



MASSIMO CAMPIGLI, LE SPOSE DEI MARINAI, 1934, OLIO SU TELA, ROMA, GALLERIA D'ARTE MODERNA.
OTTONE ROSAI, PAESE, 1923, OLIO SU TELA, ROMA, GALLERIA D'ARTE MODERNA I.
ARDENGO SOFFICI, PAESAGGIO, 1909, OLIO SU TELA, SVIZZERA, COLLEZIONE PRIVATA

A Room of One's Own

An innovative exhibit offers a new way to explore the work of Italy's 20th-century masters. **Tiffany Parks** gives a preview.

An exhibit at **Rome's Gallery of Modern Art** delves into the lifetime output of some of the most influential Italian artists of the 20th century. In an interesting twist on the classic exhibit, the curators have chosen to dedicate a separate room to each of the 12 artists, namely Mario Sironi, Arturo Martini, Ferruccio Ferrazzi, Giorgio de Chirico, Alberto Savinio, Carlo Carrà, Ardengo Soffici, Ottone Rosai, Massimo Campigli, Marino Marini, Fausto Pirandello, and Scipione.

The works of each painter or sculptor are displayed in his dedicated space, alongside reproductions of the artist's own words, drawn from diaries, letters, and critical writings. These expressive displays offer the most illuminating commentary possible, considering they come from the same creative sources as the masterpieces on show. Many of the works displayed are from the museum's permanent collection,

but several are on loan from prestigious private collections around the world. The works on exhibit total roughly 60 sculptures, paintings, and designs, many of which have never before been displayed in public, such as Massimo Campigli's *The Mariners' Brides*, 1934, Ardengo Soffici's *Fields and Hills*, 1925, and *Stormy March*, 1926–27, and *Country*, 1923, by Ottone Rosai.

Wandering from one exhibition space to the next reveals the interweaving artistic languages of each master that, together with the richness and complexity of their individual creative journeys, produces vivid and distinct imaginary "rooms" where their art comes alive. The presence of the unpublished writings of the artists, exploring the themes of 20th-century Italy, and in particular the 1920s and '30s, takes the exhibit to a deeper level, allowing visitors to delve fully into each artist's personal experience.

The Art of Accumulation

Best known for the deconstruction and reconstruction of objects, **Arman** was a vastly versatile artist, creating paintings, sculptures, assemblage, and readymades, and developing the concept of accumulations. More than 60 works by the French-American artist follow his entire career from 1952 to 2005 at a new retrospective exhibition at Palazzo Cipolla.

