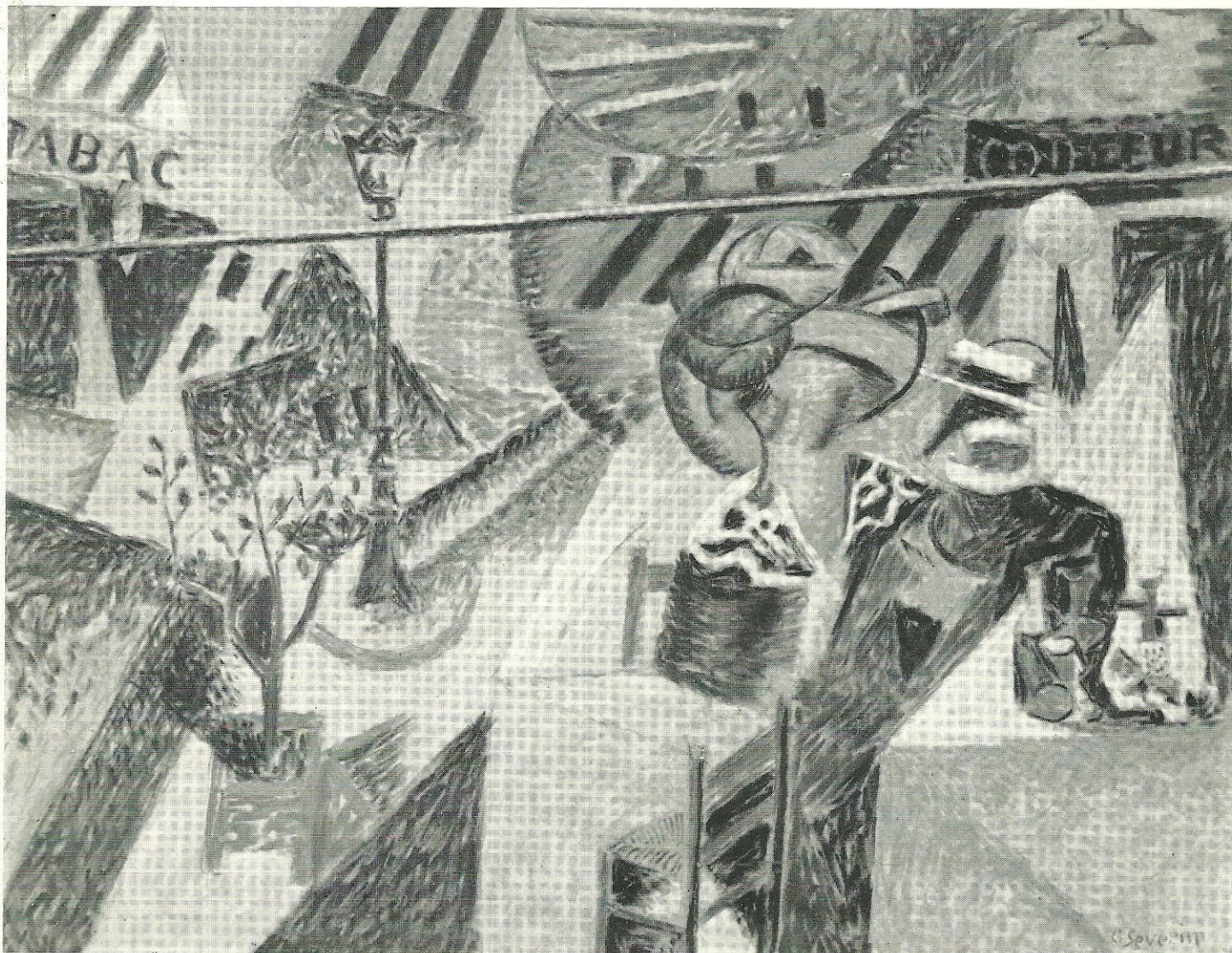


# GINO SEVERINI (1883-1966)

Season of Italian Art

Retrospective exhibition of paintings, sculpture, drawings and graphic work from 1910 to 1965, including Futurist and Cubist work



No. 5a

3-29 June 1969

**Grosvenor Gallery**

30 Davies Street London W1Y 2JU  
telephone 01-629 0891  
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1913

*This is the first exhibition of Severini's work in London since 1913. It attempts to survey in seventy-odd paintings, drawings, lithographs and sculpture, the general range of his work between 1910 and 1965, the year before he died.*

*The Directors of the Grosvenor Gallery wish to express their gratitude to the artist's widow, Madame Jeanne Severini, and their daughter, Signora Gina Franchina, for their assistance in helping to organize this exhibition.*

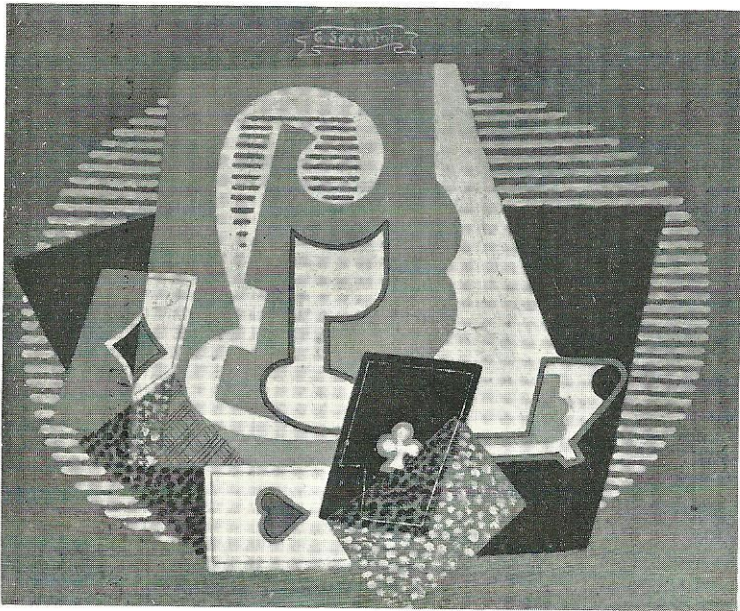
*Other than works made available by the Severini family, no effort has been made to bring together publicly or privately owned works from abroad; this task may be undertaken in an official exhibition in the future as was the memorial retrospective at the Musée National D'Art Moderne in Paris in 1967, sponsored by The Ministère d'Etat Affaires Culturelles, and the Anthological Exhibition sponsored by the Italian Ministry of Public Instruction in Rome in 1960.*



No. 4 (first exhibited in London, April 1913)



No. 21



No. 13

			H"	W"				H"	W"
1	Le Boulevard	oil on canvas	1910	25 $\frac{5}{8}$ × 36 $\frac{1}{4}$	25	Coloured Harlequin	watercolour and pencil	1947	14 $\frac{1}{4}$ × 10 $\frac{1}{4}$
2	Study for painting 'Souvenir de voyage'	pencil	1910/11	5 $\frac{1}{8}$ × 6 $\frac{1}{2}$	26	Harlequin – White and Black	watercolour and ink	1947	14 $\frac{1}{4}$ × 10 $\frac{1}{4}$
3	Le Nord-Sud	dessin	1912	21 $\frac{3}{4}$ × 16 $\frac{1}{2}$	27	Rythme du pas de deux à l'Opéra	oil on canvas	1950	45 $\frac{3}{4}$ × 35
4	L'Automobile en Course	oil on canvas	1912/13	8 $\frac{3}{4}$ × 9 $\frac{3}{4}$	28	Danseuse et Polichinelle	oil on canvas	1951	45 $\frac{3}{4}$ × 31 $\frac{3}{4}$
5	Dancer (2)	watercolour	1913	30 $\frac{1}{2}$ × 22	29	Pulcharella with Flute	pencil	1951	13 $\frac{1}{2}$ × 10 $\frac{1}{2}$
5a	Tabac – Coiffeur	Pastel on paper	1913	19 $\frac{3}{4}$ × 25 $\frac{1}{2}$	30	La Danse – Accord Musicale Couleur	oil on canvas	1951	25 $\frac{1}{2}$ × 31 $\frac{3}{4}$
6	Dancer (1)	oil and pastel on paper on canvas	1913	29 $\frac{3}{4}$ × 20	31	Abstract	pen drawing	1954	5 $\frac{7}{8}$ × 4 $\frac{1}{8}$
7	Composition Still Life	collage	1913	26 $\frac{1}{2}$ × 19	32	Dancer	pen drawing	1954	9 $\frac{3}{4}$ × 8
8	Du Néant au Réel	pastel on paper	1913	33 $\frac{3}{4}$ × 39 $\frac{3}{4}$	33	Dancer	pen drawing	1954	9 $\frac{3}{4}$ × 8
9	Pienza	pastel on paper	1913	30 $\frac{3}{4}$ × 19 $\frac{3}{4}$	34	Abstract Dancer	pen drawing	1954	8 $\frac{3}{8}$ × 5 $\frac{1}{2}$
10	Les Danseuses Espagnoles	dessin	1913	21 $\frac{3}{4}$ × 17 $\frac{3}{4}$	35	Dancer	pen drawing	1954	19 $\frac{1}{2}$ × 12 $\frac{1}{2}$
11	Dancer	ink drawing	1913	11 × 7 $\frac{1}{2}$	36	Dancer	pen drawing	1954	18 $\frac{3}{4}$ × 12 $\frac{1}{2}$
12	Cubist Still Life – Quaker Oats	oil on canvas	1917	24 × 19 $\frac{3}{4}$	37	Composition IV	lithograph	1954/55	25 $\frac{3}{4}$ × 18 $\frac{1}{2}$
13	Cubist Still Life – Cards, Pipe and Glass	oil on panel	1918	13 $\frac{1}{8}$ × 16	38	Three Musicians Study for lithograph 'The Concert'	pen drawing	1955/56	9 $\frac{1}{4}$ × 12
14	Study for painting Guitar by a Shutter	Pencil	1928	8 $\frac{3}{4}$ × 6 $\frac{1}{2}$	39	Portrait	pen drawing	1956	
15	Portrait of Jeanne Severini	Charcoal	1936	23 $\frac{1}{4}$ × 16 $\frac{1}{4}$	40	Carnaval de Nice	papier collé	1958	25 $\frac{1}{2}$ × 19 $\frac{3}{4}$
16	La Festa	watercolour and ink	1937	18 $\frac{1}{2}$ × 27	41	Grand Dessin Gouache	gouache and crayon	1958	25 $\frac{1}{4}$ × 18 $\frac{3}{4}$
17	Still Life with Lobster	pen drawing	1942	8 $\frac{5}{8}$ × 10 $\frac{5}{8}$	42	Abstract Figure	flowmaster ink	1961	10 $\frac{5}{8}$ × 8 $\frac{1}{4}$
18	Abstract	pencil	1942	8 × 7 $\frac{1}{4}$	43	Abstract Figure	pen drawing	1961	11 × 8 $\frac{5}{8}$
19	Apocalypse	watercolour	1942	20 $\frac{1}{2}$ × 14 $\frac{1}{4}$	44	Abstract Dancer 5.5.61	pen drawing	1961	8 $\frac{5}{8}$ × 5 $\frac{3}{4}$
20	Still Life	pencil	1942	8 $\frac{3}{4}$ × 12 $\frac{3}{4}$	45	Abstract Dancer 28.2.61	pen drawing	1961	8 $\frac{5}{8}$ × 5 $\frac{3}{8}$
21	Sketch for 'Odalisca'	pen drawing	1945	8 × 11 $\frac{3}{4}$	46	La Danse Macabre	Chinese ink and gouache on paper	1962	24 $\frac{3}{8}$ × 18
22	Woman reading – Study for series 'Odalisca'	pen drawing	1945	11 $\frac{1}{4}$ × 8 $\frac{7}{8}$	47	L'Aveugle	tempera and charcoal	1962	23 $\frac{1}{4}$ × 17 $\frac{1}{4}$
23	Reclining Nude with a Fan	pen drawing	1945	8 $\frac{3}{4}$ × 11 $\frac{1}{4}$	48	Drawing in Red and Black	flowmaster and ink	1962	24 $\frac{1}{2}$ × 18 $\frac{3}{4}$
24	Reclining Nude with a Guitar	pen drawing	1945	8 $\frac{3}{4}$ × 11 $\frac{1}{4}$					

			H"	W"
49	Dancer – Black and White	flowmaster and charcoal 1962	26	× 19
50	Relevée sur Pointe (Danseuse)	Bronze sculpture Ed. 3 1962	12½	× 5
51	Fouettée (Danseuse)	bronze sculpture Ed. 3 1962	13½	× 5½
52	Attitude (Danseuse)	bronze sculpture Ed. 3 1962	12½	× 5½
53	Collage avec Ruban	collage on paper 1963	25½	× 20½
54	Collage à l'électrocardiogramme	collage 1963	22¾	× 18½
55	Harlequin and Petrolino	lithograph 1963	30	× 22
56	La Danse Macabre	oil on canvas 1964	25½	× 18
57	Nature Morte avec Guitare et Compotier	gouache 1964	29½	× 21¼
58	Chouette	dessin sur papier 1964	29½	× 20¾
59	Arlecchino	lithograph 1964	19½	× 14½
60	Natura Morta con Fruttiera	lithograph 1964	14½	× 19½
61	Natura Morta con strumenti musicali	lithograph 1964	14½	× 19½
62	Natura Morta con fruttiera e bicchiere	lithograph 1964	14½	× 19½
63	Natura Morta con violoncello	lithograph 1964	14½	× 19½
64	Dancer with Blue Tutu	flowmaster and ink 1965	24½	× 18¾
65	Harlequin	lithograph 1965	25½	× 18
66	Vase Bleue et Maïs	oil on canvas 1965	28¾	× 23¾
67	Collage Orange et Bleue	papier colle et bois 1965	24½	× 18½
68	Still Life with Violin	lithograph 1965	25½	× 19¾
69	Little Girl with Rabbit (Oval)	charcoal 22	× 16½	
70	Still Life Venice	ink and pencil 12¼	× 19	
71	Dancer	lithograph 29¾	× 21¾	
72	The Musicians	lithograph 28	× 23	



No. 11

## Biography

1883

Birth of Gino Severini on 7 April at Cortone, birthplace of Luca Signorelli, where he was brought up by his grandparents. He had leanings towards Comedy and displayed an interest in the characters of the 'Commedia dell'arte'. At the age of 15 he was expelled from his school and had to follow his parents first to Manciano, then to Radicofani.

1899

Together with his mother he left for Rome where he accepted the most menial tasks in order to make ends meet. In the evenings he took drawing lessons.

1900

Studied the works of Schopenhauer, Hegel, Proudhon and Nietzsche, then Tolstoy and Dostoevsky. He was introduced to Umberto Boccioni and decided to devote himself to painting. He was assisted in his studies by Monseigneur Passerini, a native of Cortone, who gave him subsidies for two years. Boccioni introduced him to Giacomo Balla, who had recently returned from Paris, and initiated him into 'divisionism.'

1904

Sent two pictures to the annual exhibition known as that of 'Amatori e Cultori' (Amateurs & Art-lovers).

1905

Together with friends he organised a 'Salon des Refusés' (Salon of the Rejected) after his works had been rejected by the 'Amatori Cultori' Salon. At Florence he copied 'La Belle Simonetta' by Botticelli and Filippo Lippi's 'Adoration of the Virgin'.

1906

It was on a grey and rainy Sunday morning in October that Severini arrived in Paris and took a room in a hotel in the rue Vavin. He met Modigliani, who introduced him to the 'Lapin Agile.' He later installed himself at 22 rue Turgot, near the office of the Théâtre de l'Oeuvre, founded by Lugné Poé and Camille Mauclair and succeeding the Théâtre d'Art founded by Paul Fort. Through Lugné Poé he made the acquaintance of Félix Fénéon, at that time secretary at 'Bernheim-Jeune.'

1909

First futurist manifesto published in the *Figaro* on 20 February by Marinetti, to whom Boccioni, Carrà and Russolo proposed a manifesto on painting. Boccioni wrote to Severini inviting him to sign it. He painted 'Voix de ma chambre' (Voices of my room).

1910

Manifesto on Futurist Painting read at Théâtre Chiarella, Turin, on 8 March before 3,000 people. He went to Civray to stay with a friend and painted landscapes. On his return he installed himself at 5, Impasse Guelma, near the Place Pigalle, in a house that would shortly be inhabited by Raoul Dufy, Georges Braque and then Suzanne Valadon with Utter and Utrillo.

He sedulously frequented such cabarets as 'La Moulin de la Galette' or the 'Bal Tabarin' and restaurants like the 'Monico.' He then painted *le Boulevard* and resumed painting *la Danse du Pan-Pan au Monico*, commenced in 1909.

During the Summer Braque introduced him to Picasso.

1911

Marinetti, passing through Paris, introduced him to Paul Fort, the 'Prince of Poets', at the 'Closerie des Lilas,' frequented by poets like Guillaume Apollinaire, André Salmon, Maurice Raynal, or artists like Metzinger, Gleizes, Le Fauconnier, Gris, Brancusi and the Duchamps. He then painted *la Modiste, le Chat Noir*.

1912

On Monday, 5 February, the exhibition 'Les Peintres Futuristes Italiens' was opened in Paris, at the premises of Messrs Bernheim-Jeune & Cie., 5, rue Richepanse. It closed on Saturday, 24 February. Severini exhibited there with Boccioni, Carrà and Russolo. This exhibition then moved to all the big capitals of Europe. In March it was at the Sackville Gallery in London. He introduced Boccioni into the studios of Archipenko, Brancusi and Duchamp-Villon and Boccioni published his manifesto on Futurist Sculpture.

He painted the *Portrait de Mme S., l'Autobus, le Nord-Sud, la Fete à Montmartre, la Danseuse Bleue*.

1913

On 7 April Severini sent to the Marlborough Gallery in London his latest works, which were afterwards exhibited at the 'Sturm' in Berlin. On 28 August he married Jeanne Fort at the Town Hall in the 14th 'arrondissement.' and in September went to Italy. In November he exhibited ten of his works at Florence, amongst these *la Danseuse Bleue* and *la Chahuteuse* (High Kicker) at the 'Lacerba' exhibition of Painting. He painted again the subject of the *Danseuses. Le 14 Juillet* and *La Danse de l'Ours du Moulin Rouge* were produced at this time.

1914-15

He was ill in Rome at the time of declaration of war and he returned to Paris in October. He shared in the general emotion by painting *la Guerre, le Train des Blessés, the Lanciers, Canons en action*.

1916

Cubist period lasting until 1921. He painted his series of still lifes. He exhibited at the Boutet de Monvel gallery.

1917

He exhibited at the Stieglitz Gallery in New York.

1918

He developed an enthusiasm for mathematics and the study of ratios. Juan Gris, of whom he was a very close friend, introduced him to Léonce Rosenberg.

1919

Exhibition at Rosenberg's, at the 'Effort Moderne' Gallery.

1921

Povolozky of Paris published his work 'From Cubism to Classicism' (Aesthetics of compasses and numbers).

1922

He painted a mural of 'Masques' for Sir Osbert Sitwell in a room at the château of Monte-Gufoni near Florence. This was the 'Arlequins' period.

1923

The year of his church wedding, his return to Catholicism and his meeting with Jacques Maritain.

1924

Publication of his book on Manet, publishers Valori Plastici, Rome. He began his decoration of the church of Sensales (Switzerland), completed in 1926.

1927-1928

Decoration of the church of La Roche (Switzerland).

1929

He made decorative panels for the house of Léonce Rosenberg.

1930

He decorated the church of Tavannes (Switzerland). He took part in the *Peintres futuristes italiens* exhibition at 23, rue La Boétie, then in December at the Galerie Huinck et Scherjon, Amsterdam (catalogue preface by Jacques Maritain). Pierre Courthion (Milan, Hoepli, 1930) and Jacques Maritain (N.R.F. Paris, 1930) wrote monographs about him. He illustrated the books of Paul Fort: *L'Amour, Enfant de bohème*, Paris 1930. Paul Valéry: *Le Cimetière Marin* (Madrid 1930). *Fleurs et Masques*, album of 16 gouaches (London, 1930).

1933

Publication (Milan-Rome, 1933) of Jean Cassou's book on Severini.

1934

He published his article on *Italy and Futurism* in *l'Amour de l'Art*, November 1934.

1935

He received the First Prize for Painting at the Quadriennale Nazionale d'Arte, Rome.

1936

He published *Discourses on figurative art*, publishers Hoepli, Milan, 1936. Paul Fierens wrote a work about him (Paris and Milan, published by Chroniques du jour, 1936). Together with collaborators he produced mosaics for the Court of Justice of Milan, the Alexandria Post Office.

1937

Mosaics and frescoes at the University of Padua.

1938

Exhibition at 'Della Cometa' Gallery, Rome.

1940-1942

Theatrical scenery and costumes for Stravinsky's *Policinelle* at the Fenice theatre, Venice, for *La Casa Nova* by Goldoni, at Rome and Alfredo Casella's *Scarlattiana et Flaminio* ballets at Sienna.

1942

Exhibitions at Barbaroux Gallery in Milan and Zodiaco Gallery in Rome.

1944

Published a study on Matisse (publishers Bocca, Rome), then on *Independent Art, Bourgeois Art, Social Art* (publishers Danesi, Rome) (English edition: Artist & Society, London, Harvill Press 1946).

1946

Published the first volume of *The Whole Life of a Painter* and completed a mosaic for Cortone.

1947

Exhibition at Billiet-Caputo Gallery, Paris, and frescoes at the church of the Capucins, at Sion (Switzerland).

1948

Exhibitions at Turin, Milan, 'Galleria del Naviglio'; Venice, 'Galleria del Cavalino'; Palermo and Rome.

1950

Highest prize for Painting at the Venice Biennale. Received an order to paint a mural and for mosaics at the University of Fribourg.

1952

Exhibition of mosaics at 'Cahiers d'Art' Gallery, Paris.

1953-1954

Carried out large decorations for a Rome agricultural exhibition (73rd) and for the offices of the K.L.M. airways company in Paris and ALITALIA in Rome.

1956

He exhibited *cubist and futurist works at the Berggruen Gallery, Paris* (preface by Hans Bolliger). Took part in the Quadriennale at Rome.

1957

Took part in the Sao Paulo Biennale.

1959

With the aid of photographic documents he re-made *la Danse du Pan-Pan au Monaco*, which had been shown at the Bernheim-Jeune Gallery in 1912.

He took part in the *Futurism* exhibition at the Palazzo Barberini, Rome, and Kunstmuseum, Winterthur.

1959-1960

Exhibitions: Munich, City Galleries.

1960

Venice, 30th Biennale Internazionale and Prix National des Arts.

1961

Anthological exhibition at the Palazzo Venezia, Rome. Lionello Venturi published a monograph on Severini (publishers Luca, Roma).

1961-1962

Exhibitions at New York, Detroit, Los Angeles.

1963

Exhibition at Museum Boymans-Van-Beuningen, Rotterdam, then at Galleria Blu, Milan and Galleria la Bussola, Turin.

In the Editions d'Art Moderne he published: *Testimony: 50 years of Reflection*.

1964

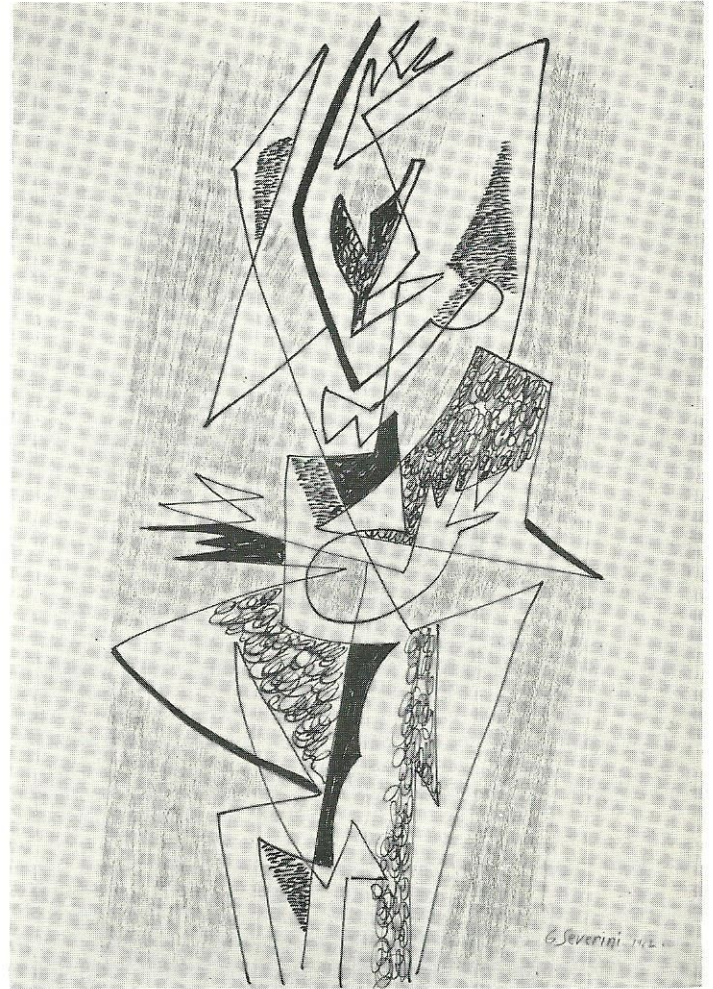
He exhibited at the 'Au Pont des Arts' Gallery and received at Rome the National Painting Prize of the Academy of St-Luc.

1965

New edition of his autobiography.

1966

He died on 26 February at 11, rue Schoelcher, Paris; since 15 April his remains lie in his beloved native city of Cortone.



No. 49



**Jacques Lassaigne**, French Critic, wrote in 1946:

“Severini is one of the most representative of modern Italian painters, whether he participates in a general movement of cubism or in futurism; he does not cease to guard the essential traits of the character of Italian art. This means that he takes part in this evolution of modern painting with the pertinent worries about balanced and ordered composition, about disciplined colours and a will for representation with classicism, in one word, which ends by asserting itself beyond all preoccupation of school in an art of the rich, calm and significant decorations of surfaces. He goes to the point of renovating the admirable techniques of frescoes and mosaic in the service of a higher faith, with a manual science which one feels has come from a long heritage.”

#### **Museum of Modern Art NY 1949**

*20th Century Italian Art* by J. T. Soby and A. H. Barr, Jr.

“Gino Severini – born Cortona 1883 Moved to Rome 1901. Met Boccioni and Balla around 1904. Worked in Paris. Signed the original Manifesto of Futurist Painting in 1910, but afterwards felt that the Futurist artists were too provincial and should see modern art, especially Cubism, at its source in Paris. Showed with the Futurists for the first time in the Paris exhibition of February, 1912. Continuing to live in Paris, Severini was particularly interested in cabaret and night club subjects; was strongly influenced by Seurat’s neo-impressionism, his color being consistently gayer than his colleagues’. Gradually abandoned Futurism during the war years, later adopted a neo-classic style. He was also active as a writer and published an autobiography. He lived in Paris and Rome, chiefly the former, with frequent trips between these countries.”

**Sheldon Cheney** *The story of modern art*

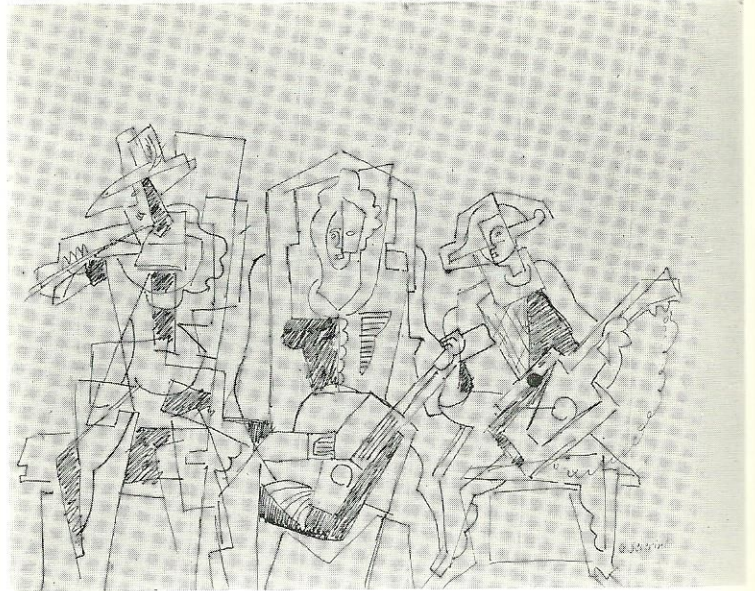
“An English painter, an impressionist at heart, CRW Nevinson, had kept up with the latest movements in Paris. He had been a guest at the Steins’, and a friend of Matisse, Derain, Picasso, and the others. Converted by Severini to Futurism, and convinced that Cubism had ended in “a dehumanized geometrical formula,” he took Marinetti and the futurist exhibition to London. It created as great a furore among his fellow-artists as among critics and public. Nevinson himself crossed futurism with his impressionistic realism, and produced some of the most agreeable of Severini-influenced pictures. Nevinson quarrelled, however, with those British painters to whom he had evangelised the new faith, and not long afterward he returned toward innocently illustrational painting.”

**Looking back thru the 20th century:** by J. T. Soby:

“... Unlike the other futurists, Severini had been living in Paris before the futurist manifestos were issued. Perhaps this fact explains the tasteful grace of his paintings. In any case, it was he who urged his Italian colleagues to come to Paris and free their art of provincial inhibitions. It was he, presumably, who showed them the work of the cubists. And if the futurists eventually owed much to the latter, we see now that their own contribution was quite different and valid.”

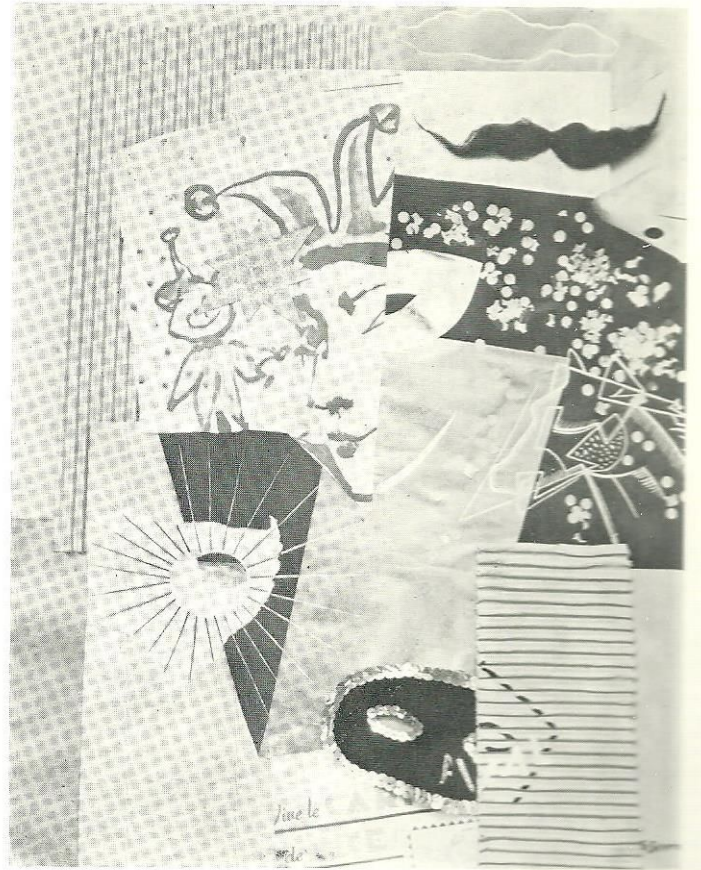
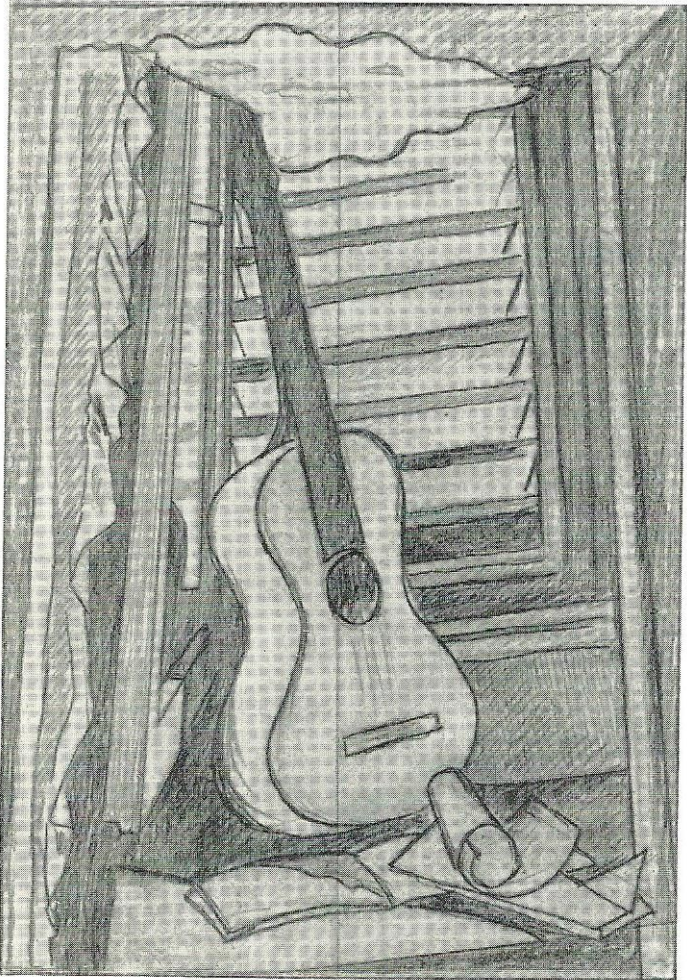


No. 50



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No. 1

**GINO SEVERINI**

**Season of Italian Art**  
Next exhibition – group show  
July 1 - 26

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