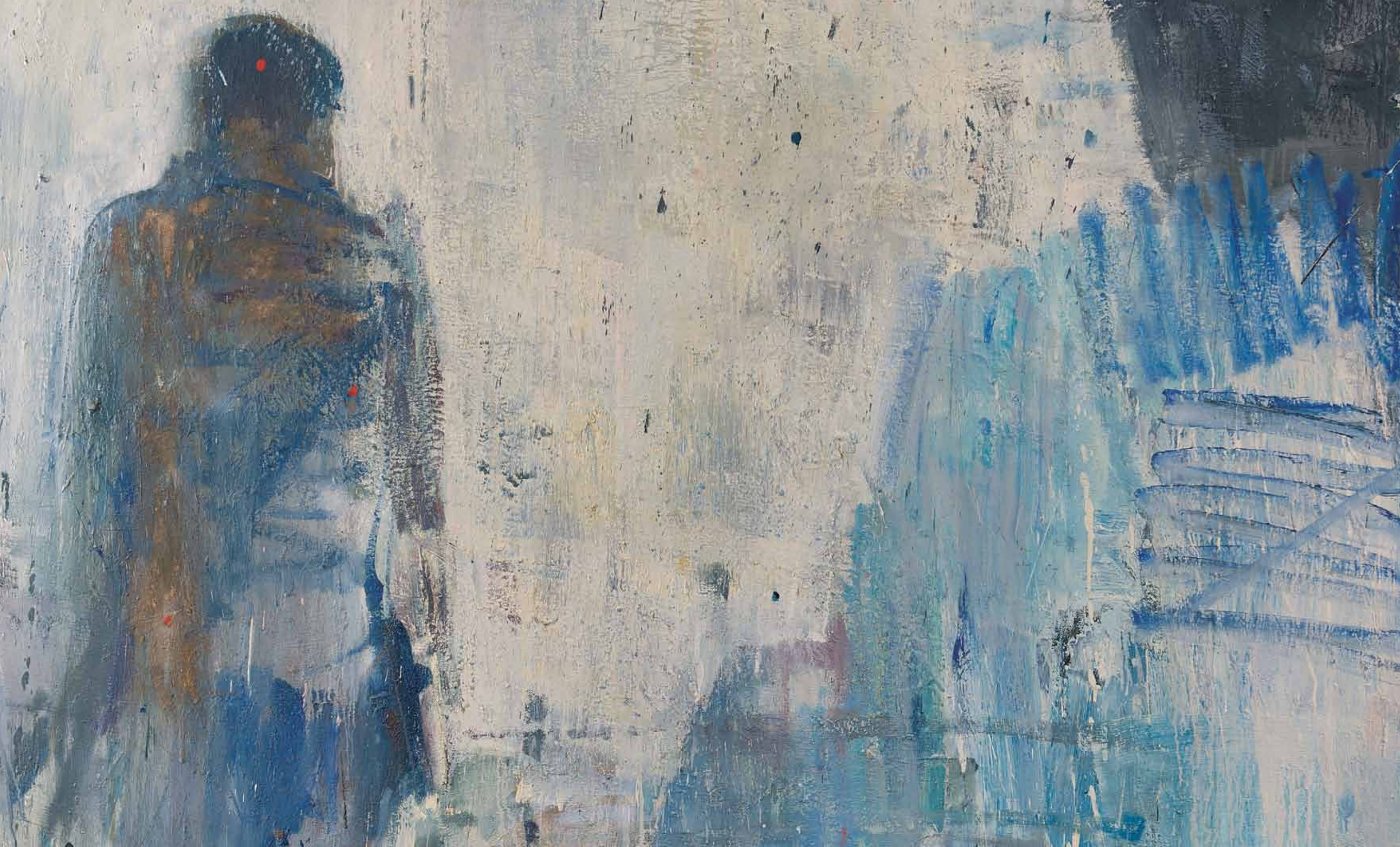






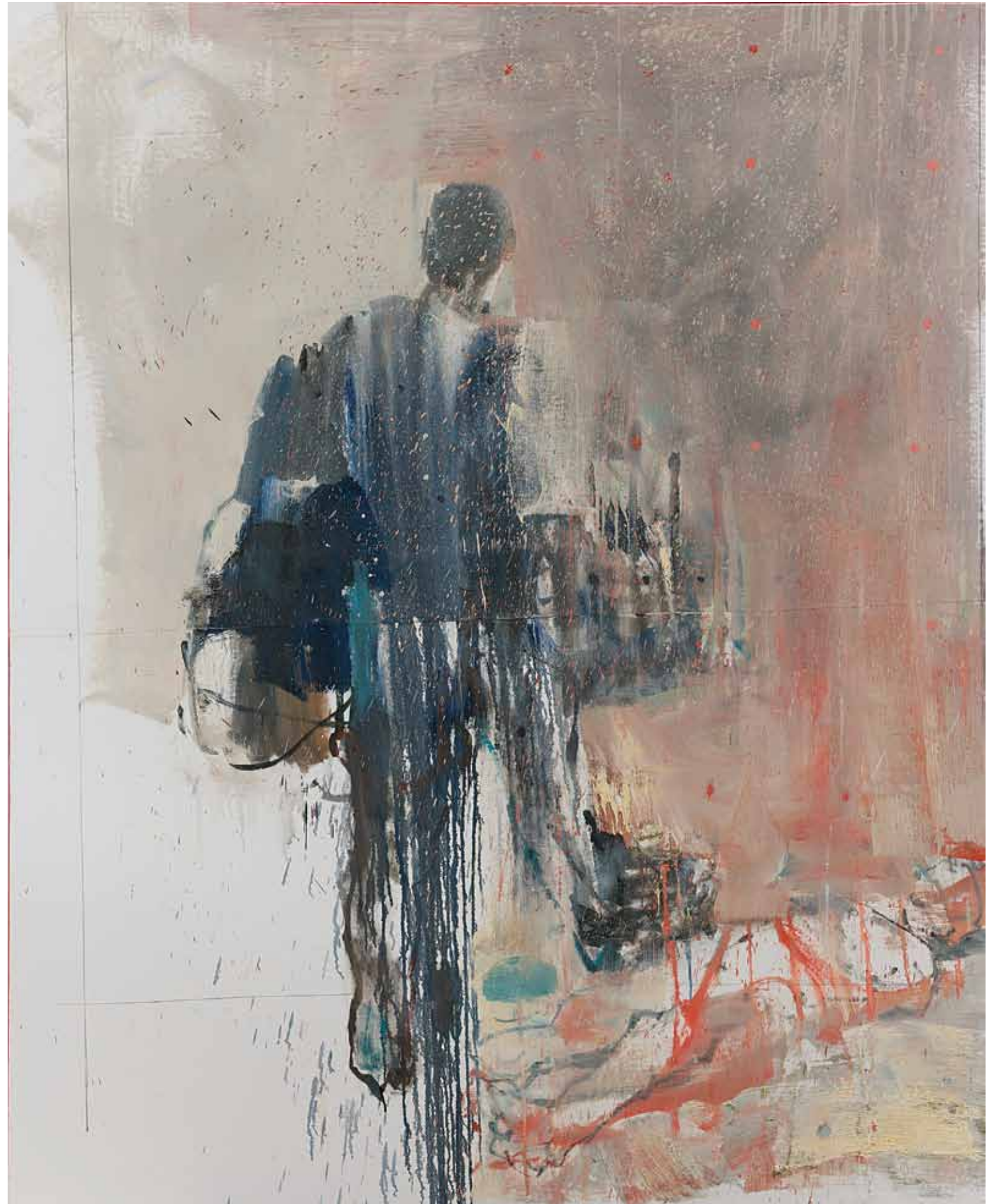


















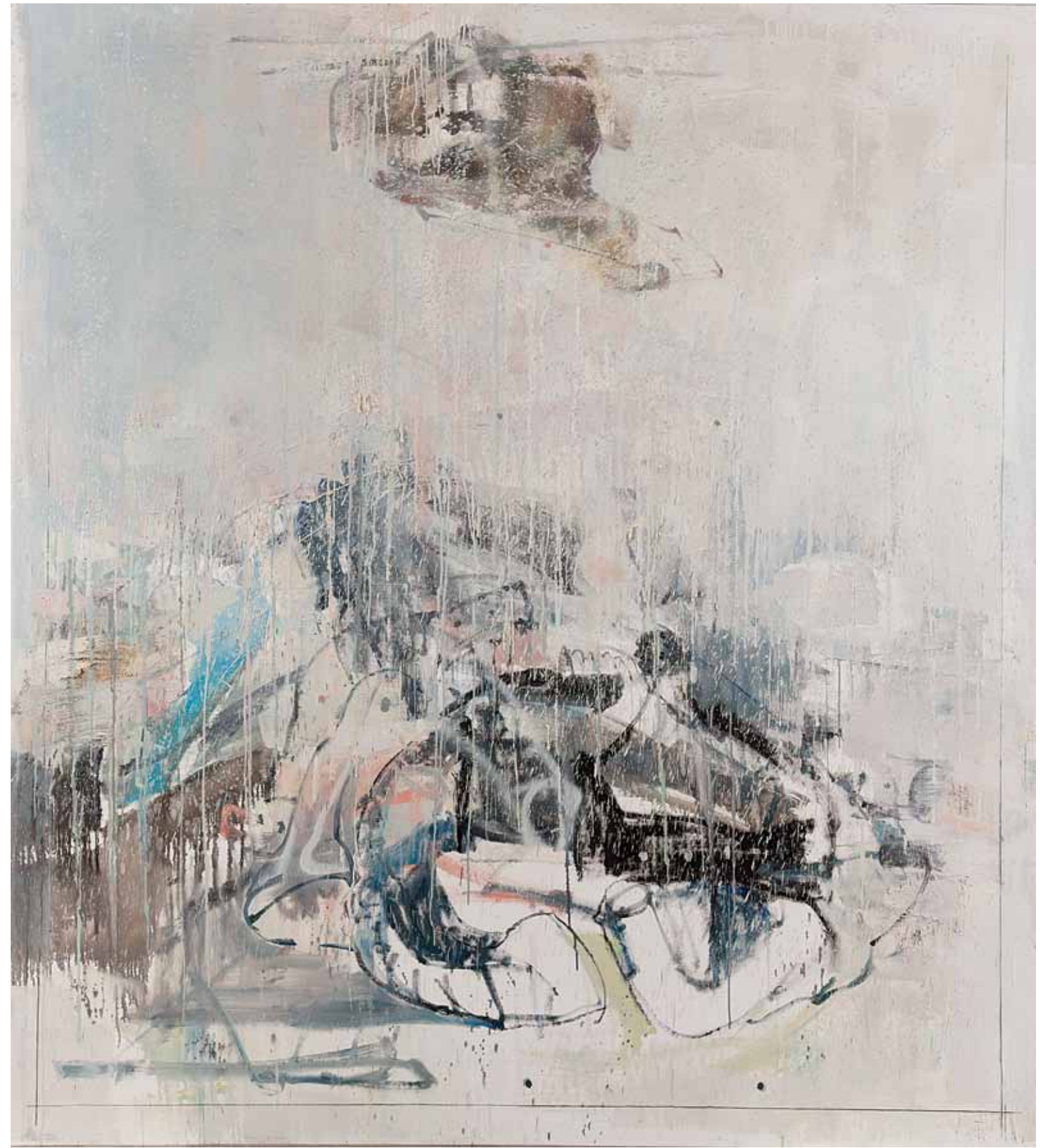


















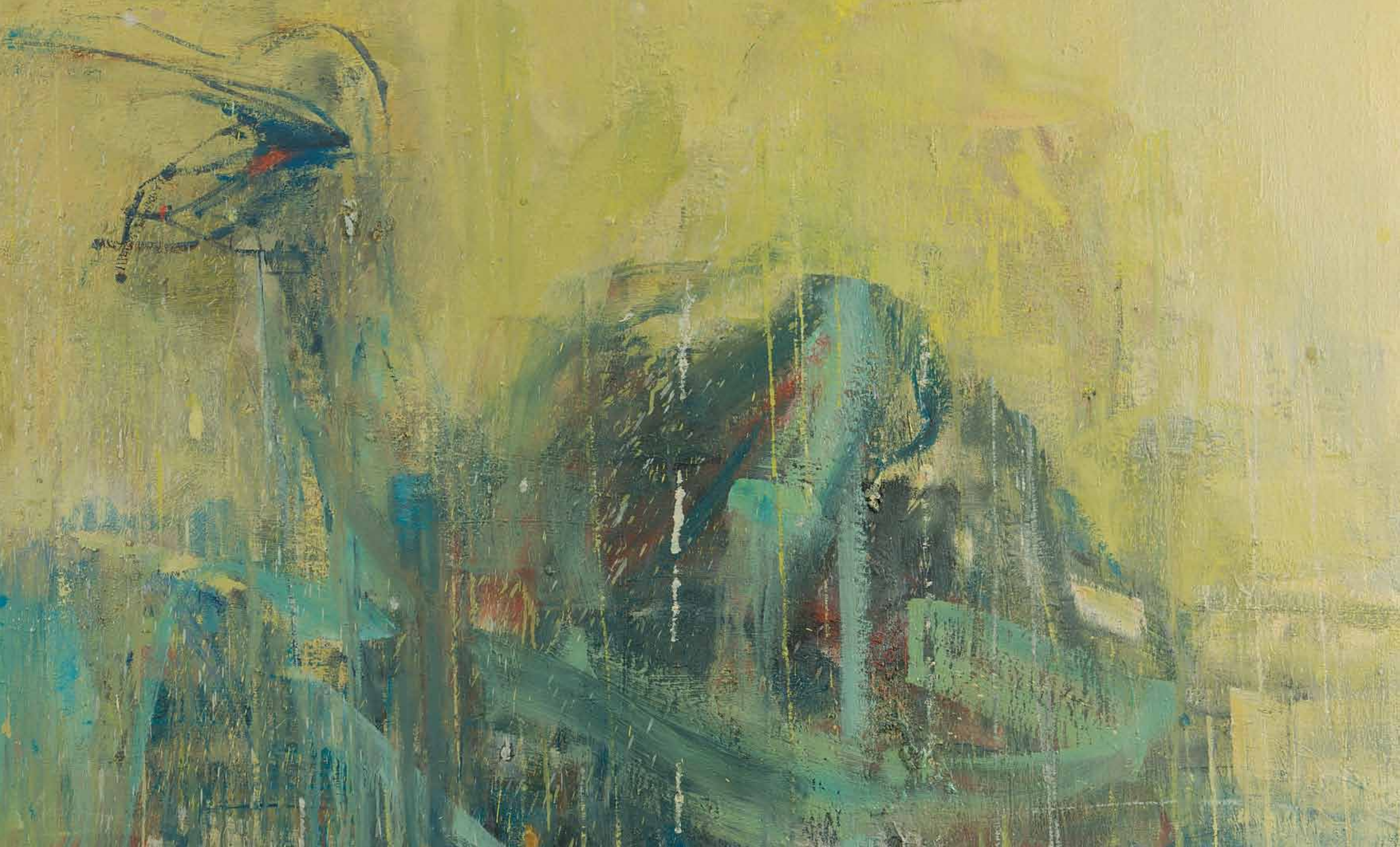








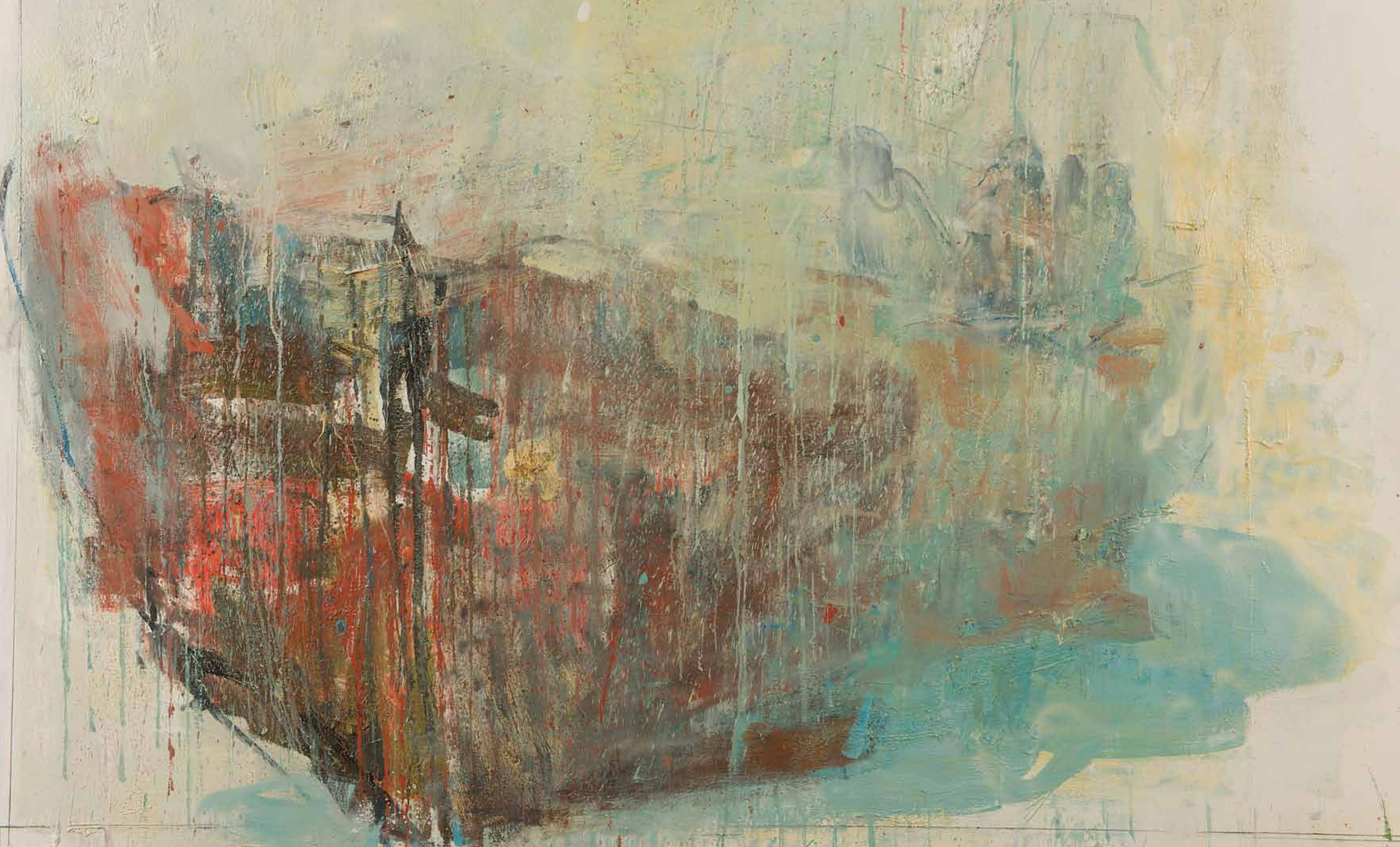


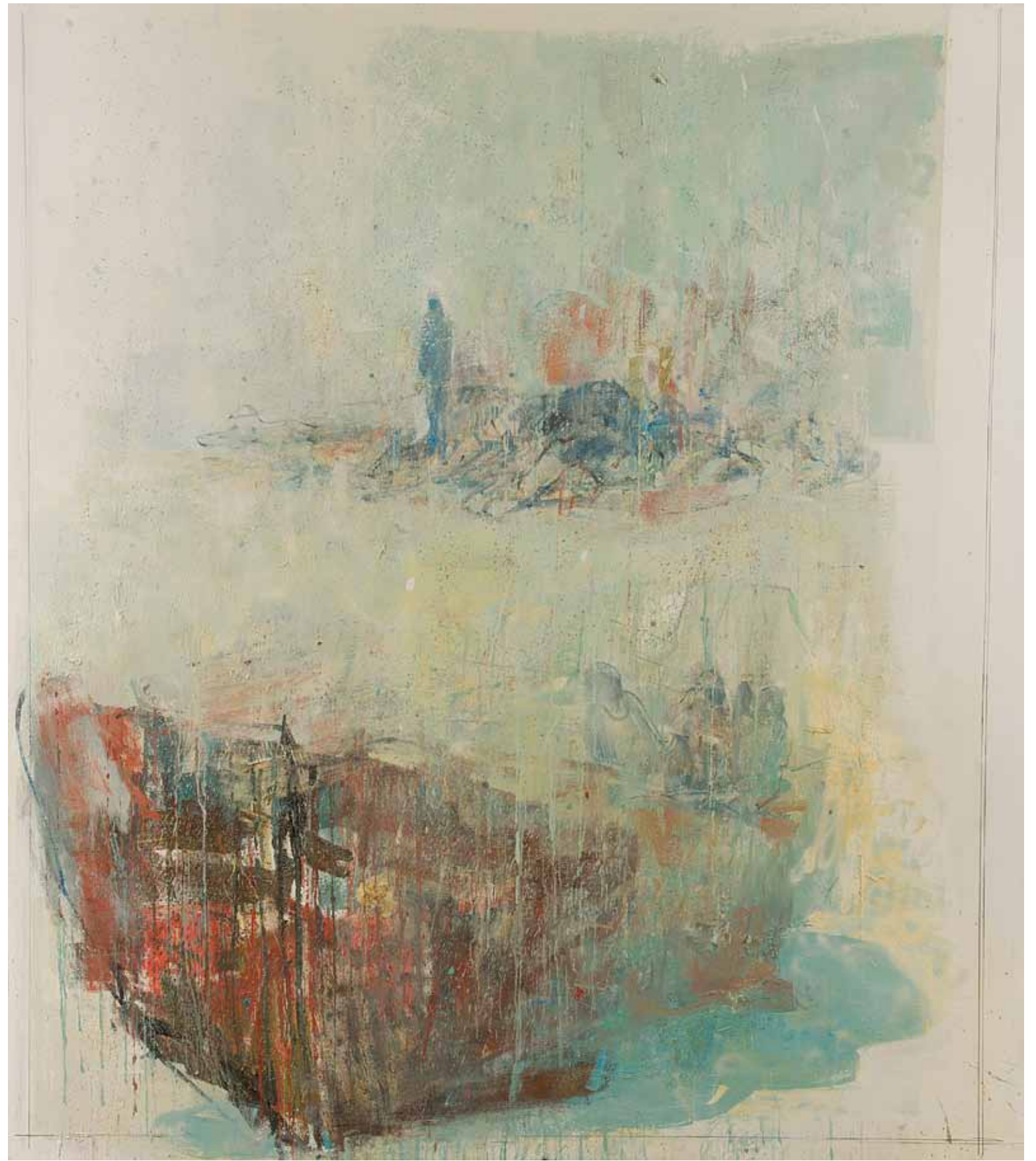






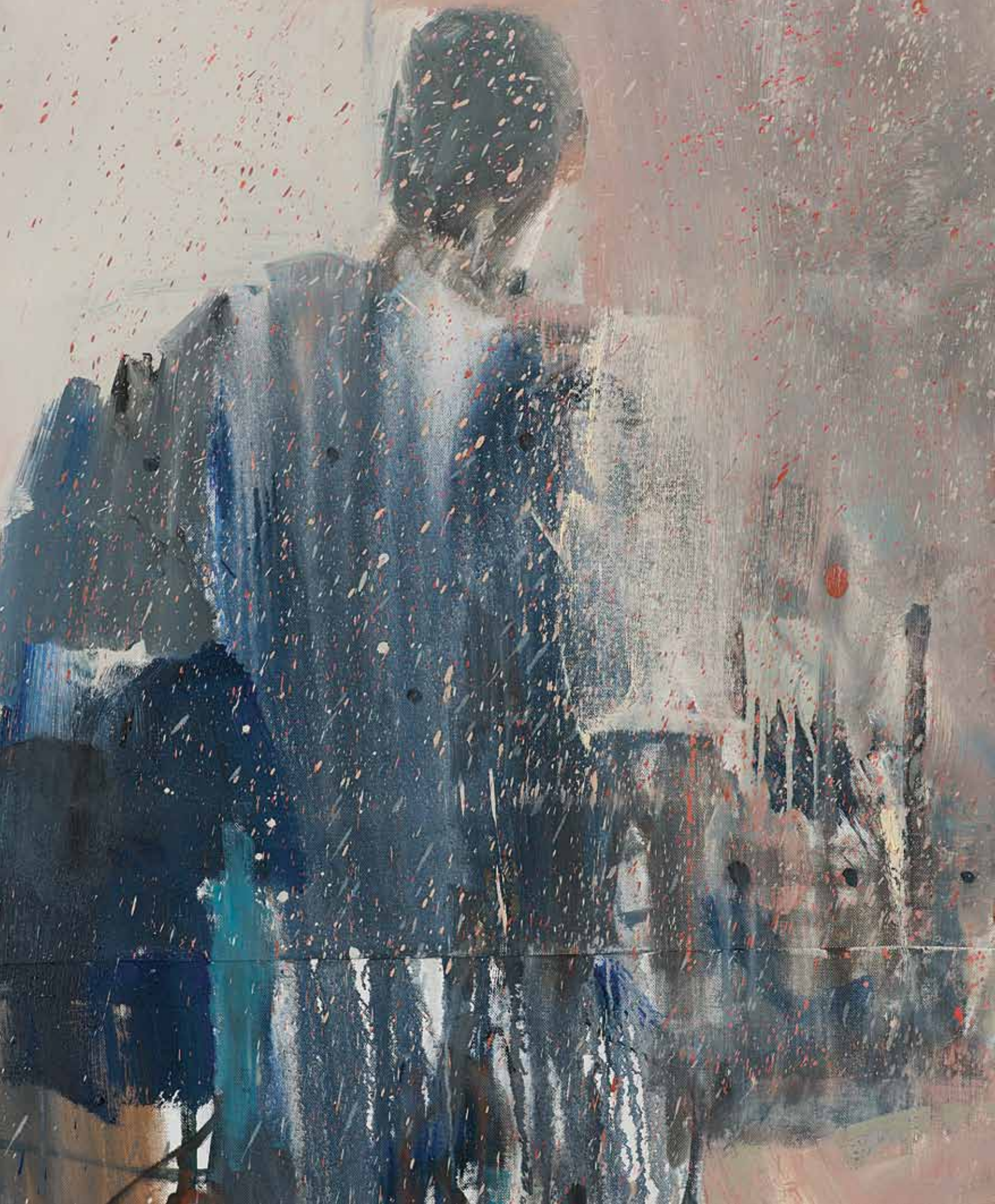






GESTURES WHICH ON FIRST IMPACT APPEAR SPONTANEOUS,
INTUITIVE, INSTINCTIVE, ARE IN REALTY VERY CONTROLLED
AND EVERY COMPOSITION IS STUBBORNLY CONSTRUCTED
WITH A COHERENCE AND A SOLID INTERNAL COMPACTNESS

pietro bellasi



THE INTENSE EVOCATIONS OF EXISTENTIAL TENSION

by rudy chiappini

According to Kafka a work of art is the axe that is able to break “THE FROZEN SEA WHICH IS IN EACH OF US”. However, this seems increasingly difficult to achieve when we are confronted daily with the infinite varieties of the emptiness expressed by all those artists incapable of renouncing “THE TRADITION OF THE NEW”. Exalted artistic declarations are treated with indulgence as they are culturally justified by the myth of “THE SEARCH” while forgetting, as Picasso observed with his amusing arrogance back in 1923, that “TO LOOK MEANS NOTHING IN PAINTING, ALL THAT COUNTS IS TO FIND”. While we live in a time where Baudelaire’s prophecy of the “DECREPITUDE” of modern art seems increasingly apt, it is paradoxically exactly that *destination of art* which assumes the exclusivity of modernity. With this in mind, we can admire someone like Cesare Lucchini who has been able to model and form his own intuitions based on a personal poetic vision rather than following the current trend.

It is rarer and rarer that we find in a contemporary artist the signs and traces of that complex stratification which constitutes the mysterious and profound voyage of the story of man. By rights it is that which should belong to each authentic expressive experience. Today's culture of appearances would appear to have progressively forgotten this, substituting in its place the taste for the ephemeral in all things contemporary, immediate consensus and gratuitous provocation.

By contrast, Cesare Lucchini's work carries within it an awareness of the primary, unrenounceable role of painting. His work is distinguished by a continuous tension and is driven by an emotive impulse, an experience of a sensation. At the same time he is looking for an ideal pictorial image. His continual searching, his being, in the most profound sense, a painter, appears to be the fundamental quality of his life, justifying its progression and providing him with its principle moments and turning points. Therefore between introspection and memory, instinct and rationality, Lucchini has developed a dialectic component which is transferred into his paintings (for example, materia and light on the one hand, and construction of the composition on the other). Through the force of poetry, the work is resolved. Moreover, the cultural experiences on which this poetic vision is developed are made up of different, contrasting elements which are united in the whole.

The twenty years, from the 60s onwards, which Lucchini spent in Milan, were decisive in formulating this vision. During this epoch the most aware artists living in the Lombard capital felt the need for renewal and a way of uniting the last traces of naturalism emerging from northern Italy; that of Morlotti, Moreni and Chighine with the European art *informel* of Wols, Fautrier and de Stael (although these latter artists had lost the force of their early years). The Italian artists were trying to arrive at a painting of existential reality which could submerge itself in the current debate on Modernity without losing its identity.

For Lucchini, these are the years of study and reflection, meetings and cultural experiences, discussions and experiments. He attempts to surpass the emotive and gestural approach of an art which had reached its limits, in favour of trying to acquire a modern sense of figuration, which is less declamatory and more evocative. During these years he was a protagonist, arriving at solutions of the perfect relationship between objects and their representation, an expressive synthesis of the two elements central to his art: space and the appearance of space. The interdependence of these two elements meant that the reality portrayed by the artist was centred on his own world, moved with his imagination and was affected intimately by his emotional reactions. His painting became an autobiographical text; a vehicle of both the experience of the man and the painter. Through a thought-filled process, Lucchini arrived at a personal declaration of the pictorial image. The series 'Interni' and 'Atelier', realised during the decade

beginning in the middle of the 70s, gave his studio, his work table and his easel, the central positions of his compositions. Even more significantly was the place assumed by sentiment, and his emotional response to memory.

However, the principle turning point for these developments in his art took place in the latter half of the 80s when Lucchini decided to move to Germany, first to Düsseldorf and then to Cologne. It was a decision almost inevitable considering his natural inclination to measure himself against the expressionist painting rooted in the works of Corinth, Dix and Beckmann. It was also a choice born of intelligence and instinct, displaying his desire to observe and also participate in the most creative obsessive upheaval taking place around figuration. Above all, it was an opportunity to embrace an intensity in chromatic contrasts and form that was both stronger and more structured. Meeting the creativity of other German artists from Schumacher to Baselitz to Kiefer did not affect his painting other than in a common participation in the cultural and spiritual dialogue of the time, which in its own way, resulted in new developments of his pictorial language.

The 'QUASI UNA TESTA' (Almost a Head) series characterised his production in the 90s and revealed his work becoming more concentrated around a single element: The head, which became the fulcrum of the paintings' meaning. Everything therefore functions through and moves around this obscure presence, even in those cases when it is a very marginal element in the total composition. A centre of gravity



which appears increasingly like a skull, the ultimate affirmation of the human presence, a memento to the precariousness which enveloped Lucchini. He relied on a vigorous painterly gesture, a succession of nervous brushstrokes, an accumulation of paint and a powerful laying of colour.

With this in mind, his apparent immediacy assumes new connotations. Through the years Lucchini has developed a way of approaching the subject and, in a certain sense, this method has itself become the fuel of his imagination. Just as the 'MOUNTAIN SAINTE-VICTOIRE' in itself does not justify its grandiose apparitions in Cezanne's paintings, so the insistence of the "HEAD" does not fully explain in itself the internal changes in Lucchini's imagery. He is not impulsive and does not improvise but arrives at the finished work after a progressive process of accumulation and reflection. He elaborates with great lucidity (the structure which characterises and sustains the image). In his recent work seen in this exhibition, an awareness of an art profoundly tied to our time is evident; we rediscover paintings confident in their own intellectual values, aware of the changes of individual consciousness and the passing of time without which it is impossible not to confront oneself. Life is situated on a collision course between form and space, full and empty, good and bad, survival and extinction. In this eternal crossroads man searches for the authenticity of his profoundest emotions. Lucchini is aiming for an imagery which manages to express and capture these moments; moments which contain an intense intimacy and are produced in an abstract time of charged memory and internal energy.

In the establishing and evolving of this process, Lucchini's paintings are inspired by daily events: the landing at Lampedusa on the Sicilian coast, the boats full of refugees from whom everything has been taken and who are anticipating a better life; the cormorant covered with oil, a symbol of the environmental disaster caused by the explosion in the gulf of Mexico; the mass exodus of the Libyan people running from their oppressor.

Lucchini's paintings reject description over emotion and always prefer the fascinations of sensation rather than the mere representation of things. The emotional reaction which brings about the inspired image becomes fixed on the canvas in an impulse of immediacy through strong nervous signs; through an instinctive mediated rapid gestuality and through an essential use of colour and strong contrasts. The painting breathes in this initial phase from a suspended temporality and is represented by an outline that is destined to be modified in a future development of different yet completely necessary conclusions.

Once Lucchini has decided upon the coordinates of an iconographic subject he begins the slow and complex process of formal synthesis to provide the image with the maximum amount of clarity and energy. The images penetrate his soul, already inserted into the composition and determines the atmosphere emanating from the canvas; an interior vibration of rhythms and pulsations formed during

the creative process. It is finally arrived at through his abilities with paint; signs of a meditative intensity and colours full of light which are filtered through their own substance. An admirable unity then takes over the pictorial world of Lucchini. Everything appears laid out according to an order which progresses smoothly like forces that pull in different directions but never lead to a laceration. The chosen themes are tackled with more and more depth, the gestures reduced to their essence, the imagery undergoing only minor changes.

Minimal alterations are enough to change the substance of the narrative, just as the reiteration appears like a sign of strength, an uninterrupted poetic variation searching for the finished image; it transcends all conditions to become the symbol of an absolute. The bird in agony emerging from the black sea with its wings wide open as if on a crucifix is the denunciation of man's thoughtless exploitation of the natural environment; the ancient boats inside of which men and women are amassed like animals as they see their voyage of hope transformed into a destiny of death, represents the forced exile of the most desperate in every country; the child soldier symbolising the absurd cruelty of war, the disdain for life's values, the stolen childhoods of those sent ahead into the minefields to open the way for the army; the threatening helicopter which emerges in the sky as an instrument of destruction, leaving behind only ruins and mutilated bodies. It is not difficult understanding why all these works, which have been realised in the last five years, carry the title: 'Those who Re-



main'. These painful evocations are what remain in Lucchini's soul when faced with the existential threats of our time.

His search is a kind of obsession which makes him return again and again to the same subjects, breaking with the academic tradition of *inventio*. He works in series, which are renewed once the potential expression of the current subject is exhausted, or he has found a new figurative theme to address. He has found a method of conveying his interpretation of the image through the language of paint.

The common thread of Lucchini's painting is not therefore constituted by the various subjects that he reflects on, but rather by the unique way he has of approaching reality. The painting becomes the space and the medium where the existential tensions take form; where the revelation of that "REALITY BEHIND THINGS", which often cannot be seen due to the darkness of our conscience, becomes suddenly visible.



**PICTORIALLY I IDENTIFY IN BLUE THE COLOUR OF INTROSPECTION
AND REFLECTION. WITH SLIGHT TOUCHES OF OTHER COLOURS, I TRY
TO COMMUNICATE TO THE VIEWER A SENSE OF LOSS, IRRITATION AND
MELANCHOLY. HOWEVER, IF BLUE IS THE COLOUR OF THE NIGHT, ITS
ALSO THE COLOUR OF AIR, THE ETHER AND THEREFORE OF LIGHT....**

cesare lucchini





















**THE LATIN PICTORIAL CULTURE MEETS
THE PROFUNDITY OF THE GERMAN SOUL**

Walter Tschopp



INTERVIEW WITH CESARE LUCCHINI

by *michele balmelli*

QUESTION: At what point do you begin a painting?

ANSWER: The starting point normally arises out of my reactions to certain dramatic events which appear to take place in our contemporary world on a daily basis. Certain realities provoke in me very strong reactions and, in some cases, outright anger. This is the necessary stimulus for me to begin a work. On other occasions it might just be a state of mind that is sufficient to start.

Q: What is the strategy you adopt when you work?

A: In the beginning I start a few paintings contemporaneously moving from one picture to another. If I have an intuition on one work, it enables me to continue on another and so on. Then through a process of reduction, I try to reach that formal synthesis which can give the image the maximum of essentiality and energy.

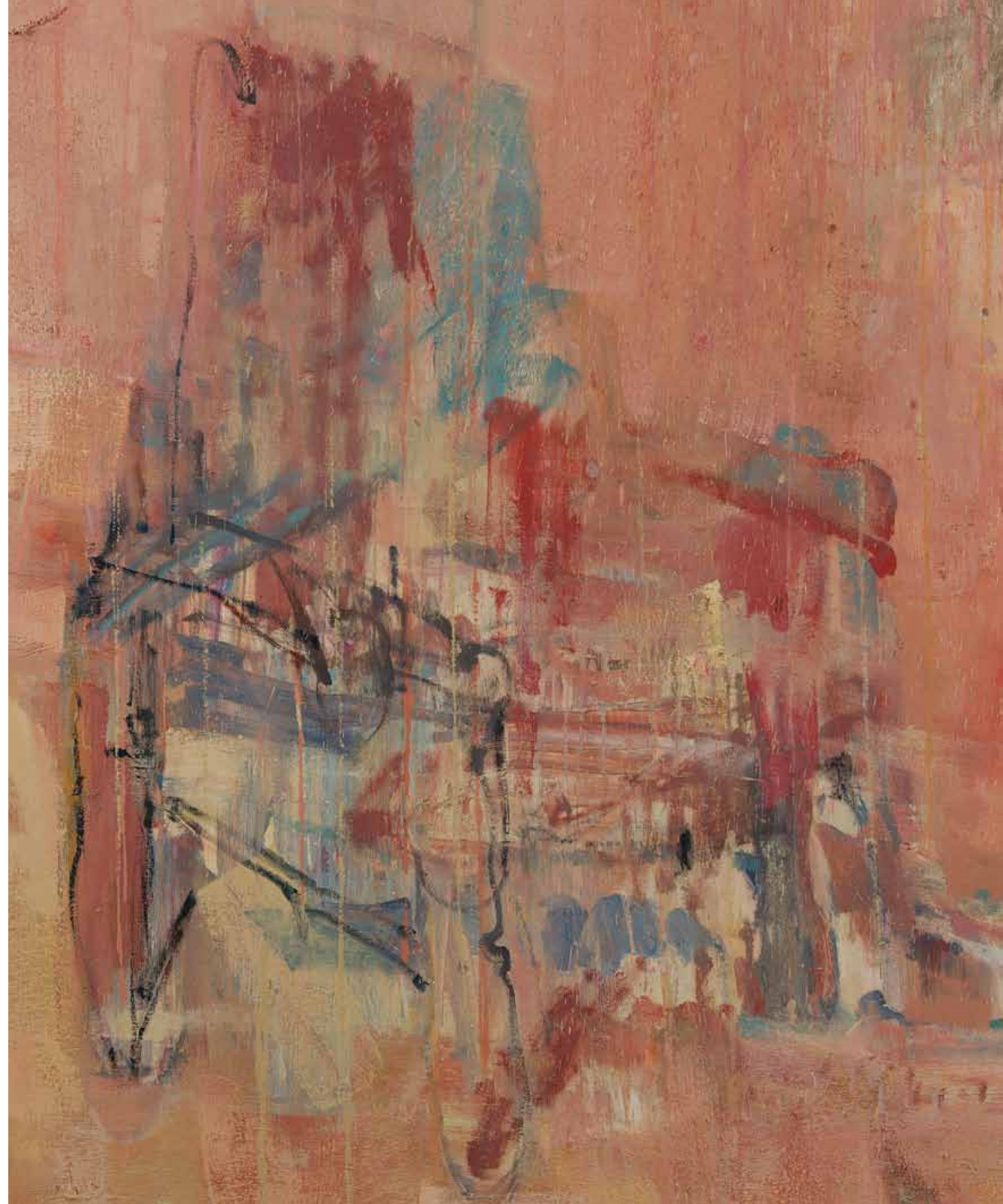
The crucial moment of the work takes place when I realise that everything I have introduced on to the canvas has taken a form and through it narrative elements appear: a table, a head, a dog etc. These presences are born in an indefinite, precarious space but is a result of the atmosphere which has been forged during the creative process. The realization of the painting is arrived at through the use of a variety of painterly techniques- colour, the painterly gesture, the quantity of paint and above all the light. These are the essential forms to express any content. I say this because I have always thought that a concept alone is not enough to sustain the value of a work. This idea which comes out of the 1968 cultural and philosophical debate has, I feel, lost a great deal of its fascination and has produced in these last decades very questionable results. After having finished a series of paintings on a theme, I feel completely empty. Its when I reach that point that I begin to look for another subject that will allow me to recuperate that freshness which I need to start another series.

Q: Which are the contemporary artistic experiences which interest you the most?

A: I have always been interested in those artists who use painting as a means to express their time. We live in an epoch where everything becomes spectacle, this includes the world of art and it is often done in the most ignoble of ways. It is a pity to see how the world of art is less and less aware of its own historical memory. The result is that some works that are seen today as being avant-garde are in reality mere copies of works made a few decades ago. I believe in a more silent and meditated approach which confronts its immediate past. In my opinion, there is no great difference today between abstract and figurative art. The only important thing is that art communicates *strong emotions*. Today, compared to a few years ago, artists have a wider variety of techniques to draw upon – photography, video, the computer to name but a few. As long as the final result is of strong expressive impact it does not matter how you get there. Often I feel that intellectual thought is given preference over artistic results. We often renounce those fundamental artistic elements which were so important to the great artists who precede us. I am thinking of continuous hard work, the struggle, time dedicated to preparation and research and above all an acute awareness of who came before.

Q: How much do you look at daily life and contemporary history for your paintings?

A: Painting for me should never be an end in itself but is, I believe, a means to express more serious feelings. It is for this reason that I try to avoid adopting any easy decorative solutions, just as I try to avoid portraying reality or taking a purely intellectual stance. As a man who lives in the midst of other men, I attempt, through the means of painting, to explore the existential questions which most affect me. However, this content has to be translated into images on a canvas and that come about through a long creative process. During this time it is important to abandon oneself to that emotional drive which the painting itself provokes and thus allowing myself to react to the things that happen during the process. The most beautiful and creative moment is where the act of painting leads you directly to the solution of the work. I hope that this desire to be surprised during the process and the enthusiasm I feel when I work both in the painting and searching for a theme to begin with, remains with me for a very long time. Hopefully I can improve my work and be a better and better witness to the existential events which touch me the deepest.



HIS INFORMEL IS A PAINTING OF COLOURED SHADOWS THROUGH
WHICH FLASHES OF LIGHTNING AND FIRE FLICKER. HE DOES NOT
REFLECT REAL SCENES, NOR DOES HE RECONSTRUCT THEM.
HIS PAINTING SHOWS THE FLEETING REFLECTIONS
ON THE WALL OF PLATO'S CAVE

matthias frehner



CESARE LUCCHINI

b. 1941 in Bellinzona, Switzerland

EDUCATION

1965 **Brera**
Academy of Fine Arts
in Milan

EXHIBITIONS

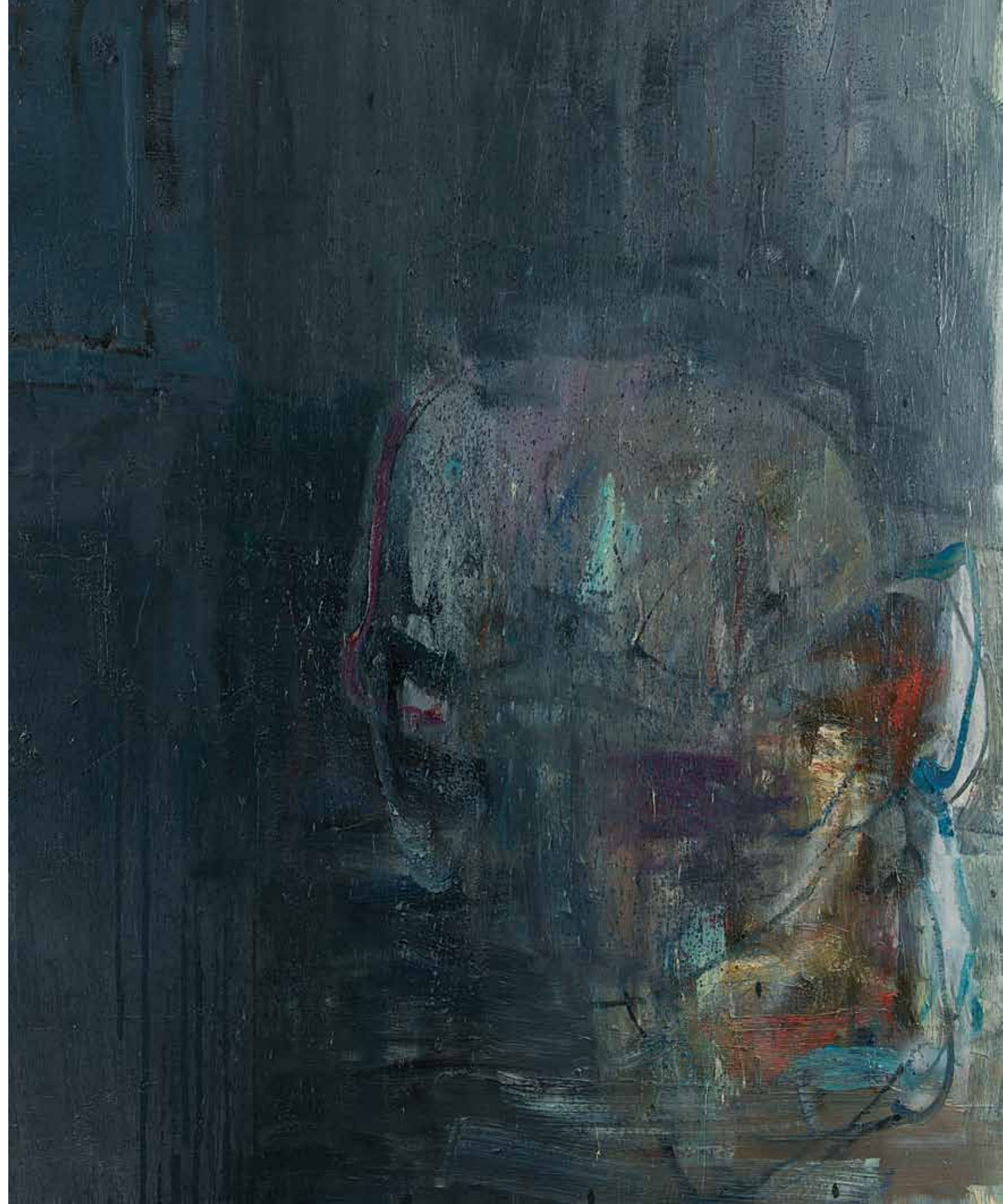
2013 **Berne, Kunstmuseum**
2012 **Those Who Remain, Rosenfeld Porcini**
2009 **Germany, Kunstsammlungen Chemnitz**
Lugano, Museo Cantonale d'Arte
2008 **Chemnitz, Kunstsammlungen Chemnitz**
Düsseldorf, Galerie Hans Strelow
2006 **Neuchâtel, Galerie Ditesheim**
2005 **Milano, Centre Culturel Suisse**

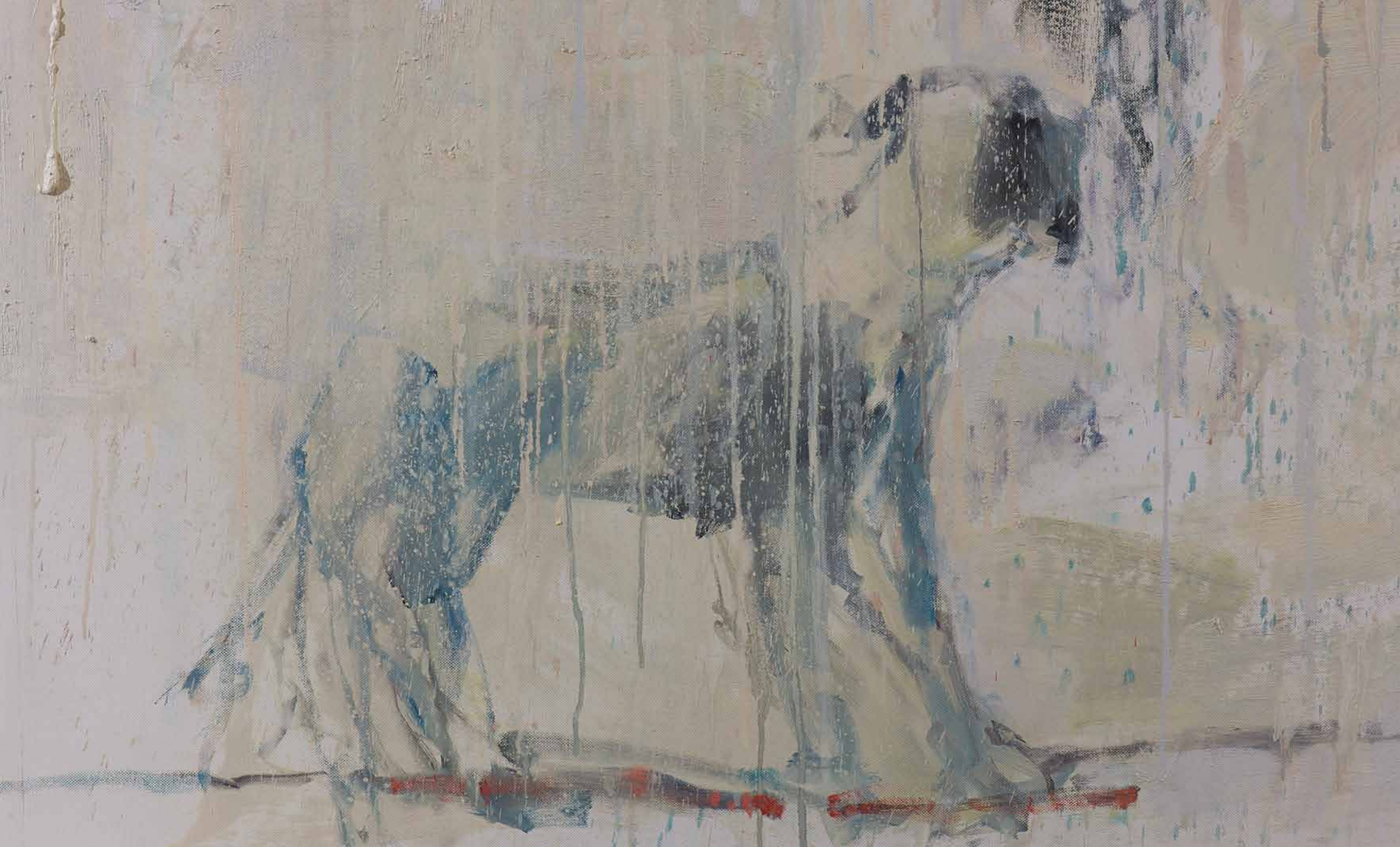
	Düsseldorf, Galerie Hans Strelow	1991	Locarno, Pinacoteca Casa Rusca
2003	Bern, Galerie Kornfeld		Neuchâtel, Musée d'Art et d'Histoire
2001	Düsseldorf, Galerie Strelow		Ferrara, Palazzo dei Diamant
	Lugano, Museo Villa Ciani		Zürich, Galerie Proarta
2000	Neuchâtel, Galerie Ditesheim	1990	Basel, Galerie Carzaniga + Ueker
1998	Düsseldorf, Galerie Hans Strelow	1989	Neuchâtel, Galerie Ditesheim
	Saint Pétersbourg, Musée Russe, Palais de Marbre	1989	Neuchâtel, Galerie Ditesheim
	Museum, The Marble Palace		Zug, Galerie Am See
	Moscow, Manège (with Rolf Iseli, Stephan Spicher, Paolo Bellini and Pierre Casé)	1986	Basel, Galerie Carzaniga + Ueker
1996	Tenero, Galleria Matasci	1985	Milano, Galleria Bergamini
	Basel, Galerie Triebold	1984	Luzern, Kornschütte
1995	Düsseldorf, Galerie Strelow	1983	Basel, Galerie Carzaniga + Ueker
	Bern, Galerie Kornfeld	1982	Mendrisio, Palazzo Pollini
1993	Basel, Galerie Carzaniga + Ueker	1981	Bern, Galleria Verena
1992	Neuchâtel, Musée d'Art et d'Histoire	1980	Tenero, Galleria Matasci
	Locarno, Pinacoteca Casa Rusca	1977	Milano, Galleria Bergamini
	Milano, Galleria Bergamini	1976	Lugano, Galleria Centro Design
		1975	Parma, Galleria Correggio

- 1972* Milano, Galleria delle Ore
1971 Lugano, Cupola Arte Casa
1970 Milano, Galleria delle Ore
1969 Milano, Galleria delle Ore
1968 Chiasso, Galleria Mosaico
1967 Bellinzona, Galleria la Ruota

SELECTED COLLECTIONS

- Museo Cantonale Neuchâtel
Museum Kunstsammlung, Düsseldorf
Museo Cantonale d'Art, Lugano
Museo Comunale di Milano
Collezione Città di Lugano
Kunstmuseum Bern





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