

FRANCO CANNILLA

An artist who sculpts with the void



Cannilla's work, therefore, stands as a bridge of union between art, science and industrial technology. Furthermore, it converges and re-emerges as part of the most profound aspirations of today's art. It represents those who, having deeply suffered through the ordeal of two world wars, find themselves rediscovering their original intentions.

Giorgio Tempesti, 1966

Franco Cannilla is a tree. A living tree.

Its foliage is art. Its roots are the dexterity, the patience of the craftsman. Of him we can be certain.

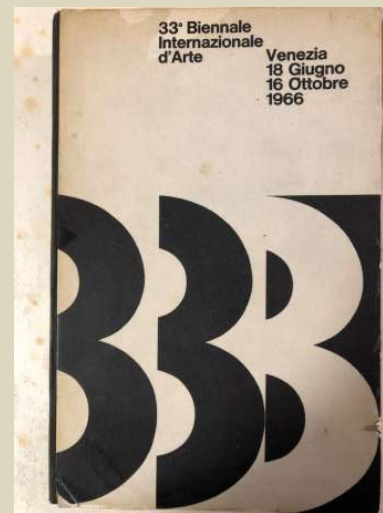
Alberto Savino, 1950

No one will be able to ignore your calculations, your patient prediction of every possible course plotted toward tomorrow. Art is an exact science, a project to be interpreted.

Cesare Vivaldi, 1972

Cannilla's experience becomes a kind of paradigm of modern art: certain conclusions (those, precisely, exemplified in the most recent phase of Cannilla's work) have been reached, like it or not, out of an intrinsic necessity. Only in those conclusions lies the guarantee of the survival of art in our world today.

Rosario Assunto, 1966



“Even Cannilla is such a model, and of that fervor; but he surpasses his elders for a gallantry that art has given him. He was born a sculptor, and he is an artist, on such a level that any true connoisseur immediately would place him among the top ten Italian sculptors. Of these ten, he is currently the least known but as soon as we take the time to observe and the propitious opportunity to judge with serenity, Cannilla will take his place among the most famous.”

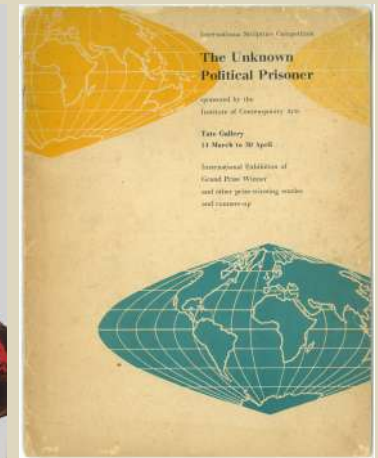
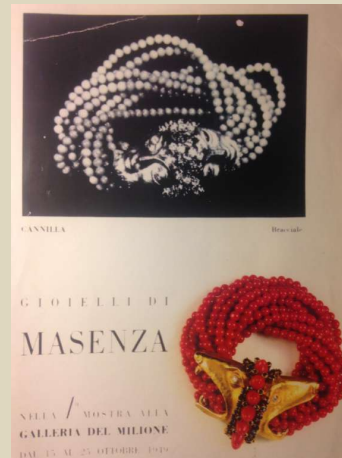
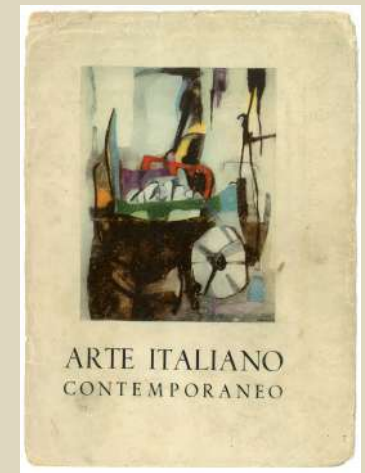
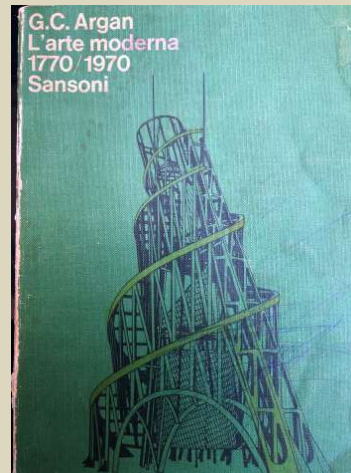
Pietro Maria Bardi , gennaio 1944

It is the parable between “monumental”; and “spatial” between “mechanistic” and “imaginst” that is elaborated in this fervor of works: thus the closed metaphor of “modern” materials (iron, brass and aluminum) imply the traces of a rationality, of an expressive logic so intensely characterized as to represent a very safe point of reference for any investigations into the plastic ideography of our time.

Emilio Villa, 1959

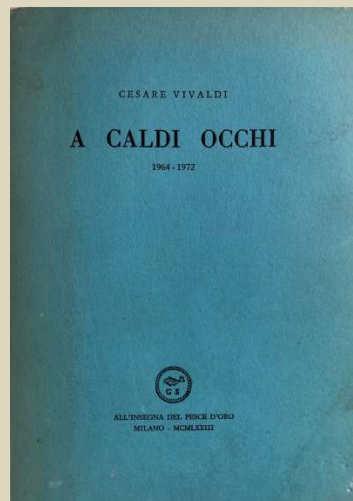
The many Italian critics who have seriously addressed the visual output of Franco Cannilla all recognize his classicism and underlying figuration: transposed, however, from the realm of forms to those of ideas. Disclosing the figuration of ideas, Cannilla is a theorist of proportion and form, a Pythagorean. For him, man is the measure of all things, man and things exist only as measure, number, ratio.

Giulio Carlo Argan, 1975



A sculptor gifted in visual insight, in taste, in love with nature, an artist who could have developed, let us say, in the manner of a Capogrossi, within the framework of post Novecento and tonal experiences. Instead, just like Capogrossi, he preferred to cut out the myth (for him) of the nature of figuration, either in an objectifying way or in an abstracting way. I remember how I set the discourse several years ago when Cardazzo and Del Gaizo opened the Selecta Gallery in Rome, and Cannilla had a solo exhibition that could have well been at the forefront of gestalt art.

Marcello Venturoli, 1966



Franco Cannilla
A retrospective analysis of sculptural practice

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We are at the end of the 1940s in Italy. The upward spiral of Franco Cannilla's evolution can be seen in some "drawings of limpid and exceptional balance" (citation by La Pergola), created as early as 1945 and which vaguely recall both Marino Marini and Giacomo Manzù, two of the leading sculptors of the period (fig. 1). These works are followed by a group of small statues of nudes and horses where Cannilla takes care to eliminate any form of psychologism (the attempt to overvalue psychological importance) on an illustrative level. His intention is also to identify juxtaposed volumes according to harmonious architectural constructs such as those found in archaic sculpture.

At the time, archaism meant *Marinism*, and Cannilla in that sense was part of Marini's following. But Cannilla was different from Marino in spite of certain thematic affinities; he might have been stimulated by the rediscovery of a primary source, the Greek archaism of the Korai and Kuroi. Marino essentially pays attention to body mass, to the volumetric block. Cannilla, inspired by the tangibility of the archaic (observe, for example, the swollen volumes 'strangled' in the thinness of the ankles, knees, waist), begins his future research by introducing a compositional arrangement of full volumes and material spaces. Important is the example of a "nude" executed in 1946, (fig. 2) where the empty space becomes incorporated in the arms and shoulders. In Cannilla's *Marino* sculptures, there is an aptitude for abstraction which Marino Marini did not have.



Fig. 2- *Nudo*, plaster and wax, 1946



Fig.3- *Figura*, ink on paper (30 x 25cm), 1946

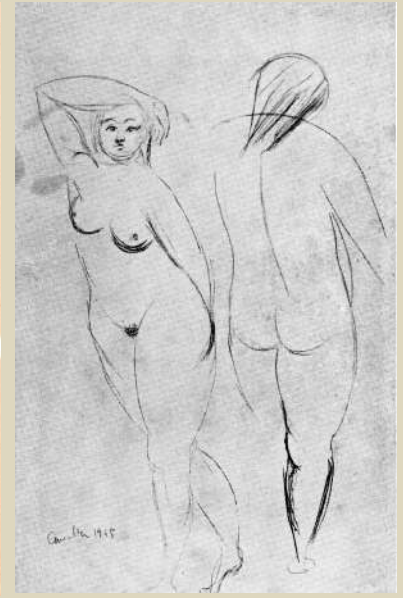


Fig.1- *Due figure*, pencil on paper (30 X 20cm), 1945

Quelli di Caltagirone nascono con le mani nella creta e con la voglia di plasticare, e crescono con gli occhi sulle mani, e le mani frenetiche di palpare la forma; e non si contentano d'una placida esecuzione: il loro è impeto polemico, il piacere di signoreggiare la statua, d'imbaldanzirla d'esagerazioni e di sottolineature, di conformarla allo spirito metafisico che vien su dalla terra. Dev'essere stato così dal tempo dei figulisti della Magna Grecia a Salvatore Cita, uno che sfidò il suo stupido tempo appunto in un torrente di liti con l'arte e con gli uomini.

Anche Cannilla è un plastico così, di quel fervore; ma supera i suoi maggiori per una galanteria che l'arte gli ha rivolto: egli è nato scultore, ed è artista, d'un valore che qualsiasi vero intendente subito assegna tra i dieci che danno all'Italia il primato della scultura. Di questi dieci egli è, ora,



il meno conosciuto; ma non appena avremo tutti meno fretta nel riguardare e l'occasione propizia per giudicare con serenità, Cannilla sarà tra i famosi.

La fermezza dinamica, il sentimento naturale, l'innato buon senso e il gusto della creazione si precipitano in ogni lavoro di questo scultore: è come un fuoco, la sua statua, che brucia d'un fiato, e non conosce le riaccensioni e i tentativi di riprenderlo e di riaccenderlo, il che si vede in gran parte della medesima scultura, cioè qualcosa di scolastico e di buon mestiere, è tuttavia in divorzio con la decisione plastica. Dopo Medardo Rosso, la scultura è sulla via di un nuovo significato e d'una libertà più conveniente: Cannilla vuole appunto arrivare a conclusioni definitive di questo significato, ed è in ciò favorito da un'intelligenza spregiudicata.

P. M. BARDI

Abstracting effects or those that provide maximum objectivity are found, for example, in the use of the rasp to finish the plaster sculptures. Marcello Venturoli, in his book "*Interviste di frodo*", refers to works "caressed with one hand and torn up by the other" (fig. 4).

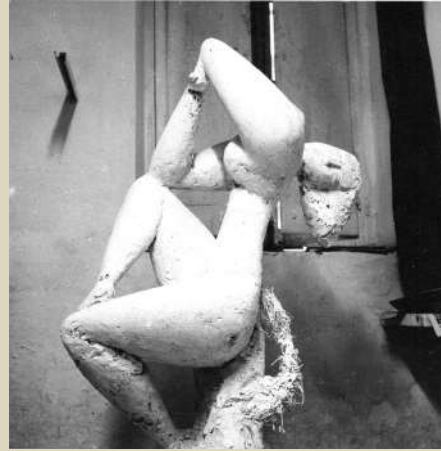


Fig. 4 - *Figura seduta*, plaster, 1947

In the sculptures of this period, the type of voluptuous woman from an earlier dramatic expressionist era during the war (i.e. WWII) emerges, corresponding to a series of drawings from 1945 presented at the Il Secolo Gallery in Rome. But the interpretation is different, as seen in "Reclining Nude" of 1947 (fig. 5), where, in spite of the audacious contortionist unwinding of the limbs, the figure remains still and serene. This is due to its own articulation and incorporation in space, thus creating volumetric rhythms of classic monumentality.



Fig. 5 - *Nudo disteso*, terracotta, 1947



In this period, Cannilla is part of a broad cultural context. He absorbs morphological motifs and inspirations that come to him from multiple sources, imbedding them at an almost subliminal level. In addition to Moore, Arp and Brancusi, other inspirations spur him to probe the boundless universe of form, not only drawn from the contemporary but also from historically more distant constructs. The Greek architectural aspect of "Niobe," or "Motherhood" refers organically to Moore, but Cannilla independently draws formal suggestions from Greek archaism. (fig. 6-7)

The militant and renowned art critic Pietro Maria Baldi, in occasion of an exhibition at the National Gallery of Modern Art in Rome in the early 1940's, included Cannilla among the ten best Italian sculptors of that age. The Museum purchased a small sculpture in wax that same year.



Fig. 6 - *Niobe*, terracotta, 1948

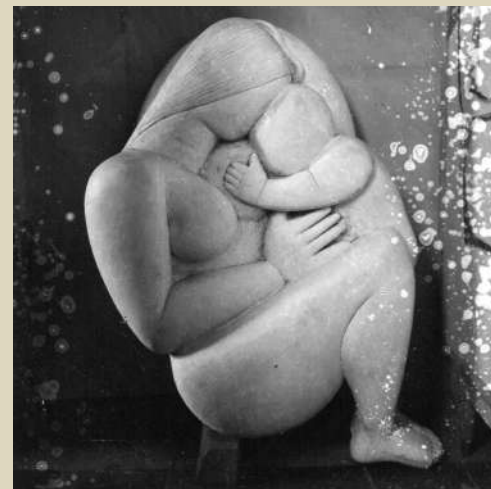


Fig. 7 - *Maternità*, plaster, 1947



Biennale di Venezia, 1950

In 1950, the artist is invited to exhibit a group of his works in the XXV Biennale di Venezia.

And it is at this point that Cannilla is deeply affected by the practice, not only formal but intellectual, of the great Italian sculptor Arturo Martini, and in particular his publication entitled "*dead language sculpture*". Martini's dilemma was that sculpture (the opposite of painting) does not include the surrounding environment, which he called "the atmosphere."

It now seems that Cannilla also feels that lack of "atmosphere" in sculpture to which Martini precisely refers. At this point, Cannilla devotes himself almost entirely to painting.

The works exhibited at the Roman gallery Lo Zodiaco in 1950, presented by Alberto Savinio, were a result of this change. Here, the archaic and architectural elements of formal synthesis point decisively toward an autonomous and personal research into abstraction. This includes the concept of the surrounding space as part of as an expanded form, less figurative and more abstract.



Galleria dello Zodiaco, text by Alberto Savinio, Roma, 1950

Essentially, these paintings make up three groups that constitute three successive moments of the same evolutionary process, which consequently lead towards abstraction.

In the first group, figures are drawn in such a way that they are still recognizable, but as soon as the paintbrush intervenes, they seem disintegrated from their organic nature. Coloring the head of one, the arm of another and the shoulder of yet another with the same luminous hue establishes a web of relationships of chromatic forms that impose themselves as structure and the very reason for the painting's existence (fig. 8).



Fig. 8 – *Colloquio*, guache on paper (40 x 30 cm), 1950

In those of the second group, the paint is by itself and acts directly. By outlining the figurative forms with a thick brushstroke - almost becoming its own sign - they are reduced to a simple line, which acquires an autonomous existence. They not only fill the voids with dark paint, they take on shape. By absorbing the sign itself, they expand to become the principle elements of the painting (fig. 9-10).



Fig. 9 – *Colloquio*, watercolor on paper (50 x 70 cm), 1950

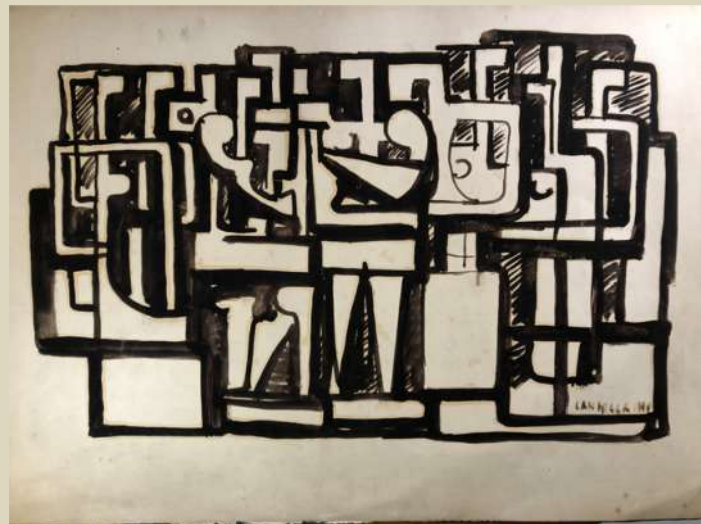


Fig. 10 - *Colloquio monocromo*, ink on paper (50 x 70 cm), 1950

A foretaste of this development can be seen in a pen-and-ink drawing from 1948, in which a subtle, continuous marking can be seen outlining two female figures, whose presence becomes optically elusive. The voids, darkened by hatching, acquire a new consistency, a form that figures do not have.

This becomes the “so-called expanded spaces” of Cannilla’s *Gestalt* sculptures done in the late 1950’s. (fig. 11 - 12).

According to the concept of Gestalt, both the front and back of the sculptures have the same shape and turn themselves into an abstract form.



Fig. 11 - *Le amiche*, ink on cardboard (35 x 25 cm), 1947

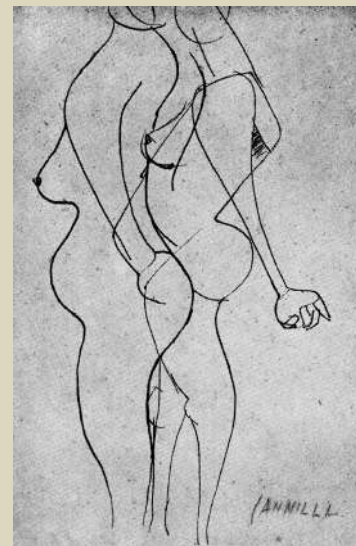


Fig. 12 – *Figure*, ink on cardboard (35 x 25 cm), 1948

In the later paintings (fig. 13), we find a third phase of this sign/space identity; the figure becomes a thin matchstick, completely taking over the sign. But as it binds and intertwines with others, the resulting woven lines hide all semblance of the figure.

Vice versa, the sign acquires its own force: it becomes self-sufficient and thereby dissolving itself from the anti-figurative complicity linked to the previous paintings.

The sign decisively stands out in its two-dimensional space.

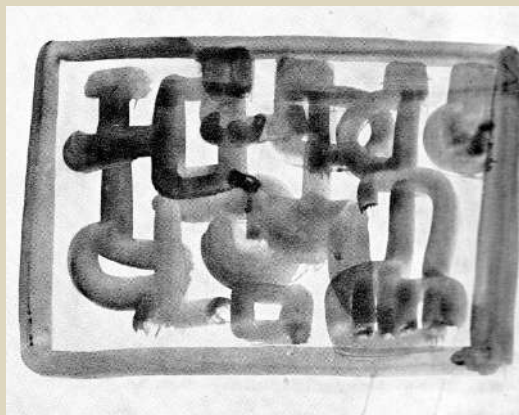


Fig. 13 - *Colloquio astratto*, watercolor on paper (30 x 40 cm), 1950

The "drawing in space" then takes a fundamental step, starting with the lack of that "atmosphere" cited by Marino Martini, moving from each bi-dimensional figure to their autonomy in space. By declining every relationship with the figure, i.e. with matter, they acquire space as an integral part of the sign (fig. 14). The bi-dimensional "drawing in space" becomes the "sign in space".

The dark volume that envelops these figures reflects the "exposed" space of the later band sculptures.

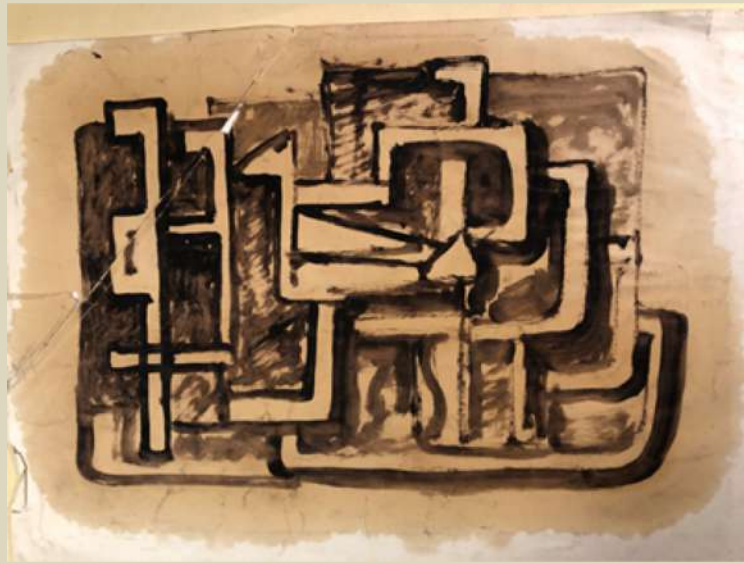


Fig. 14 – *Colloquio*, watercolor on paper (50 x 70 cm), 1950

Cannilla's research now clarifies itself as a search for ways of acquiring real space within the spatial sign of sculpture, manifesting the presence of expanded "spaces", and perceptual ambiguities in which space-background and sign exchange roles. This anticipates a total personal identity and is the result of an autonomous and consequential path linked to the "Optical" effects of the Gestaltist Neo-constructivist research at the end of the decade.

(fig. 15 - 16).

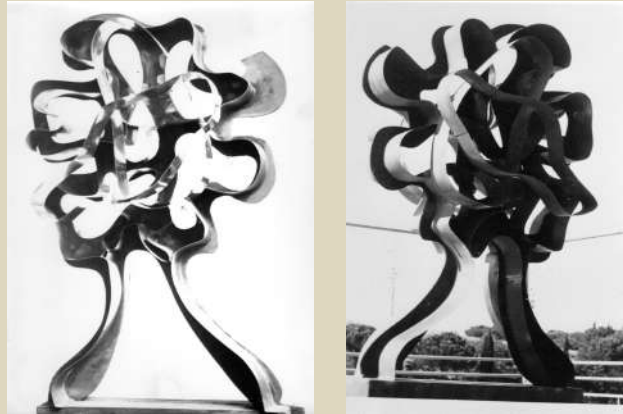


Fig. 15 - 16 *Itinerari spaziali 5*, metal sheet and wood, 1950

Two important prizes were awarded to Cannilla during this period.

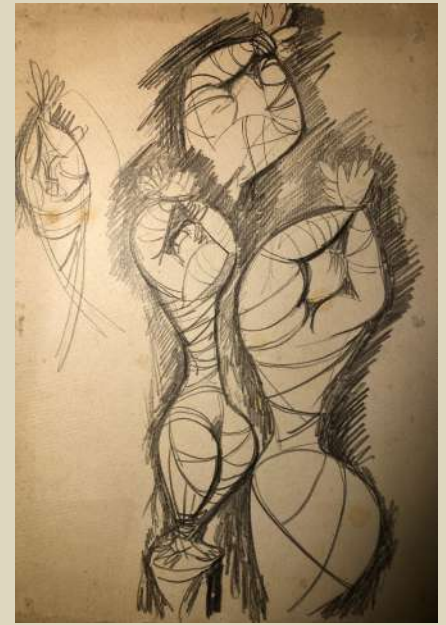
In 1953, he won a major sculpture competition at the Tate Gallery in London for the "Unknown Political Prisoner". Among the winners: Mirko, Cannilla, Consagra, Fabbri, Fazzini, Milinkovich, Minguzzi, Peikov, Salimbeni, Venturi.

Invited by the National Gallery of Modern Art in Rome, he participated with several works in "*Arte Contemporaneo Italiano*" at the Prado Museum, alongside major Italian artists ranging from Medardo Rosso to Umberto Boccioni, Giacomo Balla, Ettore Colla and Giacomo Manzù.

In 1954, he was chosen to exhibit several works in the XXVII Art Biennale in Venice.

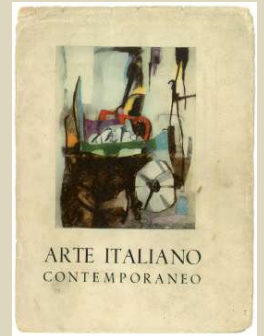
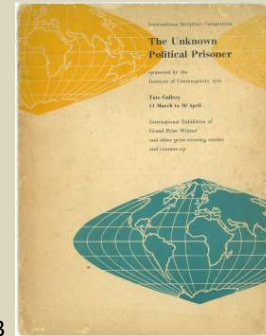


Donna al sole, terracotta, 1954



Study for "Unknown Political Prisoner", pencil on paper (40 x 30 cm), 1953

Unknown Political Prisoner, Tate Gallery, London 1953



The “atmosphere” that Martini spoke of would therefore coincide with this spatial void, adjacent to the contour, which the sculptural body captures and conditions (fig. 17 - 18).

Vice versa, the sculpture, or rather its conception as statuary, would remain in its own right even when the background behind the sculpture changes; in fact, statues can be freely moved without conditioning the space around them: or better still, they are influenced by the space around them in an arbitrary manner, depending on where they are placed (outdoors, in a museum, against different backgrounds). Space conditions sculpture and mutates it without being controlled by the sculpture itself. Martini judged this to be an insufficiency regarding this medium.

These observations, updated in Cannilla's practice, appear extremely modern and congruent with Gestalt doctrines (Max Wertheimer, Kurt Koffka, Wolfgang Köhler). They judge how every phenomenon manifests itself in space, and is inextricably linked to it. Part of the background of these perceptual ambiguities are mentioned in the work of Gestalt theorists, beginning with numerous accounts including those of Arnheim or Kepes.



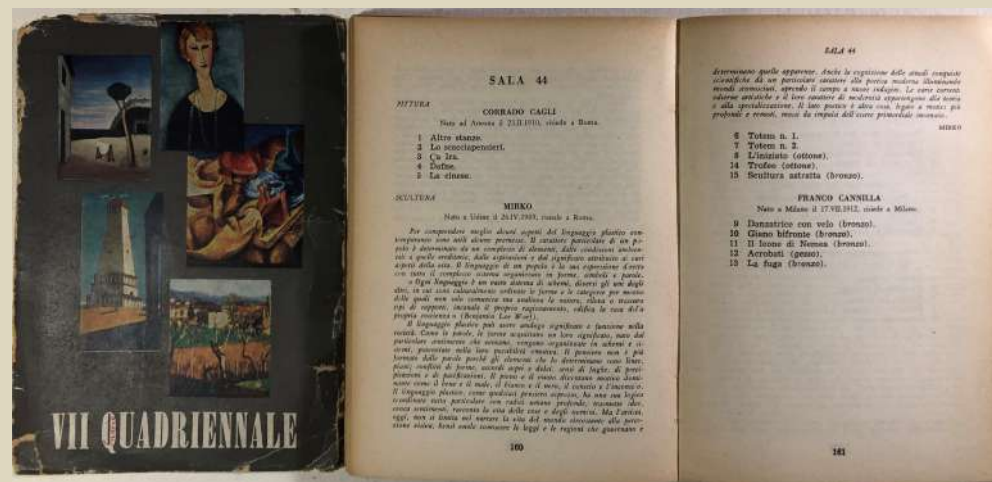
Fig. 17 - *Parabola anatomica*, metal sheet, 1957



Fig. 18 – *Parabola anatomica*, photographic elaboration with subject (Milena Milani), 1958

Hence Gestaltism as a marvel of form is always linked with space: it is not an added consequence but an absolute and creative element. Once manifested, it is immediately reabsorbed into the entirety of space. In the same way, the written word is denied or reabsorbed into the continuity of discourse but can be “possessed” by an external accent that dominates and conditions it.

A condition of humility of the individual and his heroic power; in art history, this is always identified in typical ‘grand’ sculpture.



On a formal level, the assemblages of human silhouettes encountered in the preparatory drawings for a later challenging sculpture, “The Acrobats” (presented at the Rome Quadriennale in 1955), represent, in Cannilla’s developing spatiality, the point of transition from ‘drawing in space’ to ‘spatial sign’. It is clear that these studies, and the sculpture itself, are ultimately connected to the paintings of Cannilla’s first abstract period, i.e., the paintings exhibited in 1950 at the Il Zodiaco Gallery Rome (fig. 19 - 20 - 21).

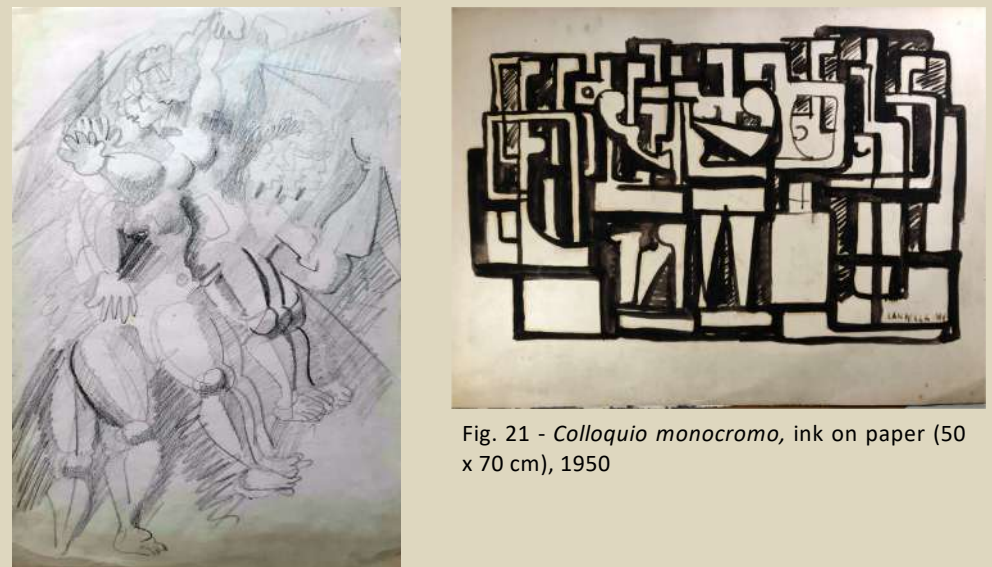


Fig. 21 - *Colloquio monocromo*, ink on paper (50 x 70 cm), 1950

What step is necessary in order for Cannilla's sculpture to become a "spatial sign"?

It would be enough to imagine those silhouettes as negativised: that is, depriving them of their "corporeal volume", reducing them to the profiles that surround them. These, "knife-like" when seen from the front, can be perceived as almost immaterial signs, finally as "illusionistic spaces", giving more attention to the 'void'. This is already at the end of 1958. (fig. 22).

Truly "communication zones between body and space".

A decisive step towards this "communication", already strongly 'gestaltic'.



Fig. 22 - *Ideogramma spaziale*, aluminum, 1959

This is seen in a series of successive extemporaneous gouaches and especially evident in one where a brush dipped in black traces a serpentine sign with a very rapid gesture, then repeated in the opposite direction, intersecting with the first and continuing in it. Like other examples, it is a preparatory drawing. In this impulsive, incorrigible character of a flowing linear "Ductus", one senses an existential charge, a cultural reflection of the then dominant climate of the 'Informale'. However, it is aimed and contained around a constructive resolution. (fig. 23 - 24).

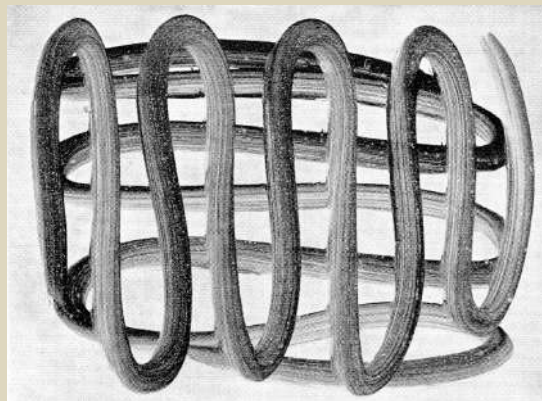


Fig. 23 - *Neantisiation*, acrylic on cardboard (50 x 70 cm), 1956



Fig. 24 - *Mare e montagna*, acrylic on canvas (50 x 70 cm), 1957

In the painting “Colloquio” (Colloquium) of 1957 (fig. 25), the threadlike human symbol is pulled out of the “nothingness” of the dark background, in a relationship of ambiguity between sign and field; even though the painting is bi-dimensional, it is envisioned as tri-dimensional space. An aspect that is already “Optical” in nature.

The figurative shape is even more compacted.



Fig. 25 – *Colloquio*, acrylic on cardboard (50 x 70 cm), 1957

In other paintings, having abandoned the human figure, Cannilla seems to trace – but only in a certain way - mundane experiences. Human symbolism is replaced by a natural symbolism, in which the theme of the sea often appears.

Within the round world, there are only horizontals (the sea) to which, later, verticals are added. These remain symbolic, giving rise to a grid with dots within the squares, marking the transition to absolute non-figuration (fig. 26 - 27).



Fig. 26 – *Mare*, acrylic on plywood (70 x 100 cm), 1957



Fig. 27 - *Paesaggio urbano*, acrylic on canvas (50 x 70 cm), 1957

On the threshold of 1958, the artist engaged in a technically renewed approach for “graphics” that constitutes an immediate experimental antecedent to the decisive phase of his art.

He draws by removing the black tempera, still “fresh”, with a razor blade or other metal instrument, and transferring it white cardboard (fig.28 - 29).

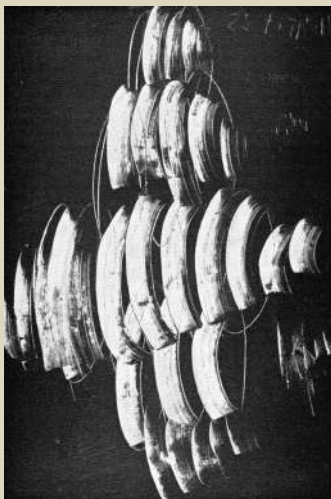


Fig. 28 - *Ideogramma spaziale*, 1958



Fig. 29 - *Ideogramma spaziale* (1958)

These “Spatial Ideograms”, as defined by Emilio Villa in the exhibition organized by Carlo Cardazzo at the Selecta gallery in Rome in January 1959, reveal a certain vocation for translating space into real terms. Those lines, those shimmering “bands” nervously traced by removing the black of the tempera background with a metal foil, suggest - through the tool itself and the way it was executed (almost a “flaking” of metal foil) - the material that then took shape (fig. 30 - 31).



Fig. 30 - *Ideogramma spaziale*, 1958

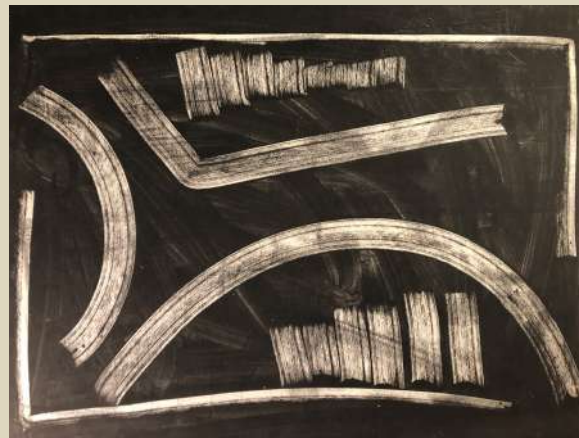


Fig. 31 - *Ideogramma spaziale*, tempera on cardboard (50x70cm), 1958

The studio in Via del Vantaggio in 1957, with the sculpture "Anatomical Parabola" in the foreground and reproduced in the exhibition catalog for Galleria Selecta.



Here, then, is the new execution of metal bands; they cleave through the air, moving and curving, drawing orbits and spatial parabolas following a Neo-Baroque “Ductus” (fig. 31).



Fig. 31 - *Parabola anatomica*, metal sheet, 1958



Galleria Selecta, Roma 1959.
Text by Emilio Villa

The studio in Via del Vantaggio in 1957, with the sculpture "Complex Figure" in the foreground, exhibited at the Selecta Gallery and then at the 1962 Venice Biennale Book Pavilion.



Just as the line in a drawing is done on the bi-dimensional surface "drawing in space", a flexible metal band, articulated without forcing itself into the real space, arranges itself two-dimensionally. It qualifies itself in contrasting images, realizing the gestalt-like ambiguity already seen in Cannilla's other experimental works. They include (or not) the external space, in an ambiguous prevalence of one (the band) or the other (space), depending on whether one looks at the sculpture frontally or in profile (fig. 32 - 33).

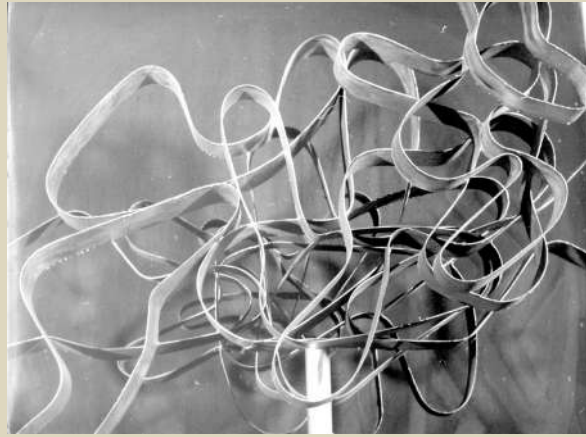


Fig. 32 - *Idea orbitale*, metal sheet, 1957

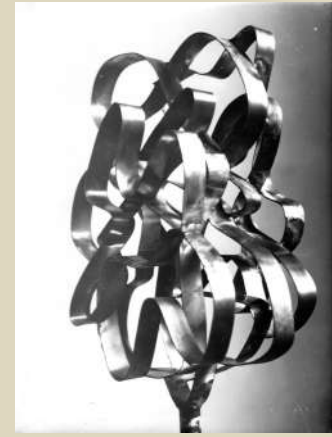


Fig. 33 - *Idea orbitale*, metal sheet, 1957

Let us examine a situation where there is an overlapping of these orbits and metallic parabolas: in profile we have a metallic body-volume arrangement (fig. 34). Opposite, in contrast, there is an inter-penetration of airy volumes, defined within the outlines of a spatial design (fig. 35).

In the first case we have a full sculpture: in the second case we have a hollow sculpture, or, more clearly, a sculpture in which space takes on a body of its own, impalpable, plasticizing.



Fig. 34 - *Ideogramma spaziale*, alluminum, 1958



Fig. 35 - *Ideogramma spaziale*, metal sheet, 1958

Between these two poles (body-volume/space-volume) all the possibilities of visual variation arise, with successive shifts from the front view to the profile and vice versa. The two terms now alternate, blending into a dynamic time-space unity.

It is worth noting that the only one to understand and encourage the artist was the international art representative Carlo Cardazzo. Surely it had not escaped his notice that Cannilla was developing concrete proposals as an alternative to the “Informale” then in vogue; a sort of “matter of the void”. In a subsequent article by the critic Filiberto Menna, Cannilla “sculpts with the void”. The work was later implemented in the formulation of a new objectivity (fig. 36). Cardazzo himself organized an exhibition in Venice at the Galleria del Cavallino in 1961, with a text in the catalogue by Giovanni Carandente; this followed his own essay for the Selecta Gallery in Rome.



Galleria del Cavallino, Venezia 1961.
Text by Giovanni Carandente

In fact, Cannilla was carrying out a search for the recovery of form, starting from the sensibilities and inclinations of matter, but in contrast to the “fullness” of matter present in the “Informale”. In this process, his exceptional skill as a craftsman and also as a goldsmith together with his ability to use gold leaf, bands of metal and plastic materials was fundamental (fig. 37 - 38).



Fig. 37 - *Itinerari spaziali 5*, Metal sheet and wood, 1958

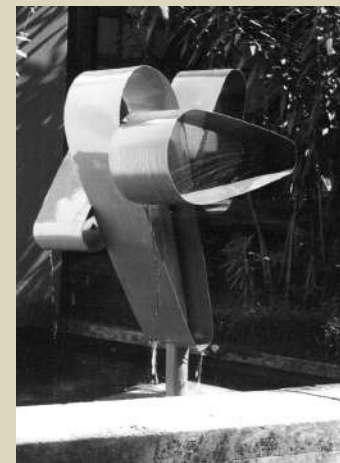


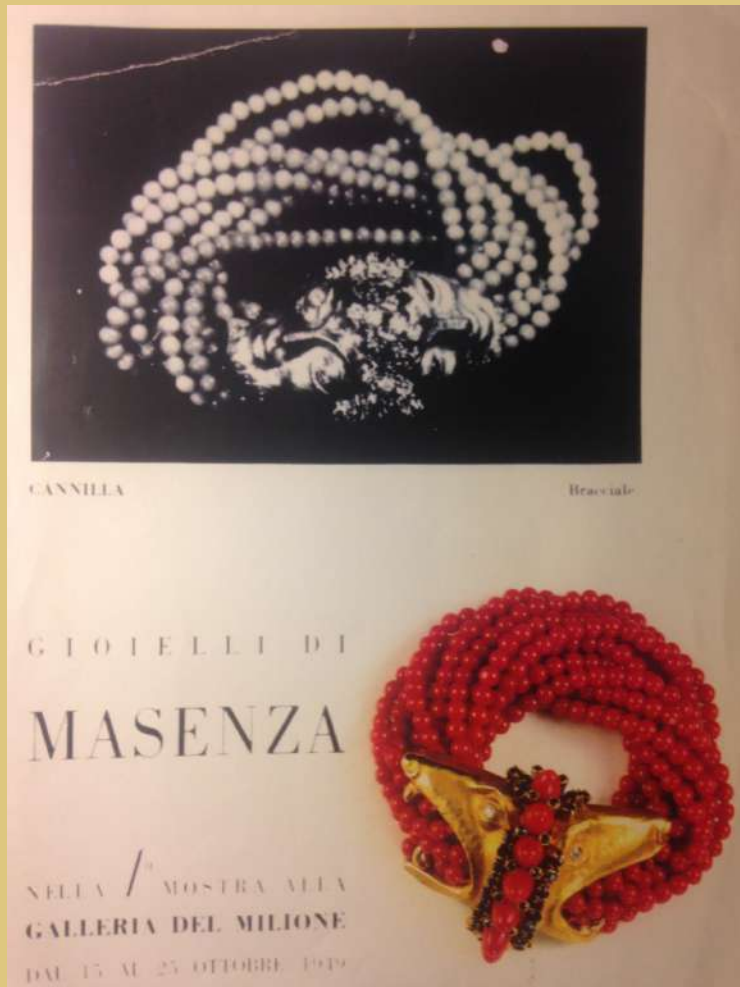
Fig. 36 - *Figura complessa*, metal sheet 1957



Fig. 38 – Bracelet, diamonds and gold, 1950

Bracelet, gold, emeralds, sapphires and diamonds, 1950





First exhibition at the Galleria il Milione in Milan, 1949, where Cannilla's line of artist's jewellery was promoted by Mario Masenza and accompanied by a group of Italy's major post-war artists.



Bracelet with removed head, dressed like pin. Near the end of '40.

Selecta Gallery, Franco Cannilla and Carlo Cardazzo
in the exhibition in 1959.



Following the exhibition at the Cavallino Gallery in Venice, Cardazzo himself presented Cannilla's complex 1957 figurative depiction of a fountain at the Book Pavilion of the 1962 Venice Biennale (fig. 39).

As Rosario Assunto observes, in the informal the matter, apparently hegemonic, was in fact misunderstood, enslaved as it was to express a "human", in the grip of a paroxysmal romanticism engulfing all objectivity. Hence (...) An aspiration to put matter in the foreground: to suggest the shape as the shape of matter....

Indifference to the inherent nature of materials had led art to divest itself of technique and consequently to strip itself of its factual character. Cannilla feels the meaninglessness of a practice that, proposing itself as artistic, does not arrive at a conclusion, at a factual "quid". This can only be obtained, as we have observed elsewhere, by the weakening of subjective constructive factors and the assumption of external forms. These includes the stable and objective materials of the reality in which we live. Consequently, the subjective "Ductus" on the child of paper was already included through the three-dimensional metal band, profiled in its minimum thickness; this includes the "Pneuma" of the external real space, of its atmosphere, and its composition. One can add the case of the flowing and objective reflections on mirrored metal. (fig. 40).



Fig. 39 - *Figura complessa*, 1957
Metal sheet, Biennale di Venezia 1962



Fig. 40 – *Ideogramma spaziale*, Metal sheet, 1959

Biennale di Venezia, 1962.

It is clear, therefore, how Cannilla's research is already oriented towards de-personalizing artistic practice by objectivizing it.

Objectivity in the Kerscheneinerian sense (*Sachlichkeit*) means, in this case, specific obedience to a formal logic that is immanent in the material employed (fig. 41).

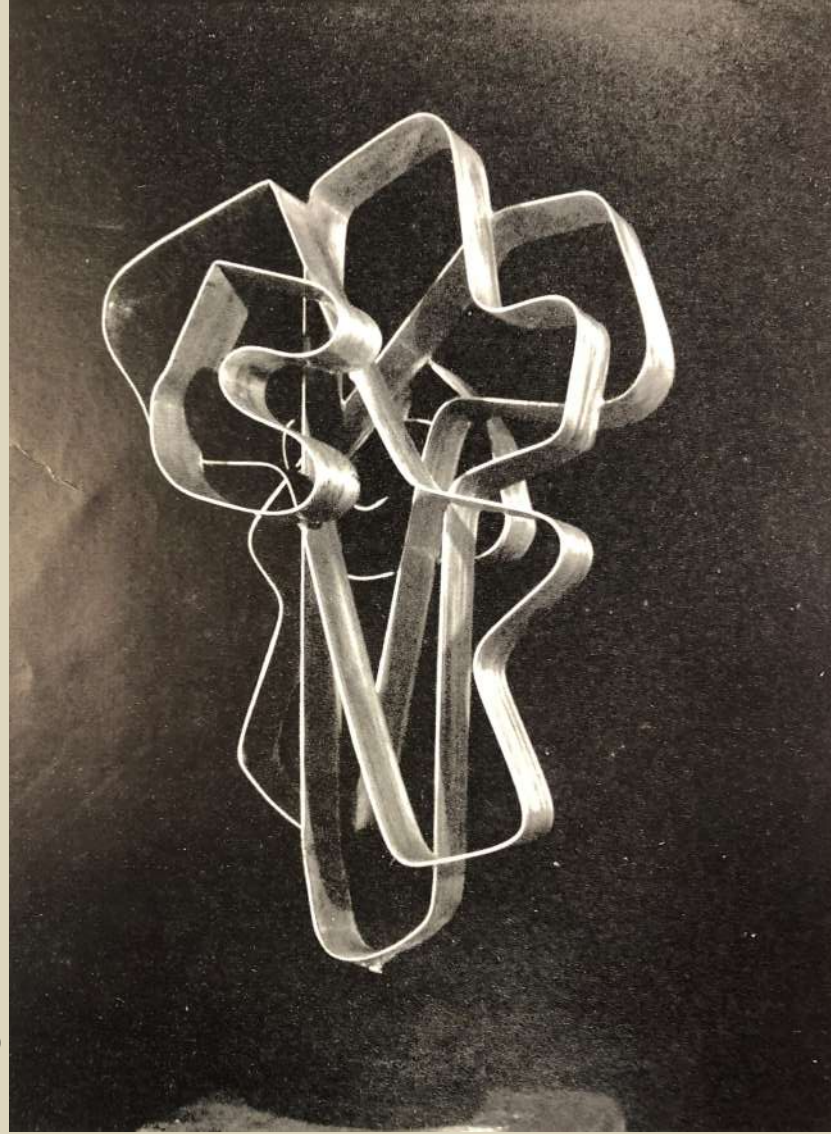


Fig. 41 - *Ideogramma spaziale*, alluminum, 1959

This explains why he used Plexiglas plates and bands at a certain point, in anticipation of future artist's use of this material. For Cannilla, the use of such a material, extremely reluctant to be possessed by the subjectivism of the artist, constitutes a guarantee for a greater objectification of form (fig. 42 - 43).

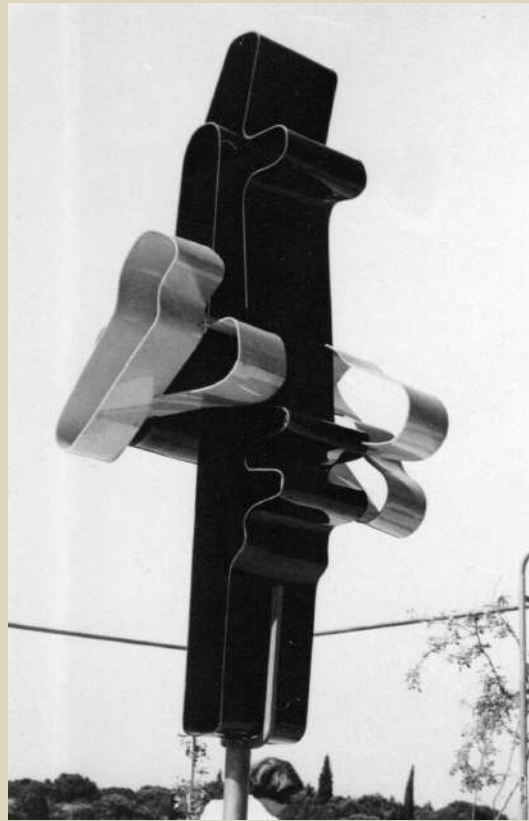


Fig. 42 - *Kore*, plexiglas, 1958

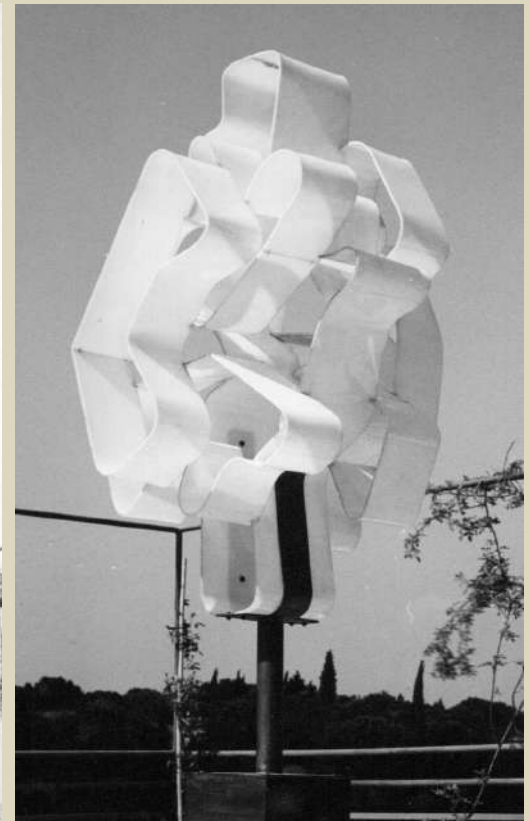
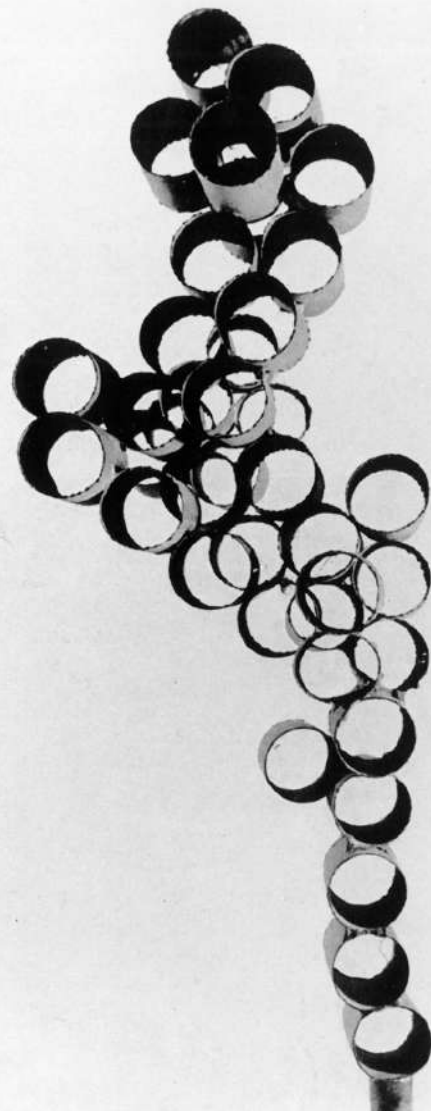


Fig. 43 - *Itinerari spaziali*, plexiglas, 1958

It is clear that on this path and in this same period, the artist rids himself of the residual subjective component of the neo-Baroque; he chooses a pure geometricity of form, which naturally complemented the virginal vitality of raw materials such as polished stainless steel and transparent, almost immaterial Plexiglas.

Struttura nello spazio 3, copper, 1961

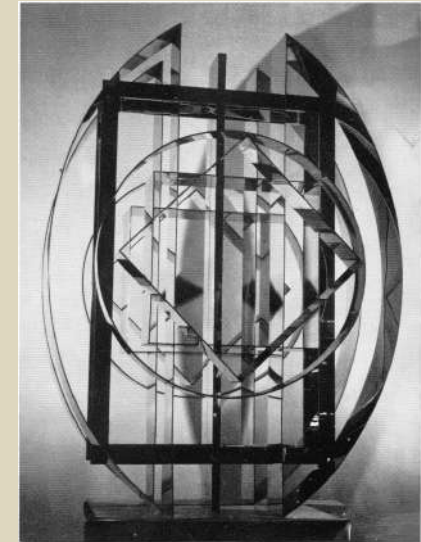


And, in order to avoid any possible fantasy contamination in their juxtaposition, he would sometimes even go so far as to conceive and execute his objects by following the outline of actual Euclidean geometry theorems (Pythagoras' theorem, the golden section, etc.): once achieved, it does not allow for any variation (fig. 44 - 45).



Fig. 44 - Study for *Struttura 5*, stainless steel, 1963

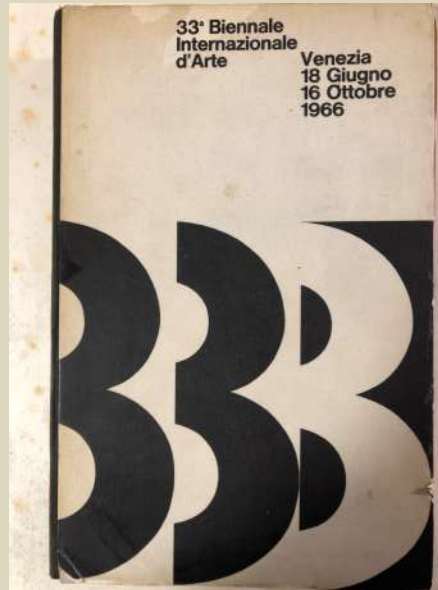
In 1964 he participated in the exhibition “Structures of Vision” in which Giorgio Tempesti included Cannilla in what was the first major survey of new trends; other critics included Argan, Gatt, Tomassoni.



Franco Cannilla - «Struttura» 1966 XXXIII Biennale Internazionale di Venezia

Fig. 45 - *Struttura 5*, alluminio, 1963
Staff personal room setup during Venice Biennale in 1966

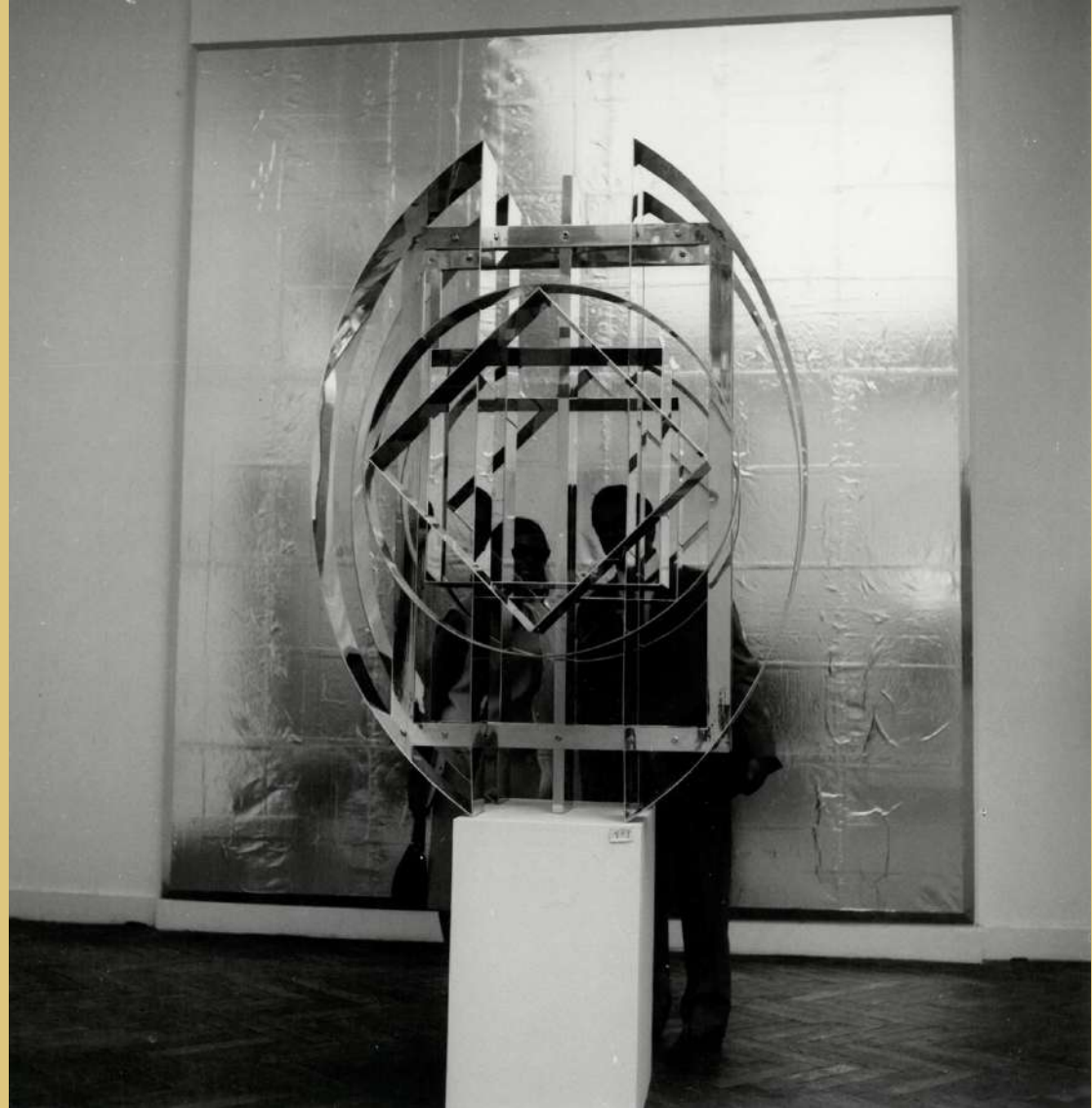
In 1966, he was invited to the XXXIII Venice Biennale with a solo room.



Solo room at the XXXIII Venice Biennale 1966. In the photo are Giorgio Tempesti and Lidia Cannilla.



Solo room at the XXXIII Venice Biennale 1966.
Giorgio Tempesti and Lidia Cannilla reflected in *Structure 5*
intentionally expressing the principles of Gestalt theory.



In the pursuit of such progressive objectivity, or a formal logic within the materials utilized by the artist, one can see an increase in the use of industrially-produced formats and packaging. At the same time there were claims that the objective attitude of craftsmanship, expressing itself in “intelligent manual work of exemplary value, solid, honest, severely executed (Sachlich)”, was supplemented by an operational objectivity in the use of industrial technology (fig. 46-47).

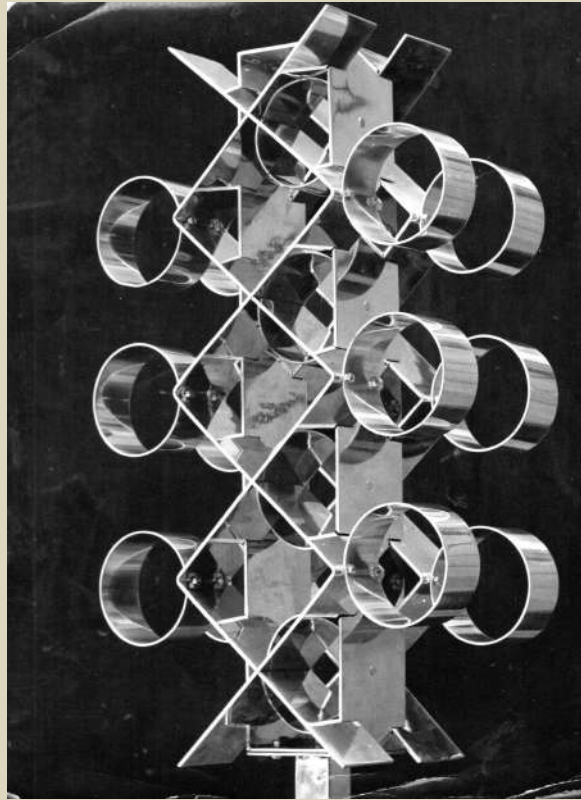


Fig. 46 - *Struttura 6*, stainless steel, 1964

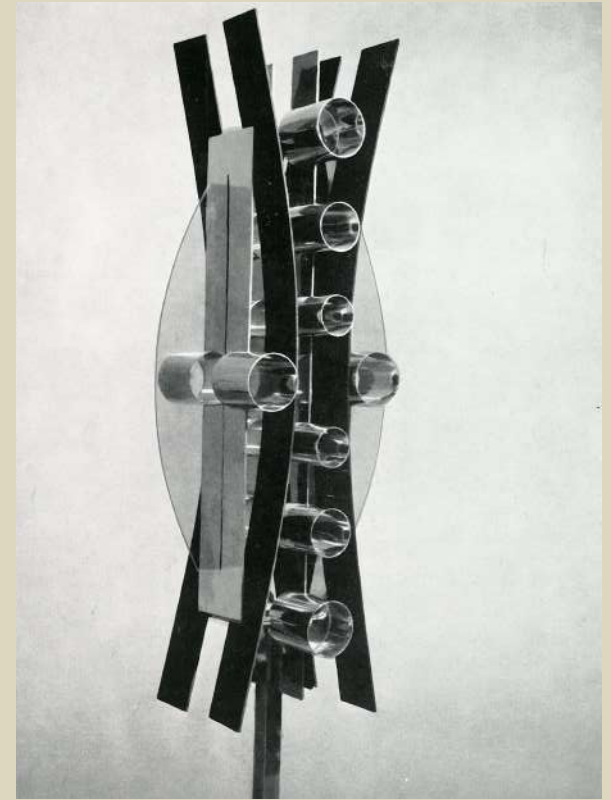


Fig. 47 - *Struttura 13*, aluminium and plexiglas, 1963

This was the moment when Cannilla left his Rome studio and moved to direct the production of his objects in the “Terni” steelworks in Umbria, where avails himself of collaborator-technicians with whom he consolidates objectivity at an operational level. We are thus at pure “objectivism”.



***Struttura*, stainless steel, 1965**

Set up in the personal room at the Venice Biennale and made at Acciaierie Terni.



***Struttura 7*, stainless steel, 1964**

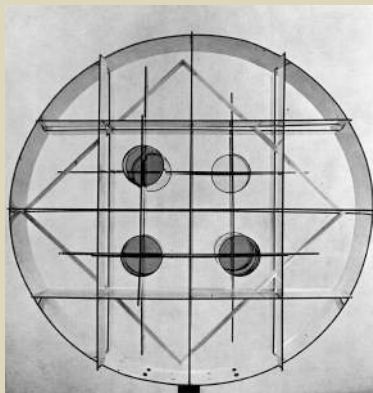


It is here that we must emphasize a substantial operational difference between Cannilla's industrial and artistic procedures.

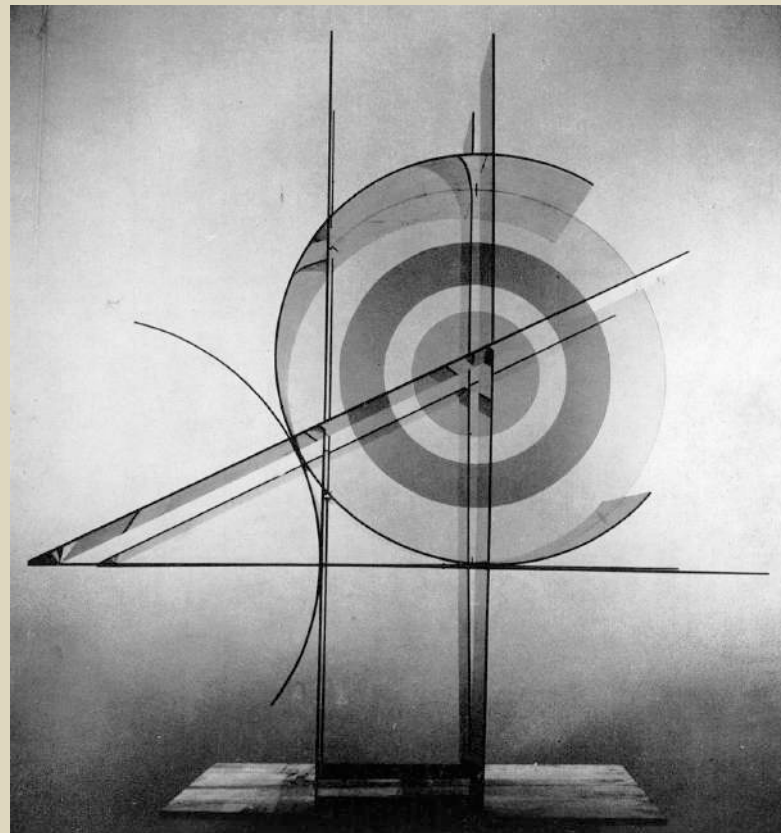
It cannot be denied that in both cases it is legitimate to speak of adaptation to an internal logic of matter: in the first case, we are dealing with a logic culminating in economic "reason", of technocratic power, of human alienation. In the second case, we are dealing with a logic that is that of human conscience itself, of the restitution of man to his own defining humanity.

Nor, moreover, could it be otherwise with "formal objectivity". An objectivity relative to form, in fact, is symptomatically objective in visual perception: therefore, the objective structures (absolutely pure, because they are purified of any allusion to something other than themselves). For Cannilla, they are simply "Structures of vision". Definitively, structures of the void.

In 1967 Italo Tomassoni includes Franco Cannilla in a survey of contemporary Italian art "Arte in Italia dopo il 1945", and in the essay "Lo Spontaneo e il Programmato".



Struttura 19, aluminum and plexiglas, 1965



Struttura 30, aluminum and plexiglas, 1966

Struttura 27, aluminum and plexiglas, 1966.
Cover of the monograph by Giorgio Tempesti published by De Luca, 1966



As Argan makes clear, while the traditional artist behaves like a traveler who, knowing where to go, plans a better itinerary, the gestalt artist behaves instead like someone who, lost in a desert, is only concerned with getting out. And, therefore, he tries to "direct his path according to a certain method, taking into account all the clues: his problem is not to arrive at a given point, but to control the coherence of his movement". It is a fact that Cannilla has the will to get to the object; but he wants to get there by behaving as one who, lost in a desert, moves about looking for the clues to a path that might lead him to an "Oasis".

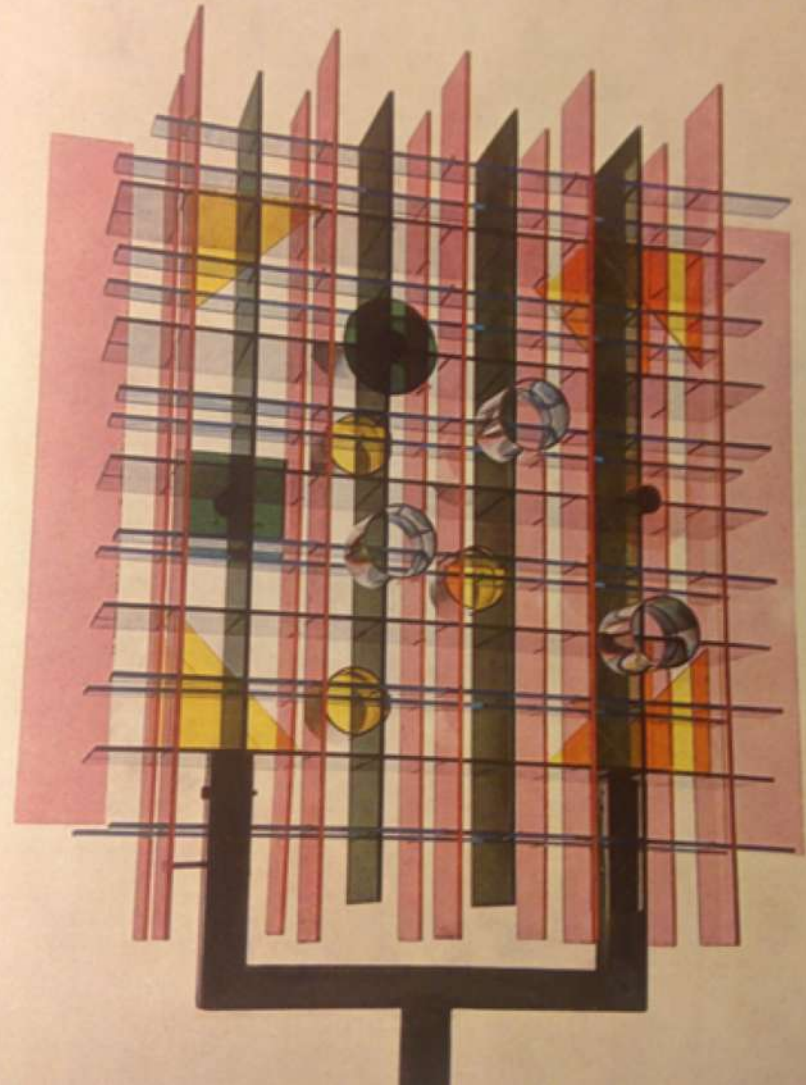
It is evident that he is not following strict Gestaltism, but it is no less certain that his research - as well as its undoubted psychological Gestalt implications - is now tangential, bringing together project and object, method and praxis.

For the exterior space of the Hakone Open Air Museum in Tokyo, he designs a structural element that highlights a "minimal" value, which is associated with gestalt functionality: tending to isolate and deny itself as a pneumatic filter, denouncing a reflection on method where the image, mindful of current figurative construct, even if expressed with new linguistic elements deprived of any referentiality, partly reappropriates what it had ceded to the "visual structure".



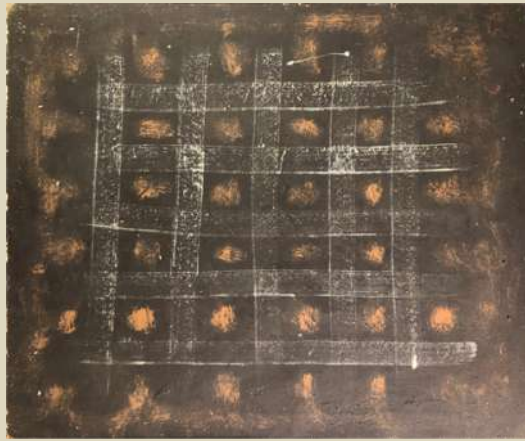
Stuttura, stainless steel, 1967. In its location at the Hakone Open Air Museum, Tokyo

Struttura 11 , aluminum and plexiglas, 1965

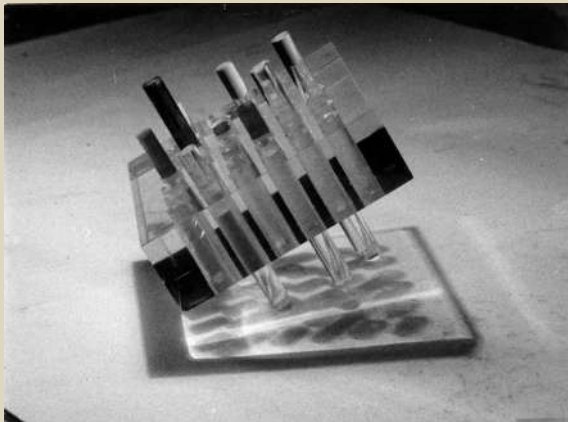


It will now be a question of identifying what is the exact sphere of sociological incidence of his work. And here, too, Argan's very clear clarification explains: "the fundamental difference between industrial design and operational research in the field of vision is that the former aims at the aesthetics of the product, the latter at the aesthetic integration of the process".

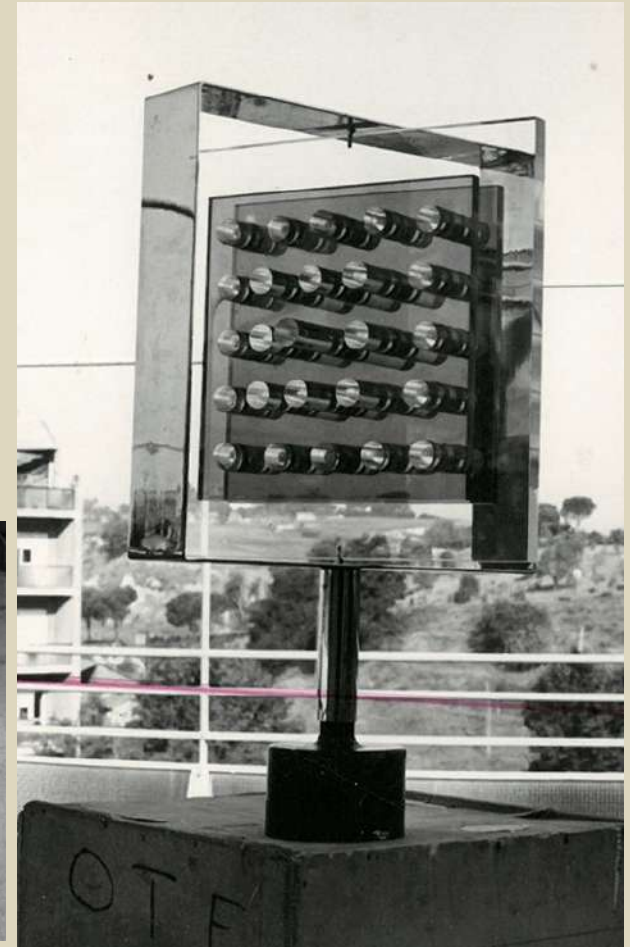
In conclusion, it can be said that Cannilla operates in an area that is in accord, on the one hand, with the scientific methodological gestalt instance but also with the object instance of "Industrial Design".



Paesaggio urbano, Acrilic on canvas (50 x 70 cm), 1957

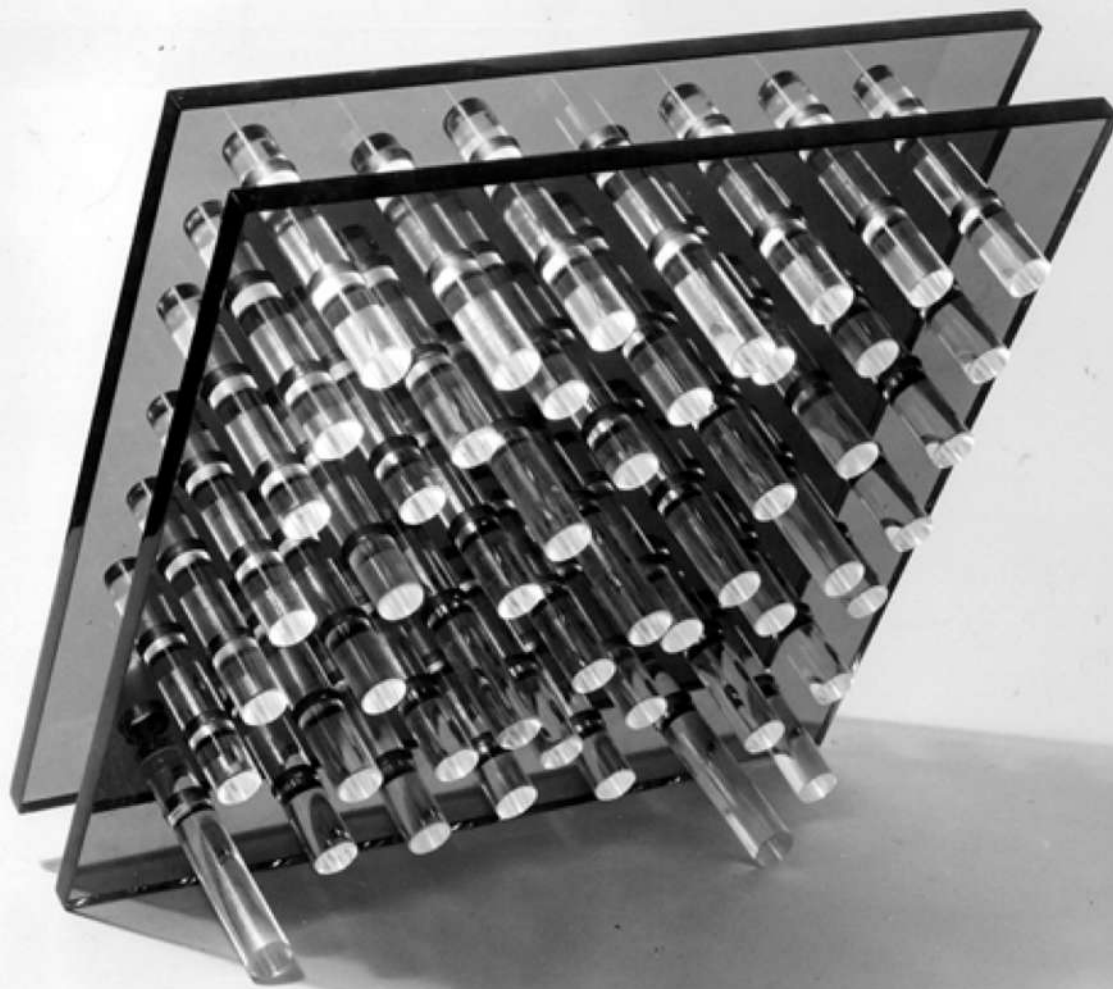


Cilindri a profondità disponibile, Plexiglas, 1967



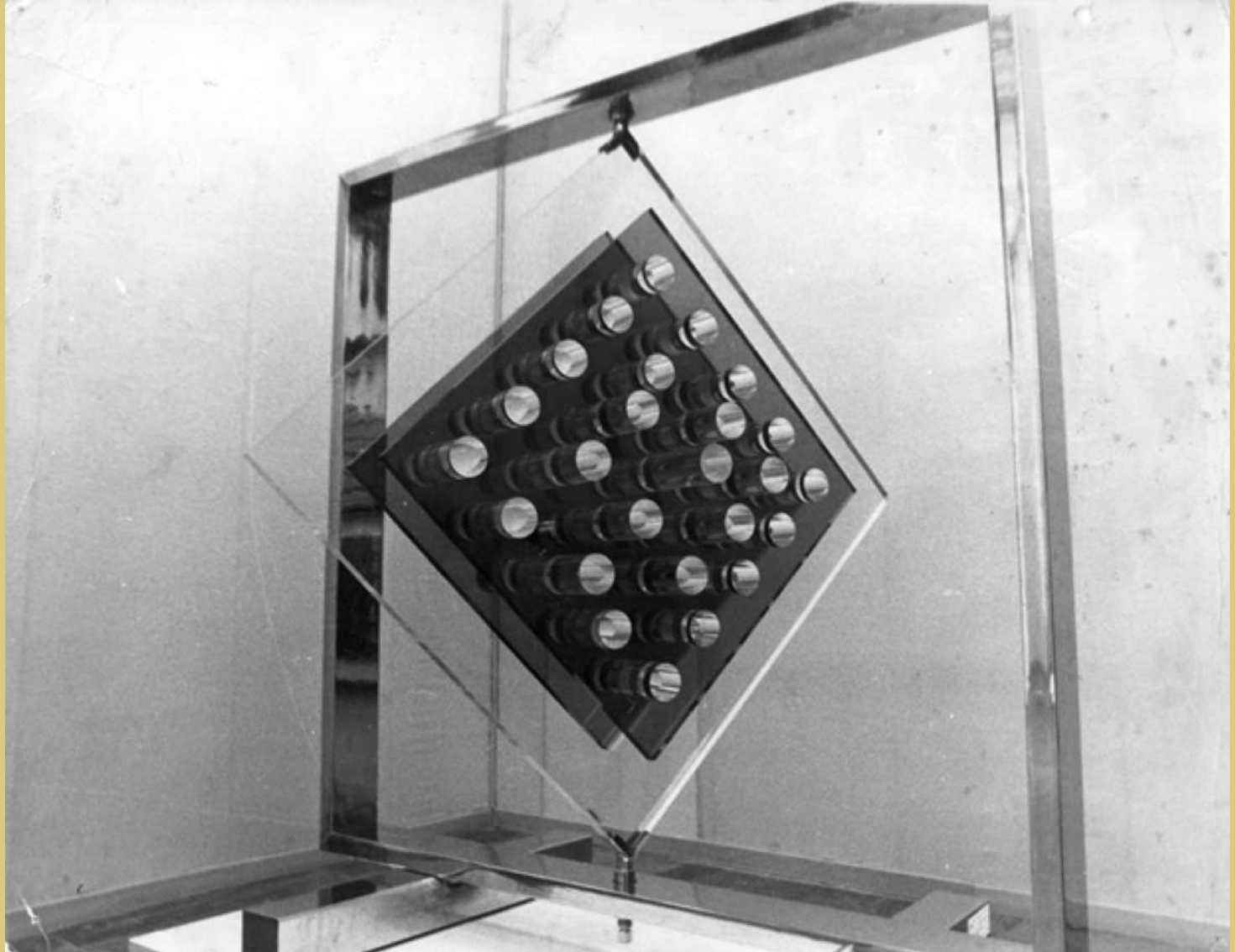
Struttura cinetica (cylinders at available depth), plexiglas and stainless steel, 1967

Cilindri a profondità disponibile, plexiglas, 1966



Struttura (cilindri a profondità disponibile)
plexiglas and stainless steel, 1968-69

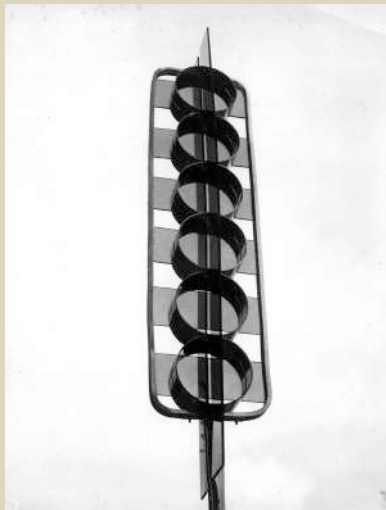
located in the halls of the National Gallery
of Modern Art



As the art critic Giuseppe Gatt observes in the catalog of the 1966 Venice Biennale, Cannilla differs from the more strictly technological wing of Gestalt and visual research, not yet proving himself completely convinced of a dominant context for the devaluation of the object: he rejects and corrects the methodology of team collaboration as a typical serial procedure.

As his friend and art critic Giorgio Tempesti (as well as the author of the artists monograph published for the 1966 Venice Biennale) also precisely notes, Cannilla's thesis is still a classical one in the sense that it tends towards figuration, (returning to the origins of his work, to the totemic figure, i.e., the "Caryatid"). The artist uses historical heritage albeit by proposing the themes of plastic form and space: relating to the object.

However, his works have nothing formalistic in the sense intended by Argan.

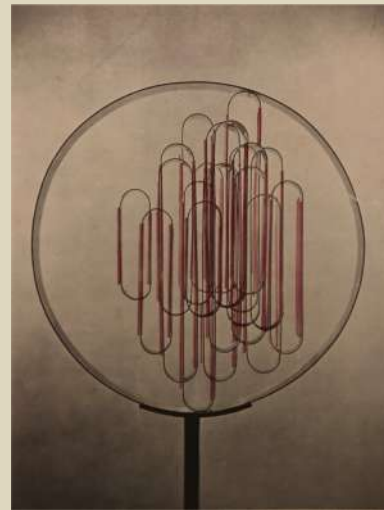


Struttura totemica, alluminio e plexiglas, 1966

Titration formulated by Umbro Apollonio on the occasion of the personal room at the Venice Biennale.



La Fiera Letteraria, "La Scultura", by Vittorio Del Gaizo. Works by Franco Cannilla and Renato Guttuso.



Struttura 20, alluminio e plexiglas, 1965



XXVII Biennale di Venezia
Franco Cannilla,
Figura Seduta.



Quando Max Bense sostiene che una adeguata sensibilità alla civiltà tecnologica è una sensibilità assolutamente nuova, egli vuol dire che il processo creativo si è spostato dal momento della intuizione e quindi della fantasia, anziché su quello del procedimento e delle tecniche di composizione. Una sensibilità per essere contemporanea si libra dunque «commuovere» da un verificato metodo del fare artistico e dalla possibilità di usare strumenti forniti dal panorama urbano industriale. Ed allora l'operazione dell'artista non è soltanto quella di proporre un oggetto estetico con una forma non più arbitraria ma assolutamente «adeguata» all'oggetto stesso quanto quella di proporre finanche i materiali di composizione e la loro naturalità (intendo per questa la possibilità di rendere emergente la materia di cui sono costituiti e verificare anche la tendenza che detti materiali hanno ad integrarsi in un processo di natura estetica). Di conseguenza la razionalità resta un atteggiamento costante in tutti i momenti operativi.

Cannilla, Carchietti e D'Eugenio hanno in comune una mentalità di tipo cartesiano per quanto riguarda la concezione spaziale dell'oggetto estetico. Essi suddividono e scelgono una precisa sezione dello spazio (stabilito che questo si configura come pura estensibilità) e dentro vi operano realizzandolo e quindi concretizzandolo nella dimensione estetica. Cannilla per le sue sculture usa dei materiali assolutamente di costituzione industriale, che hanno il connotato dello splendore, per la qualità di presentarsi in un loro lucido spessore. L'intera scultura ha una modulazione formale che scaturisce da una tensione tra le due polarità componenti: la dimensione neo-plastica che lo porta a certe configurazioni come il cerchio (sia quello globale che «sezione» lo spazio estetico da quello circostante che quelli modulati all'interno), e la dimensione di una giusta problematicità formale che gli scaturisce da un certo sentimento della città con i suoi percorsi e diverse dislocazioni sia di piani che volumi. Così la scultura di Cannilla rimanda all'architettura non soltanto perché realizzata su tre dimensioni, e quindi a necessario rapporto con gli altri oggetti ma specialmente perché al proprio interno conserva dei nuclei, che si costituiscono e si realizzano come habitat autonomi di volumi e di forme e la loro iterazione rimanda ad una concezione assolutamente moderna e funzionale della architettura. Carchietti dispone nelle sue ultime opere una superficie di fondo che

cannilla carchietti d'eugenio

ha la qualità della specularità e cioè la capacità di riflettere su sé stessa i segni che entrano dentro lo spazio frontale alla superficie stessa. Qui l'operatore compie un intervento realizzando in sovrapposizione su questo spazio una superficie convessa in plexiglas, su cui ha disposto dei piccoli cerchi sovrapposti. Questi segni naturalmente si riflettono sulla superficie primaria che è quella che funziona anche da supporto dell'intera composizione.

La verifica di Carchietti è quella dei segni che attraversano uno spazio (che è quello assicurato e congelato tra le due superfici) e si dispongono infine alla visione. Ne risulta una visione che realizza un continuo scarto della linea di proiezione di ciascun segno. Ciò è dovuto alla deviazione che detto segno subisce lungo il suo percorso, per il fatto che non esiste una netta frontalità tra le due superfici. Oppure la frontalità esiste soltanto in un punto ed è quello che corrisponde all'asse centrale della superficie concava. Sicché il margine di ambiguità visiva viene assicurata, anche come presentività costante dell'evento proiettivo, è restituita nella dimensione estetica attraverso un procedimento che ha il vantaggio di essere verificabile e quindi di essere razionale. D'Eugenio per il suo operare usa una superficie liscia su cui dispone delle dure lamelle, concave-convexe, che nel gioco interno della composizione servono a congiungere all'interno dello spazio estetico il fattore «luce». Infatti questa riassume varie rifrazioni a seconda che batte sulla superficie delle lamelle, che hanno una disposizione in alternanza concava e convessa. Allora la luce in questo dialettico, sicuramente anche dal percorso che il fruitore compirà con il proprio occhio sull'oggetto estetico, acquista un proprio movimento autonomo che realizza rifrazioni e rifrangenze tra una lamella e l'altra. Nello stesso tempo la luce, imprigionata e calcolata sulla superficie speculare (per una necessaria legge di assorbimento della luce da parte di materiali metallizzati) resta congelata nello spazio estetico, fino a produrre la qualità del bianco-congelato e cioè poco scillitante verso l'esterno. Quindi la superficie estetica alla fine dimostra di possedere un'autonomia all'interno di sé e la luce si stabilisce come segno che incide nello spazio analizzato in maniera da essere incorporata sin dall'inizio tra gli elementi costitutivi del risultato estetico ma con una enorme capacità di attivare continuamente la percezione dell'oggetto estetico.

Achille Bonito Oliva

Exhibition at the Modern Art Agency Gallery, Naples, 1968.

Text by Achille Bonito Oliva

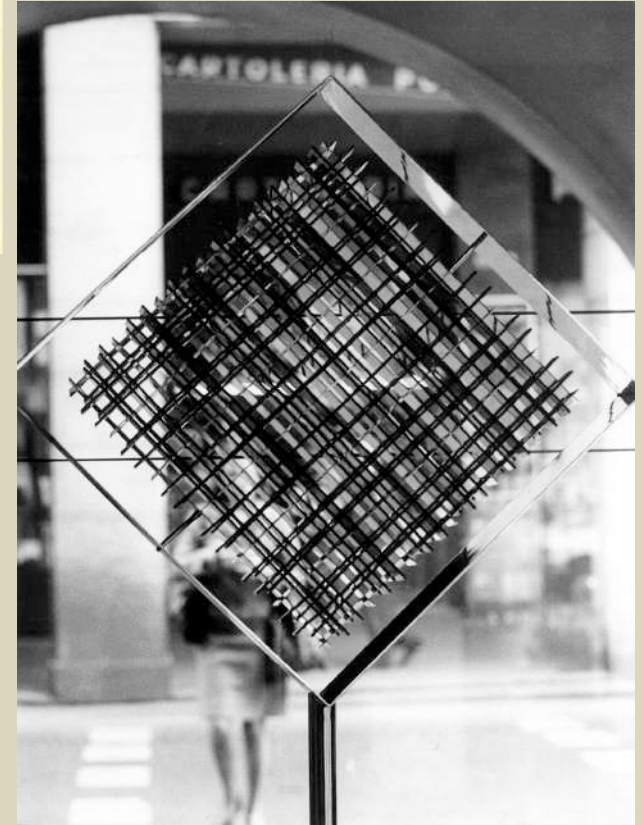
"Unlike formalistic research, where the myth of the monumental and political power is succeeded by the myth of the macroscopic aspects of technological power" (Argan), in Cannilla the artwork is configured as a proposal of a model, a precise model, of value. This means an aesthetic fact while structured according to precise operational criteria and experience. It is valid in itself and rigorously self-sufficient.

Ultimately Cannilla demonstrates, through the aesthetic qualities of these plastic objects and surprising values of forms, how technical-scientific phenomena and their conditioning can be intentional and transformed by art if received dialectically.

His works are halfway between the demonstration of operative procedures and the construction of sculptural experiences; the works do not become monumental symbols of technological values, but still remain in a model that shapes and qualifies his aesthetic intention. This is an evolving operative and dialectical praxis vis-à-vis the real: the objects are not aesthetically and morphologically celebratory. They are open sculptures, dialectically confronting the real space in which they occupy and modify. This is not a procedure but achieved with the active presence of sculptural objects.



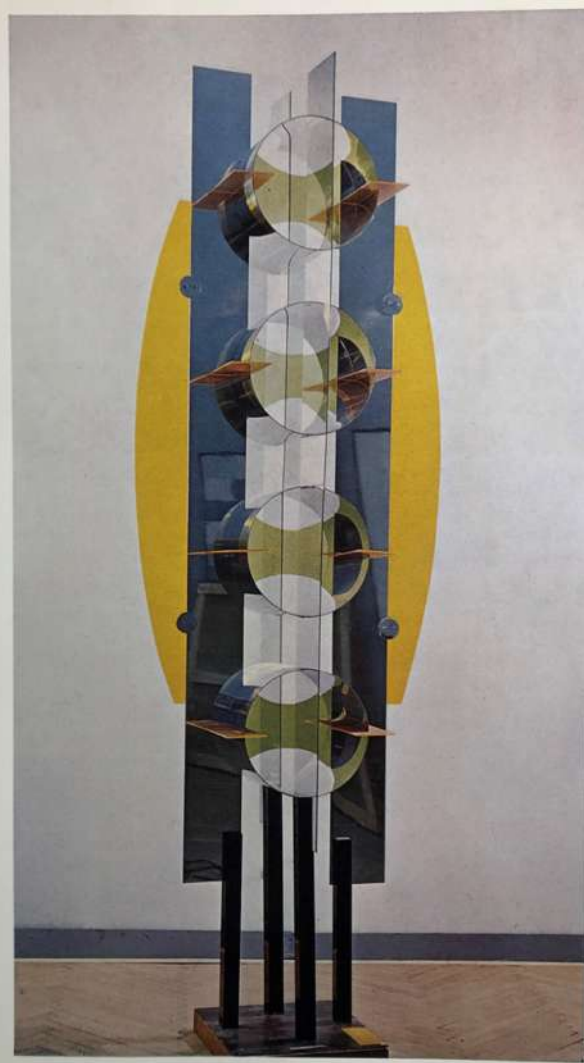
Struttura, plexiglas and aluminum, 1966
In the venue of the International Conference of
Critical Artists and Art Scholars, Verucchio.



Stuttura viva, plexiglas and stainless steel, 1967. On
display in the Adelphi gallery, Padua.

Struttura, alluminio e plexiglas, 1966

Cover photo of the essay by Rosario Assunto "Departure from Erewhon, arrival in Waldzell, with an intermediate stop at nowhere, i.e.: Art as irony of science". Works by: Alviani, Mari, Castellani, Guerrieri, Drei, Van Thienen.



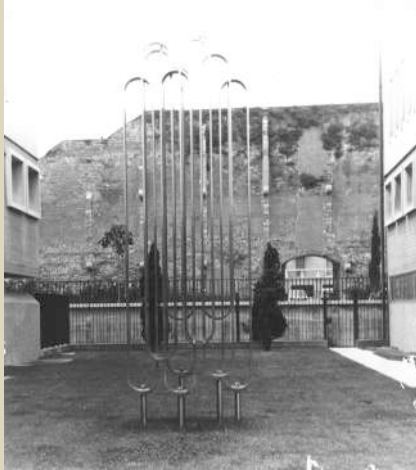
proprietà
Convegno Internazionale Artisti, Critici
e Studiosi d'Arte

Gradually over time they become a kind of design model that is included and determined by qualifying the space around them, or the urban space where they are placed.

Hence the need for a DESIGN that is not only formal, not just a model of relating to its successful development but that is the design of a project - linguistically socialized, functionally formative, a complete structure in the environment (Toni Toniato).

From 1957 onwards, the works can be described as a mediating function of the so-called "pneumatic spaces": facilitators between structure and space. They are not only the manifestation of a process nor the demonstration of a thesis conformed in a model of an object, an experimentation. They progressively reach out into the real and wider spatial field, assuming the role of fulfilling an architectural and urban design. A design with the goal of qualifying a visible and inhabitable space.

This process can be seen in the large spatial structures built for public spaces, between 1970 and 1972: examples are those located at the City Hall of Verona, in Rome at the Biblioteca Nazionale Centrale, and in Treviso at the Santa Bona Sports Complex.



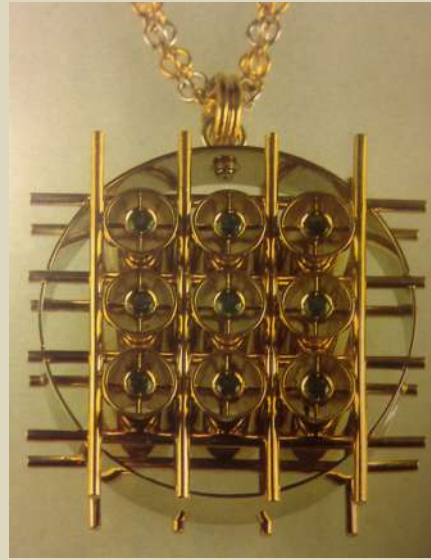
Struttura, acciaio inox, 1970. Verona, municipal offices.

Struttura, stainless steel, 1971

Permanently located in one of the internal courtyards of the National Central Library built in the Castro Pretorio area in Rome



In this sense, one could also surmise that these latter consequences of Cannilla's poetic process may be linked to his interest in objects made in silver or gold. This could specifically be connected to the ornamental or functional object (not necessarily serial); the two approaches often remaining inextricably related.



Leaning, gold and sapphires, Fumanti editions, Rome, 1970

Franco Cannilla compares one of his brooch in gold and emeralds (1970) with the *Struttura 27* in his studio.

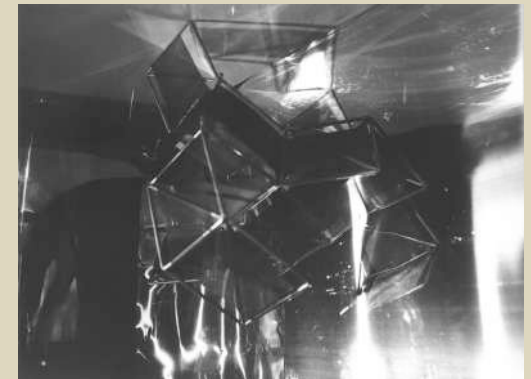


An important stage in the extended function of the so-called "pneumatic spaces", transparencies in the use of plastic, the reflections in stainless steel - as a function of architecture and urban and social space - is fully realized in the 1969 exhibition entitled "New Materials, New Techniques," in Caorle (near Venice).

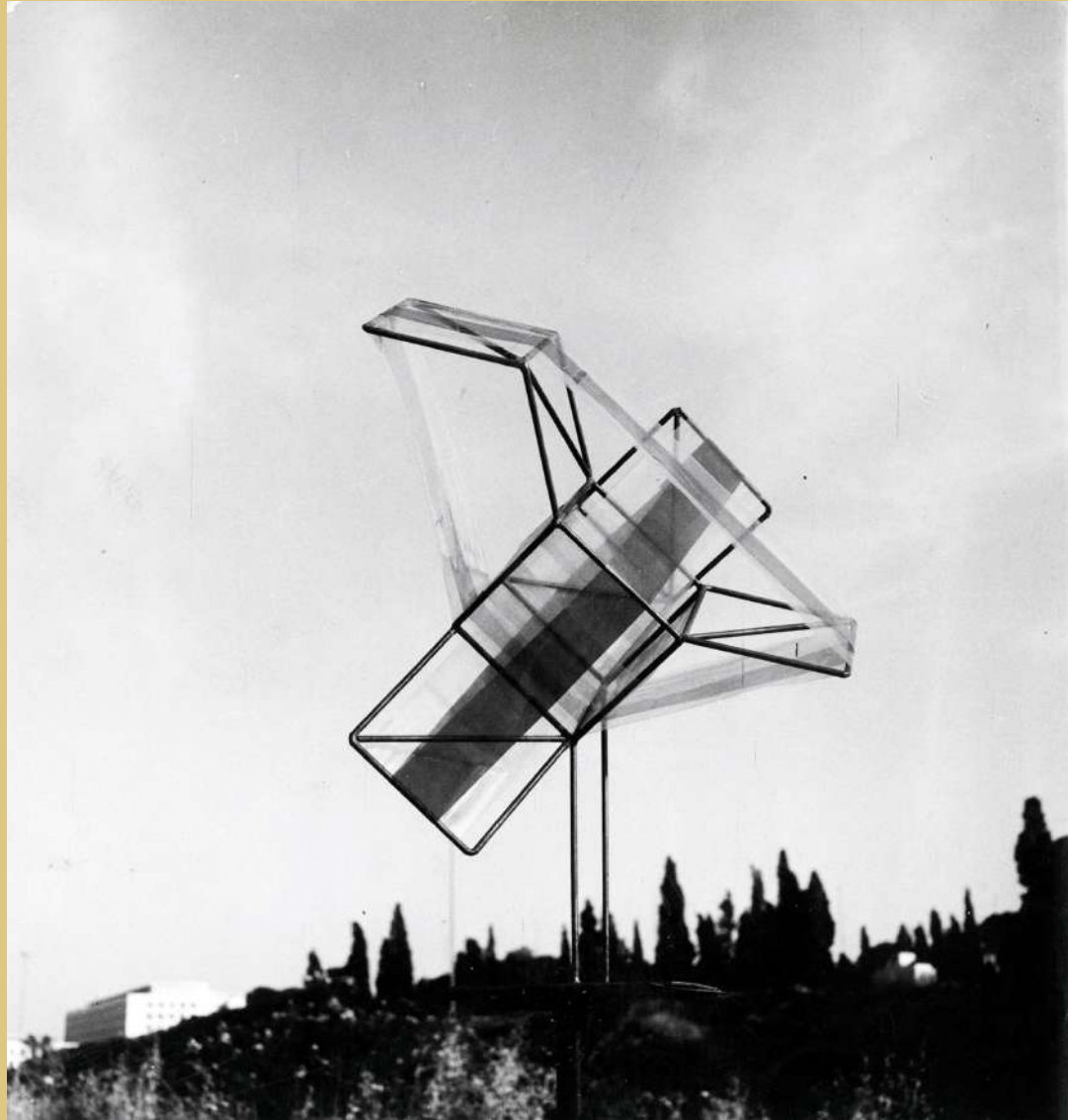


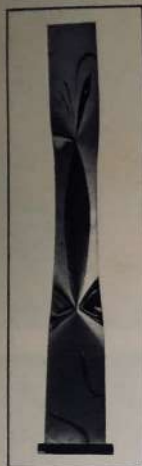
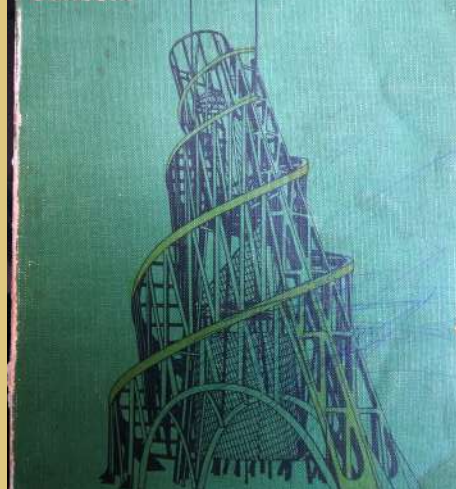
Development of the cube, in the three dimensions of space, iron and plastics, 1969

Executed shortly after the 1966 Venice Biennale, the work is characterized by the spatial theorem linked to the logic of his previous structures. The transparency of the bands is associated with a structuring and architectural principle, "filtering" and reorganizing real space.



Sviluppo del cubo nelle tre dimensioni dello spazio,
iron and interchangeable plastic bands, 1968





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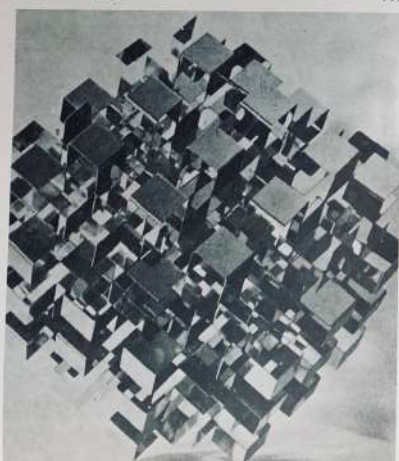
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788. Attilio Pirelli (Sasso di Serra San Quirico, 1924), *Monumento Inso 4* (1966); acciaio inossidabile, centimetri 240x30,5. Roma, collezione Mastrianni.

789. Carlo Lorenzetti (Roma, 1934), *Sculture* (1966); metallo smaltato.

790. Aldo Calò (San Cesario di Lecce, 1910), *Scultura* (1967); bronzo dorato, altezza m 1,30. Roma, propr. dell'autore.

791. Franco Cannilla (Caltagirone, 1911), *Struttura n. 6* (1964); metallo e perspex colorato, diametro cm 60. Roma, propr. dell'autore.

792. Colombo Manuelli (Perugia, 1935), *Struttura* (1965); acciaio inossidabile, cm 45x45x45. Per gentile concessione della galleria L'Obelisco di Roma.

e quindi la regressione dalla nozione distinta di spazio alla nozione indistinta di ambiente. È dunque la fine o la negazione radicale della concezione umanistica, per cui l'arte era distinzione di oggetto e soggetto e definizione della loro relazione ad un tempo spaziale e dialettica.

Con la crisi dell'oggetto, del soggetto e del loro rapporto, dei processi di pensiero e delle operazioni tecniche con cui l'umanità nel corso della sua storia ha continuamente analizzato e definito i rispettivi valori, si chiude il ciclo storico dell'arte. In tutto il tempo che diciamo storico l'arte è stata il modello delle attività con cui il soggetto faceva oggetti e li poneva nel mondo, al mondo stesso assegnando significato di oggetto e ponendolo così come spazio ordinato, luogo della vita, contenuto della coscienza.

La fine dell'opera d'arte come oggetto coincide con la fine



793. George Segal (New York, 1924), *John Chamberlain al lavoro* (1965); calco in gesso a grandezza naturale, scultura in metallo smaltato, da carrozzerie di auto pressate.

Eleven Italian Sculptors, Circle Gallery
London, 1970






V

ELEVEN ITALIAN SCULPTORS

There has been no representative exhibition of modern Italian sculpture in London during recent years, a few one-man shows and the occasional individual piece are all that has been seen. Yet sculpture is very much alive in Italy today, and a lot of the finest and greatest will soon meet a considerable range of style and technique, reaching from those whose work has no source in what may be termed strictly traditional tradition, through to the somewhat more tentative and often more openly "Constructivist" approach of some younger sculptors.

This exhibition presents examples of work from just eleven sculptors. Naturally, there are many more artists I should have liked to include, but limitation of space and other considerations have not permitted this, and I can only offer both my regrets and apologies to the public and to the artists concerned.

However, each of the sculptors represented (listed below) is a highly personal and distinctive vision and is making a significant contribution to the current world-wide movement in sculpture. It follows that no particular stylistic "theme" has dictated the choice of artists; the art critic has been left with a modest survey of works that exemplify the range and continuing vitality of Italian sculpture.

John Harper



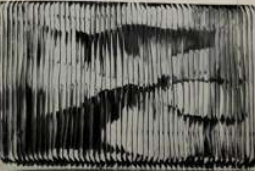




VI

PERILLA FALZON "Thinking Tree" Bronze, 25 1/2 ins. 1960
 ERULO GREGO "Nuda Religiosa" Bronze, 20 1/2 x 12 ins. 1960
 NARDO VODI "Nudo Dito Mela" Bronze, 25 1/2 x 12 1/2 ins. 1960
 LORENZO GUSTINI "Busts Four" Bronze, 20 1/2 ins. 1960
 GIACOMO BARRIO "Ten Riders" Bronze, 10 1/2 x 12 ins. 1960
 CARMELO CAPPELLO "Saffron Base" Polished Bronze, 40 1/2 x 12 ins. 1960
 COSIMO CARLUCCI "Sema di Light" Acrylical Aluminium, 40 1/2 x 12 ins. 1960
 FRANCESCO CARLUCCI "Head Braccia No. 87" 1961
 VALERIANO TRUSSARDI "Metal Fabric" Chrome, 16 1/2 x 12 ins. 1960
 ALESSANDRO KASARI "Reclining" Iron with Chromium Plate, Bronze, 1960
 CARLO ROSA "Structure of a Sampler" Bronze, 20 1/2 x 12 ins. 1961

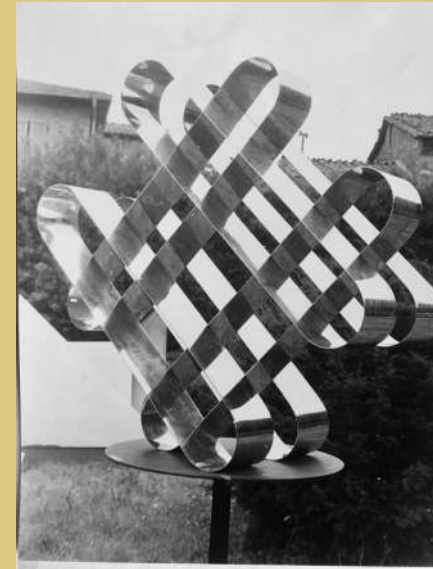
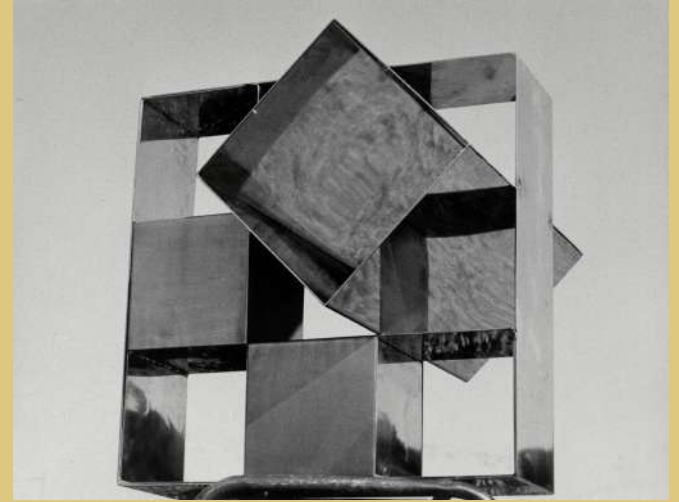
VII



CIRCLE GALLERY

APRIL 7 - MAY 9 1970

9/13 GROSVENOR ST., LONDON W.1. 01-629 4966



Group of works presented at the XI Biennial of São Paulo in Brazil, at the invitation of the Venice Biennale 1971

In the exhibition of sculptures at Piazza Morgana in Rome, and in the 1973 Rome Quadriennale, the works articulate urban and social space through a direct participation and mediation of the observer, the spectator or (even better) the inhabitant.

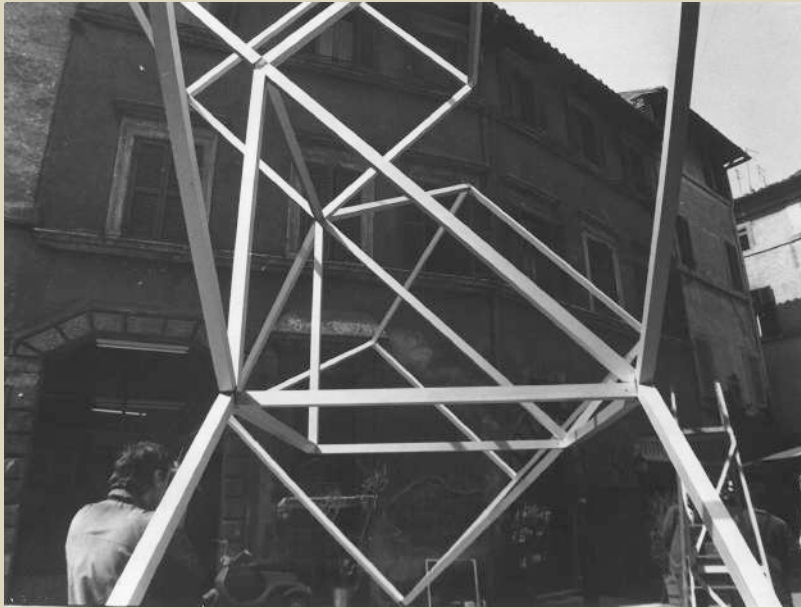
Franco Cannilla, in visually expanding his sculpture beyond the constrictions of form, takes up the (now more complex) path of structure, understood as an infinitely varied constructive hypothesis. Where the relationship between full and empty takes place in the totality of space.

Franco Cannilla's recent sculptures always demonstrate the routes that make up their structure. But, just as for an urban layout, it is difficult to say which are the right or privileged points of interpretation, so each of those paths is readable insofar as it is perceptible in all its spatial directions.

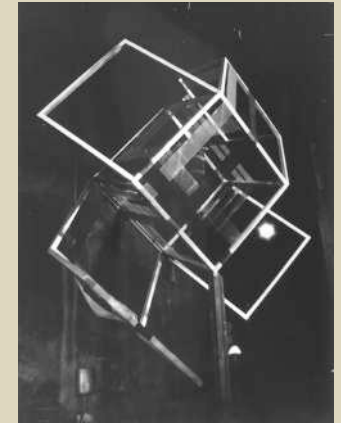
Through these extraordinary projective possibilities, the structure dynamically grafts itself into the urban fabric (the work for Piazza Morgana is a clear verification). Because of their bold articulations, Franco Cannilla's sculptures are urban structures that are verified by naked eye.

“...It is, this, still a way of making sculpture...”

Italo Mussa



Teorema nelle tre dimensioni dello spazio, aluminum tubular, 1970
located in Rome in Piazza Margana in 1973



Sviluppo del cubo,
iron and interchangeable
plastic bands, 1970

CESARE VIVALDI

A CALDI OCCHI

1964 - 1972



ALL'INSEGNA DEL PESCE D'ORO
MILANO - MCMLXXIII

L'ARTE È UNA SCIENZA ESATTA

a Franco Cannilla

Lo scintillio dei metalli
nel rossore improvviso del sole
o nel verde umidore della pioggia,
lo scintillio dei metalli
tra i quali il vento si fa strada a forza di gomiti,
e non chiede nemmeno permesso,
per perdersi poi sussurrone
in qualche cantuccio fuori del mondo
con le sue chiacchiere di vecchio
sciorinate a chiunque
senza nessun pudore...
Lo scintillio dei metalli
ti porta a un universo
di affermazioni nette.
Colori limpidi e puri
si levano come una diga
a contendere al cielo
uno spazio abitabile;
forme svelte e precise
disegnano nell'aria
gli schemi di un avvenire
che dovrà realizzarsi.

89

La prima metà del viaggio
è compiuta. Nessuno
potrà ignorare i tuoi calcoli,
la tua previsione paziente
di ogni possibile rotta
tracciata verso il domani.
L'arte è una scienza esatta,
un progetto da interpretare.

90

Poetry dedicated by Cesare Vivaldi to
Franco Cannilla in the collection "A warm
eyes", Milan 1973

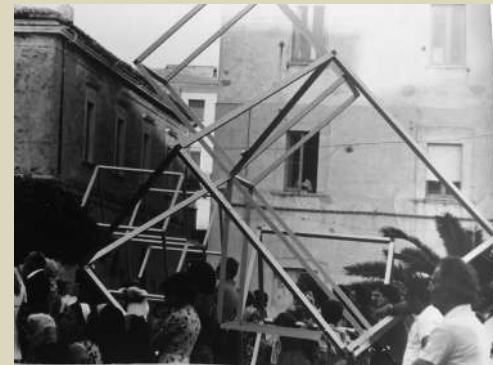
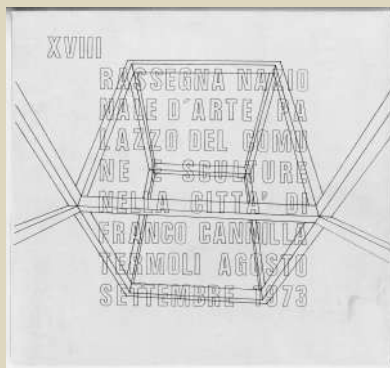
This is the important significance for the intention of Franco Cannilla to exhibit his sculptures in squares and streets, not just an end in itself in the pleasure of putting any kind of sculpture in an urban center, but because this willingness represents a clear and visible gesture of how to hypothesize the space of the future city and make it livable and vital in a new and continuous way, reaching out in all possible directions.

While remaining essentially sculptures, Cannilla's works are intended as a real and essential protagonist for empty space. They are vital and determined, logical and fantastic, geometric and, at the same time, open. Their large continuous circuits transform the concept of base and height; all points of "space" become important, as conclusive infinite places in themselves, both sufficient and communicative.

To achieve all this, Cannilla operates by following a formative theoretical principle of geometric structure, precisely of a formative geometry, one that is open to all phenomena. Rather than a design methodology, Cannilla's approach seems to be a formative methodology, not least because of that dutiful homage that design owes to invention, to the phenomenon of light, to intuitive and operative perceptual moments that are direct and existentially engaging. Although geometric calculation is the basis of his work, this geometry turns out, in the end, to be fantastic, imagined, a symbol of a modern, vaguely metaphysical objectification of industrial technology. They are geometric structures that seem to be amazed and astonished at the very technology of which they are built. It is a social and open sculpture, confident in its culture and technology that is both ancient and modern.

"...To the advantage that this modern construct has dispelled former fears and old dangerous myths..."

Achille Pace

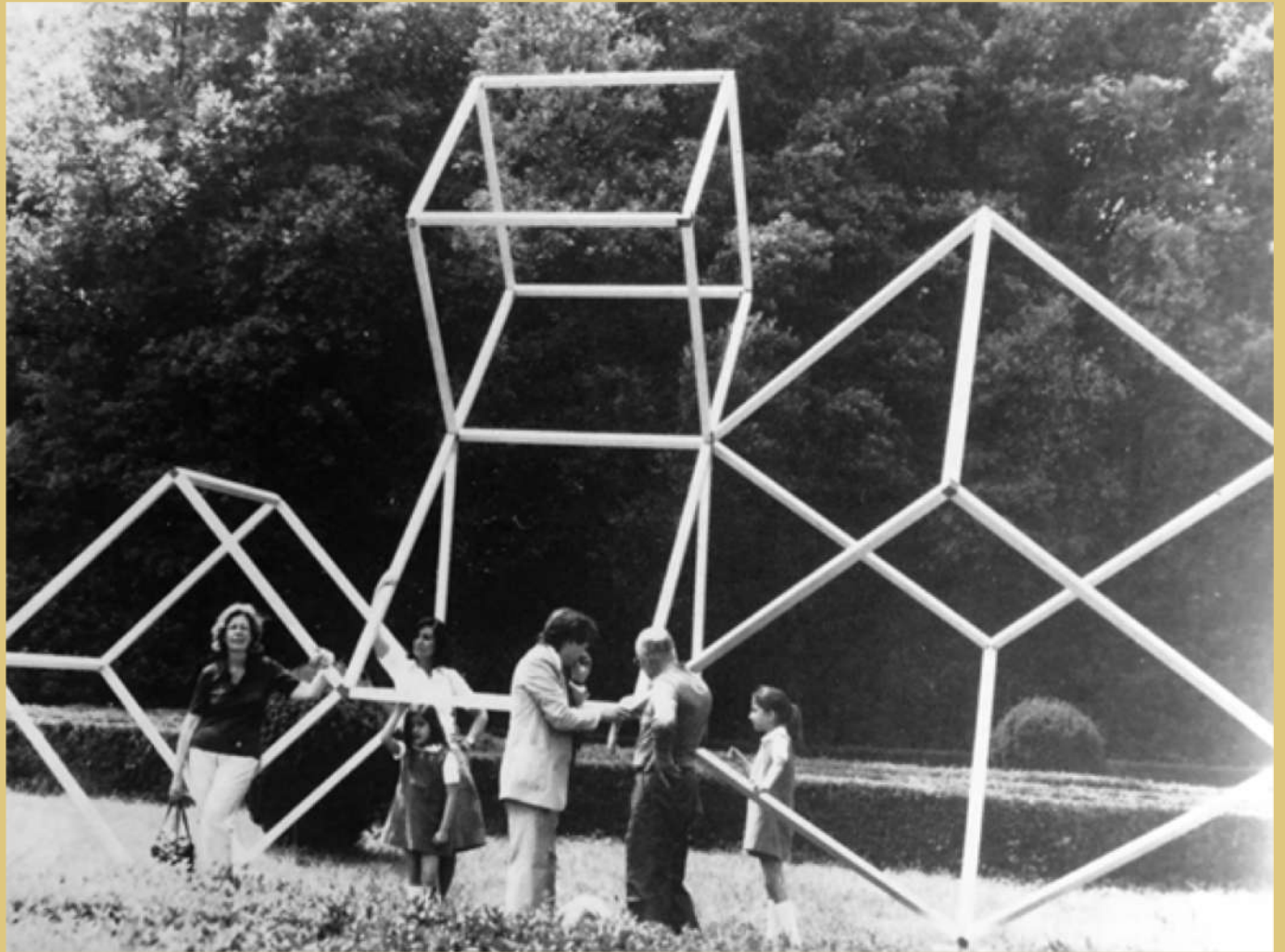


Teorema, 1970. In the square of Termoli in 1972



In 1974 he took part in the XII International Biennial of the Middelheim Museum in Antwerp and in the exhibition "Forme nel verde" in San Quirico d'Orcia.

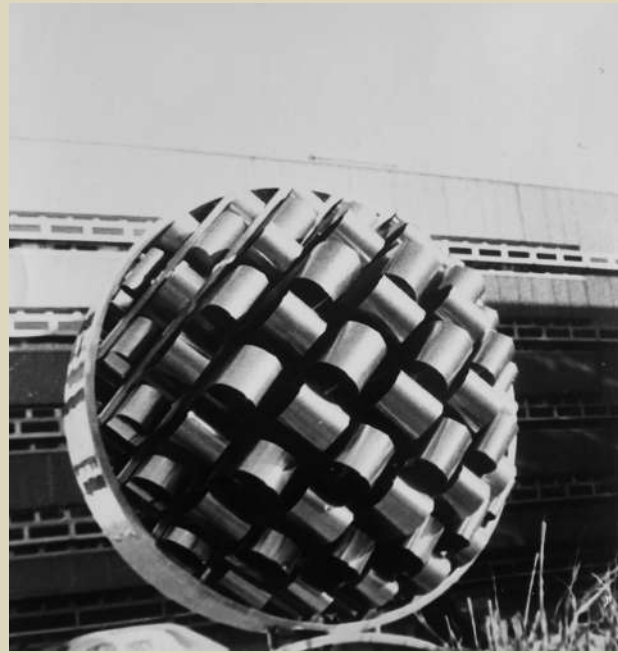
Teorema, 1970 Exhibition "Shapes in the green"
San Quirico d'Orcia 1974



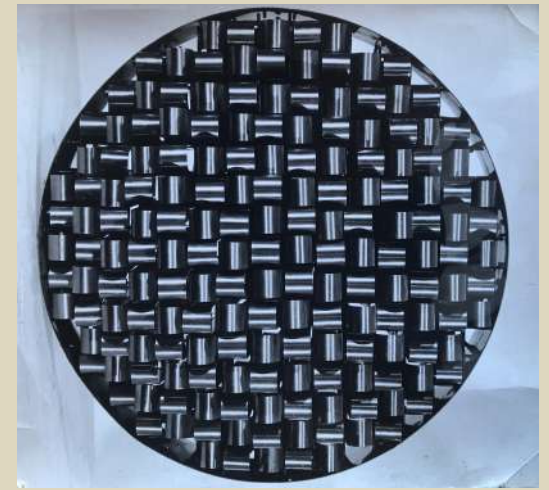
X Quadrennial of Art, Rome 1973 Steel structure placed outside of the Palazzo delle Esposizioni



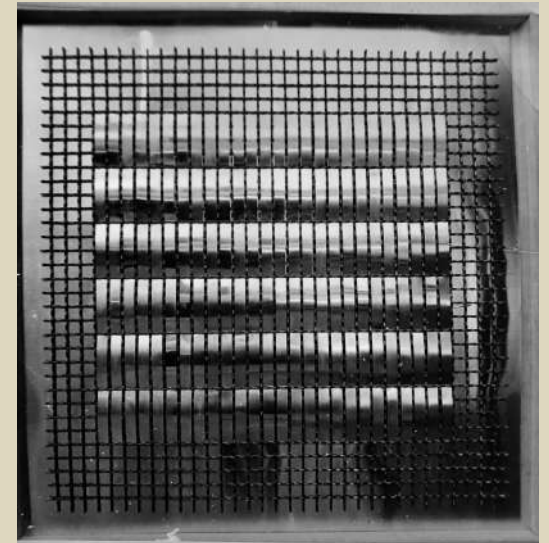
From his spheres in various sizes begun in 1960, showing increasingly defined effects of perceptual ambiguity, these works in the third dimension progressively seek a planar affirmation in which texture, framed by a reticular structure, becomes essential to the goal of visual composition. They reach two-dimensional or newly discovered modular grids that constitute a modular reflection during the last years of the artist's research.



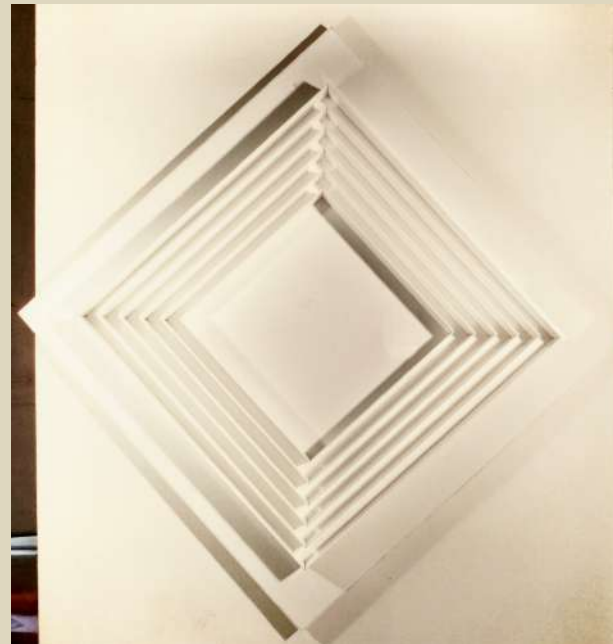
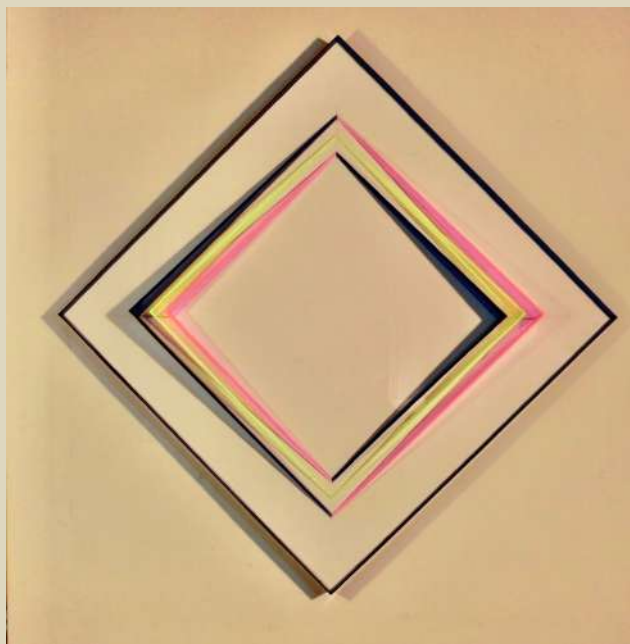
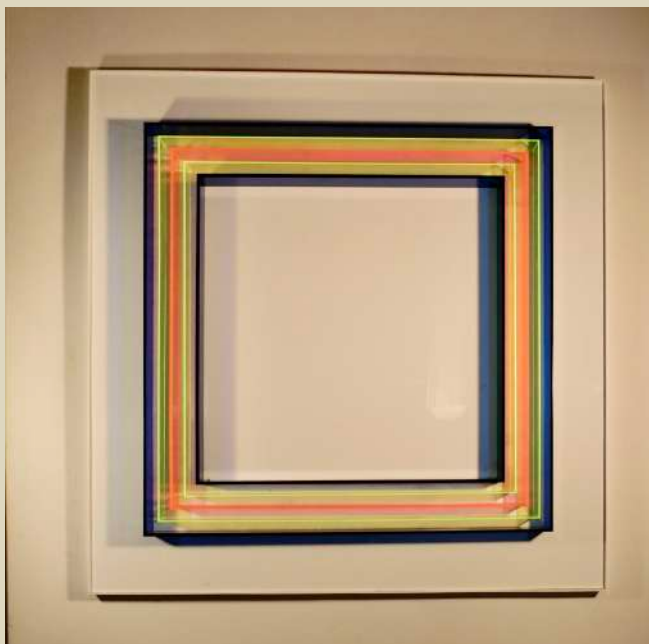
Sfera, stainless steel, 1970



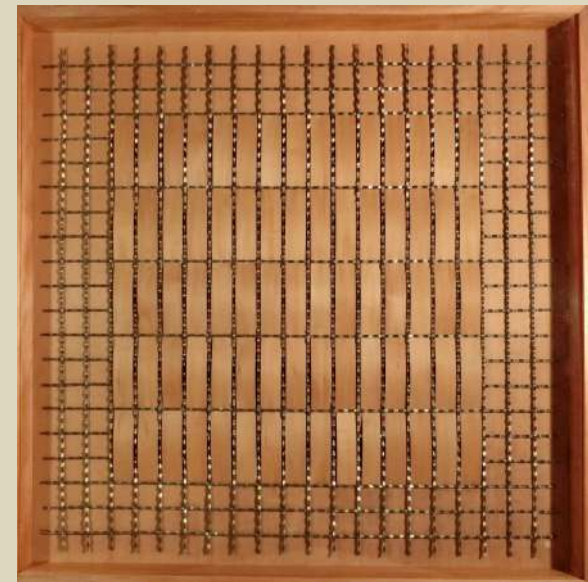
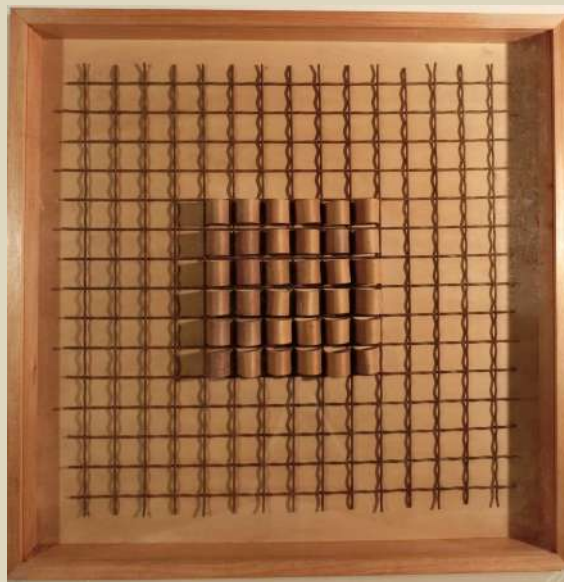
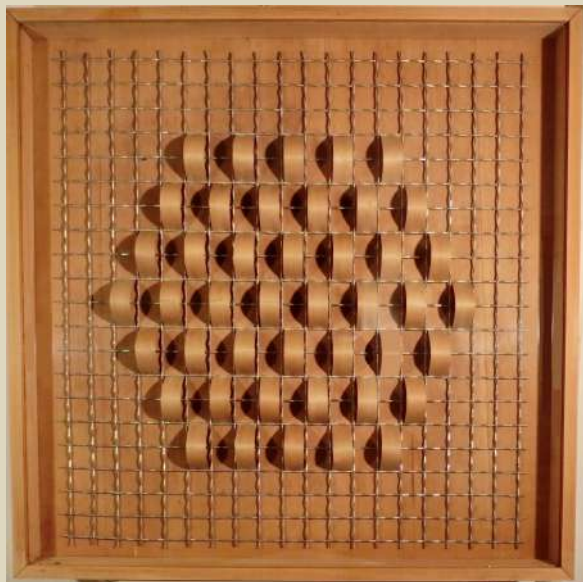
Sfera, stainless steel, 1970



Grigliato, Aluminum, 1974



Strutture modulari, plexiglas (100x100cm), 1972 – 1980

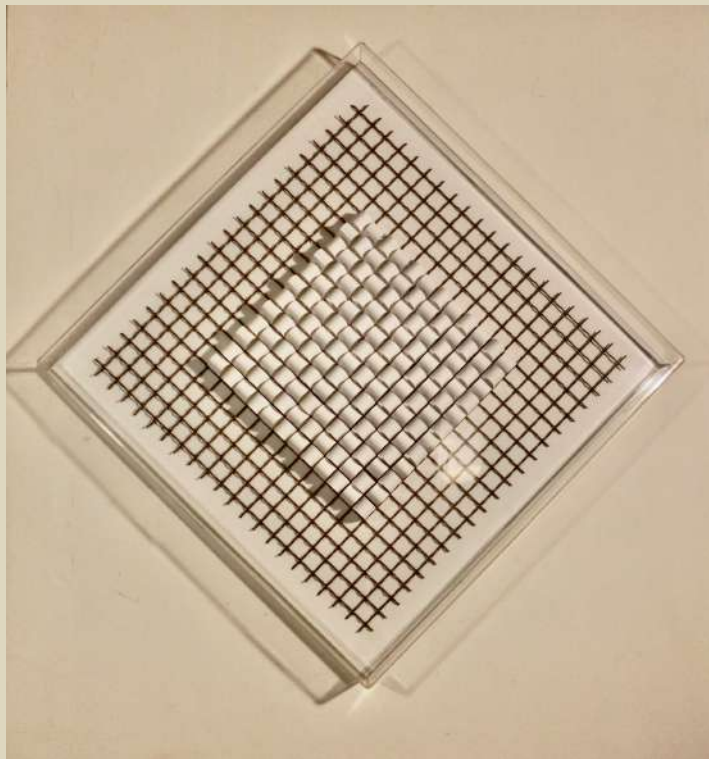


Strutture modulari, grating in iron, and wood
(120x120cm), 1975 – 1980

The many Italian critics who have seriously addressed the visual output of Franco Cannilla all recognize his classicism and underlying figuration: transposed, however, from the realm of forms to those of ideas. Disclosing the figuration of ideas, Cannilla is a theorist of proportion and form, a Pythagorean. For him, man is the measure of all things, man and things exist only as measure, number, ratio.

Presentazione in catalogo alla Galleria Vittoria - Roma

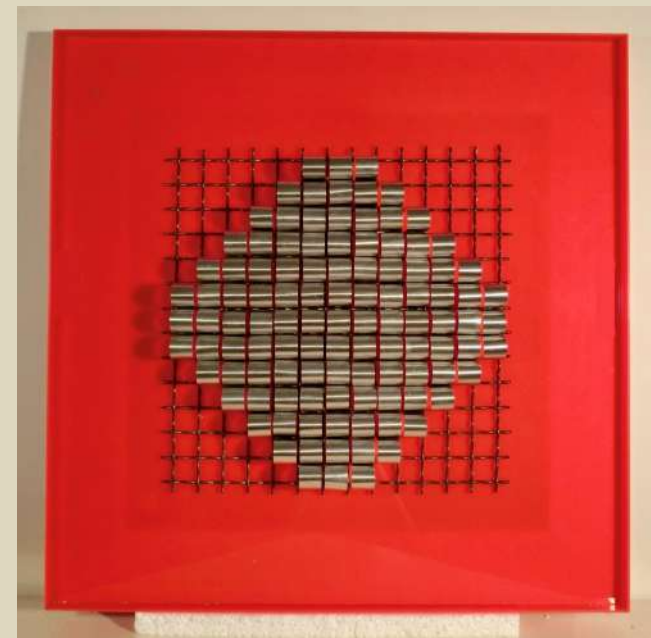
Giulio Carlo Argan, 1975



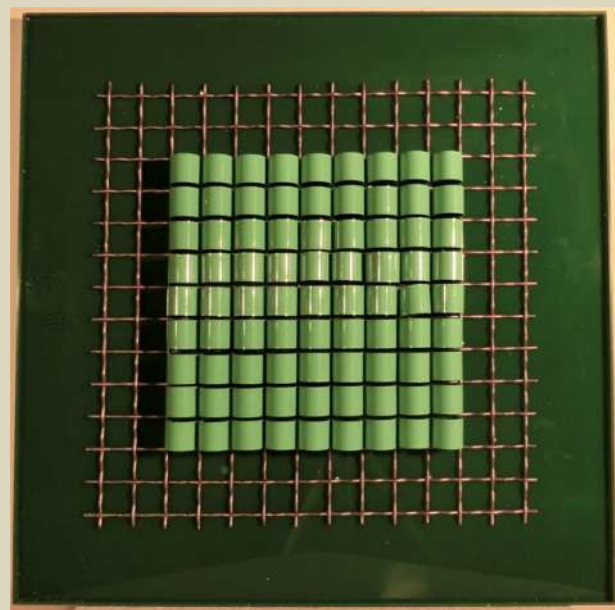
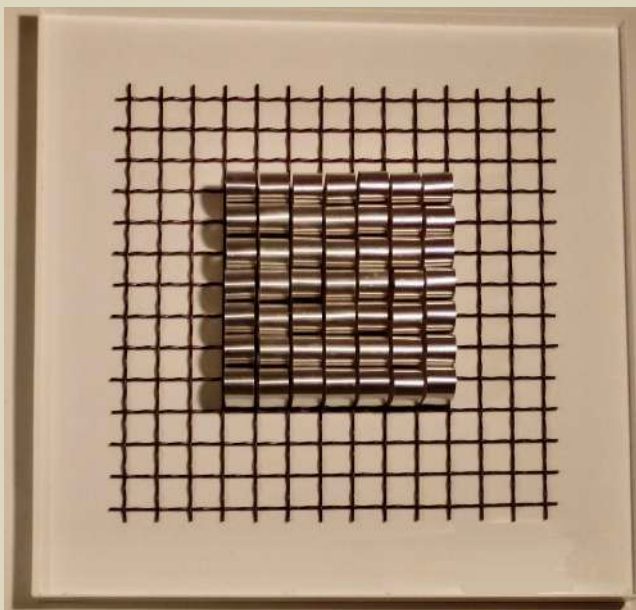
Strutture modulari, grating in iron, aluminium, plexiglas and plastic (80x 80 cm), 1975 – 1980



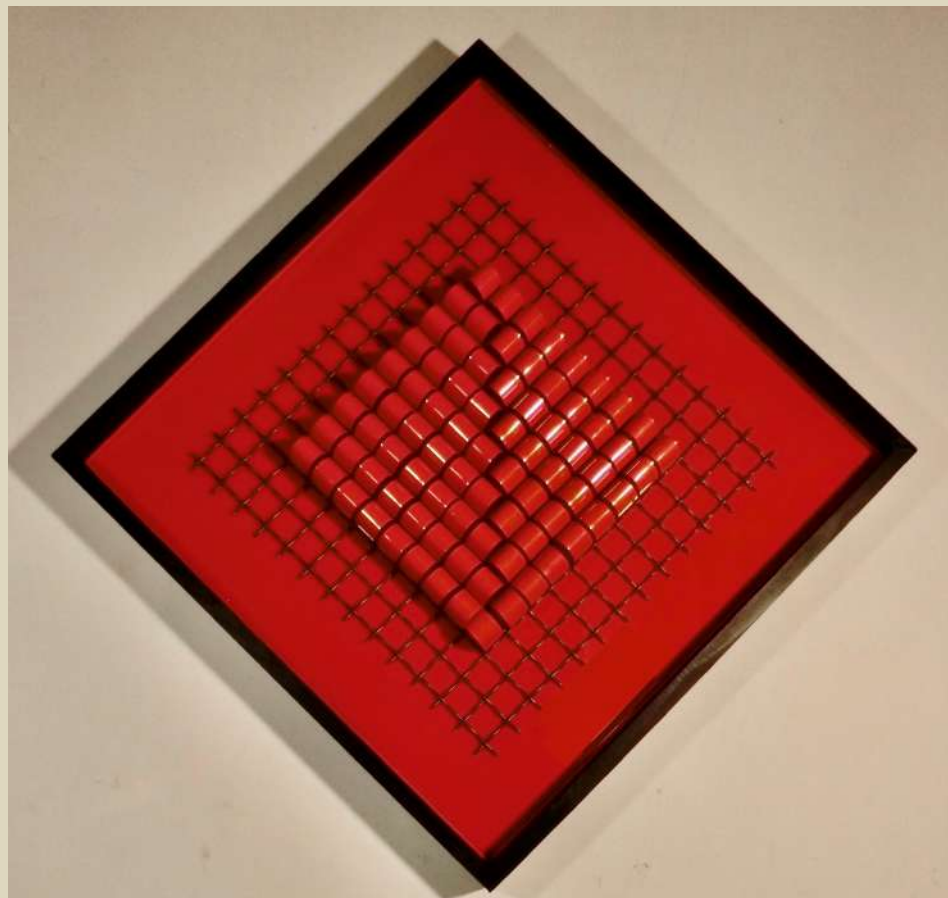
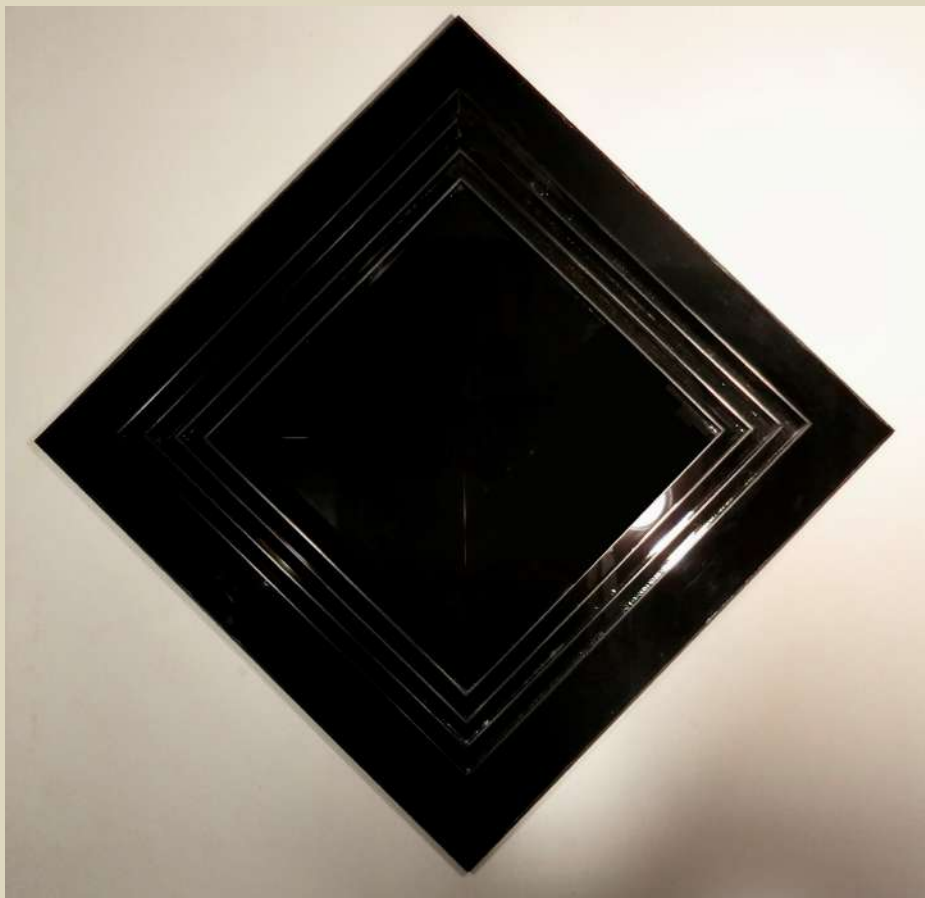
Strutture modulari, grating in iron, aluminium, plexiglas and plastic (60x 60 cm), 1975 – 1980



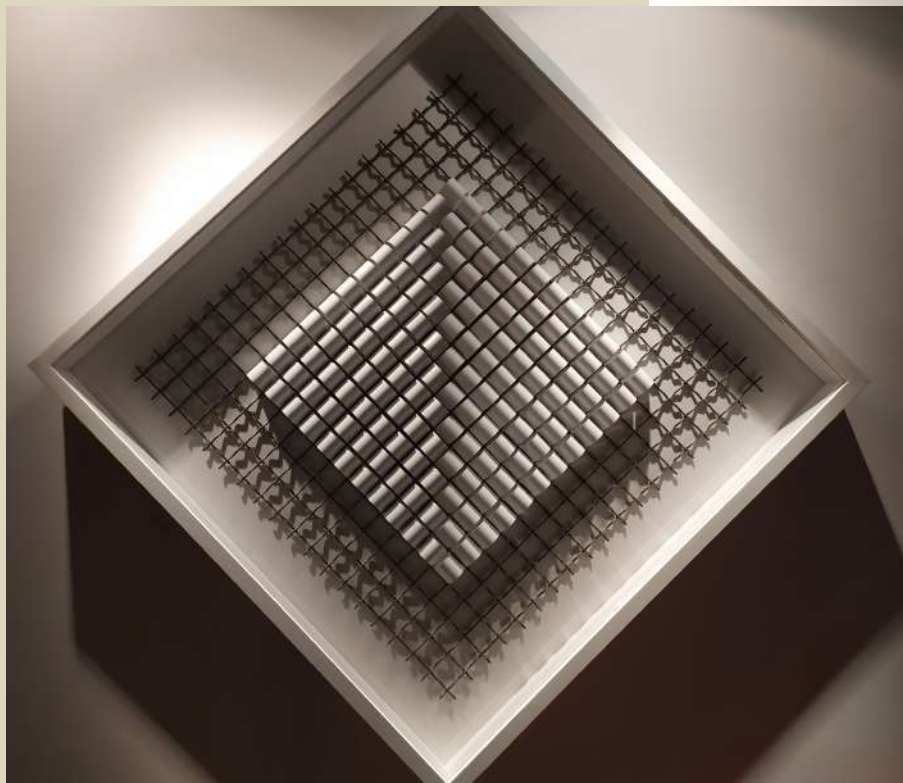
Strutture modulari, grating in iron, aluminium, plexiglas and plastic (60x 60 cm), 1975 – 1980



Strutture modulari, grating in iron, aluminium, plexiglas and plastic variable dimensions
1975 – 1980



Strutture modulari, grating in iron, aluminium, plexiglas and plastic - variable dimensions, 1975 – 1980



Strutture modulari, grating in iron, aluminium, plexiglas and plastic - variable dimensions, 1975 – 1980



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