

ANDREA CASCELLA

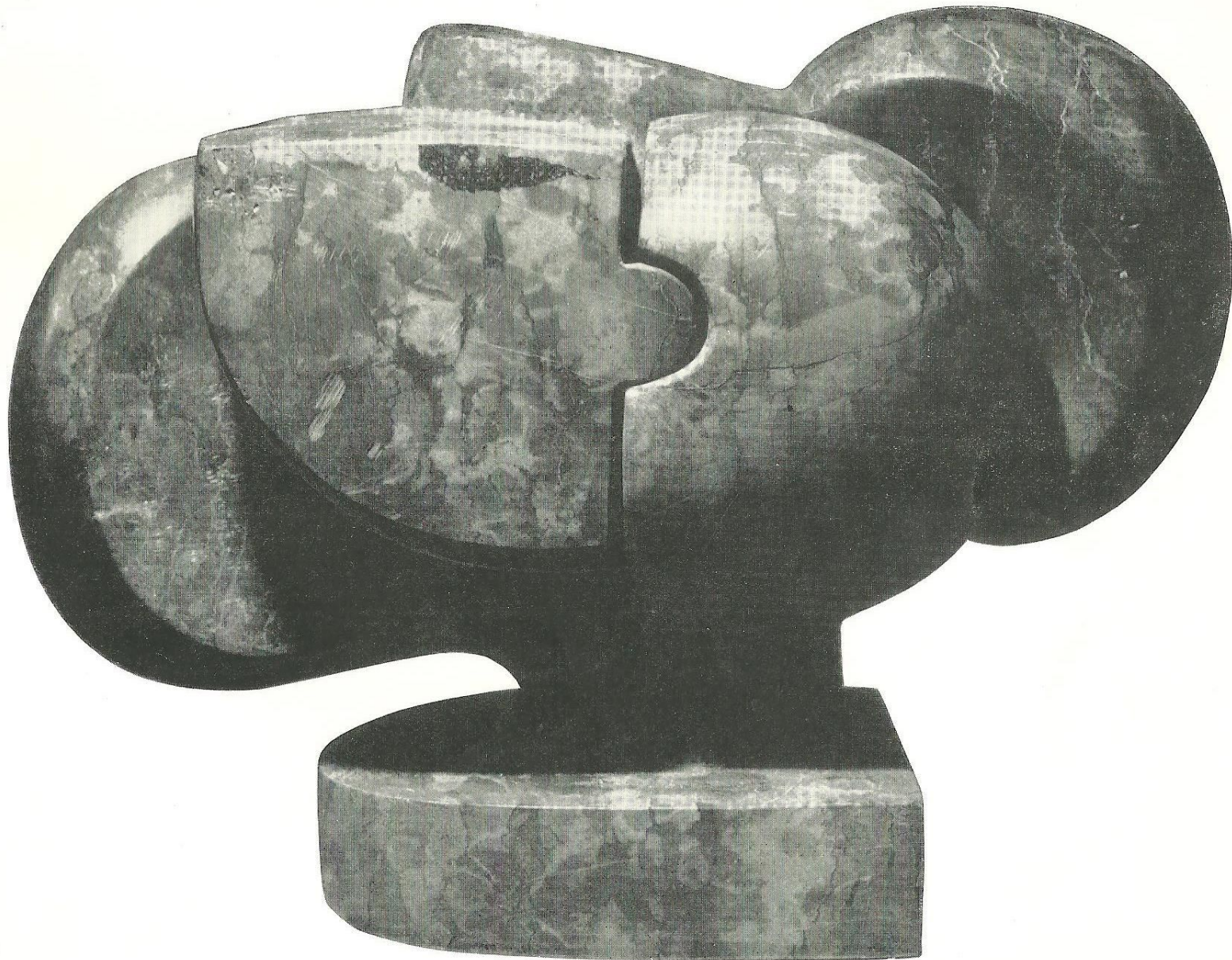
1885

Grosvenor Gallery (SEVENARTS LTD)

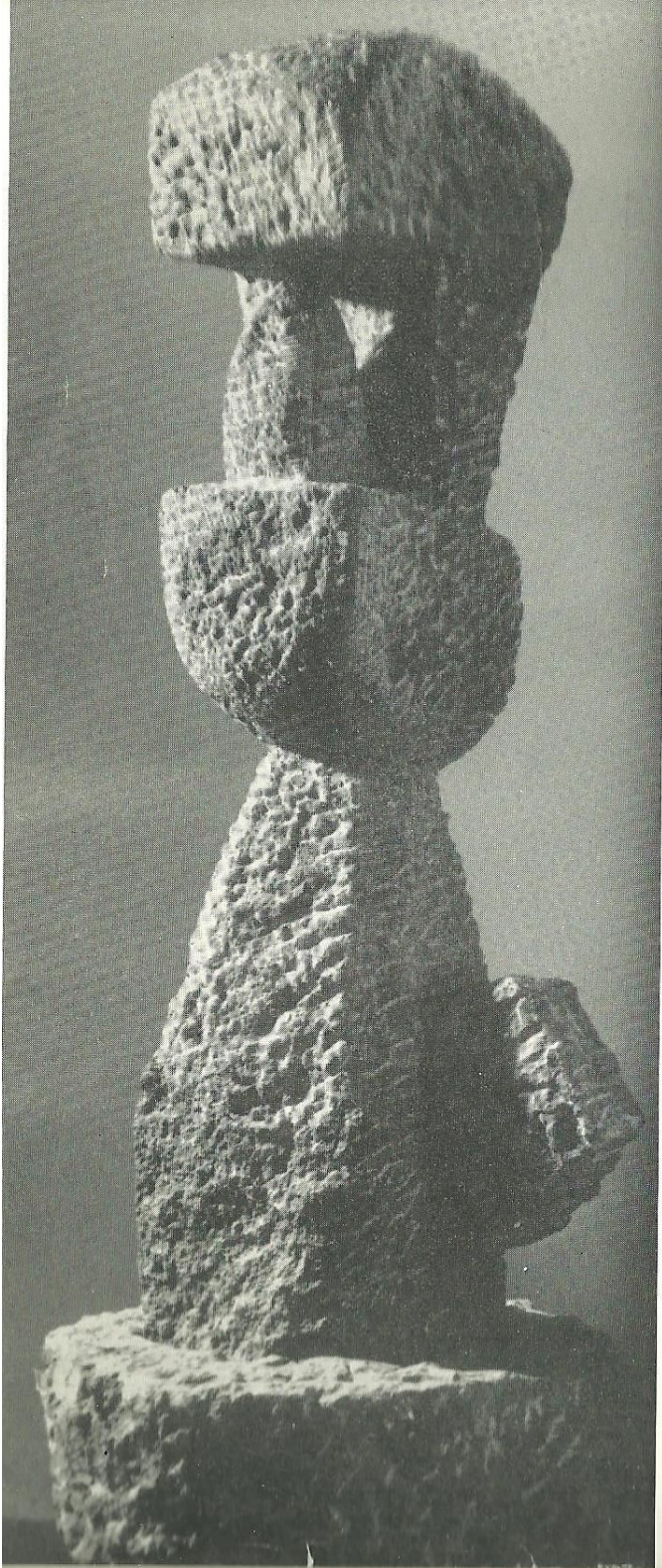
*Telephone Mayfair 2782
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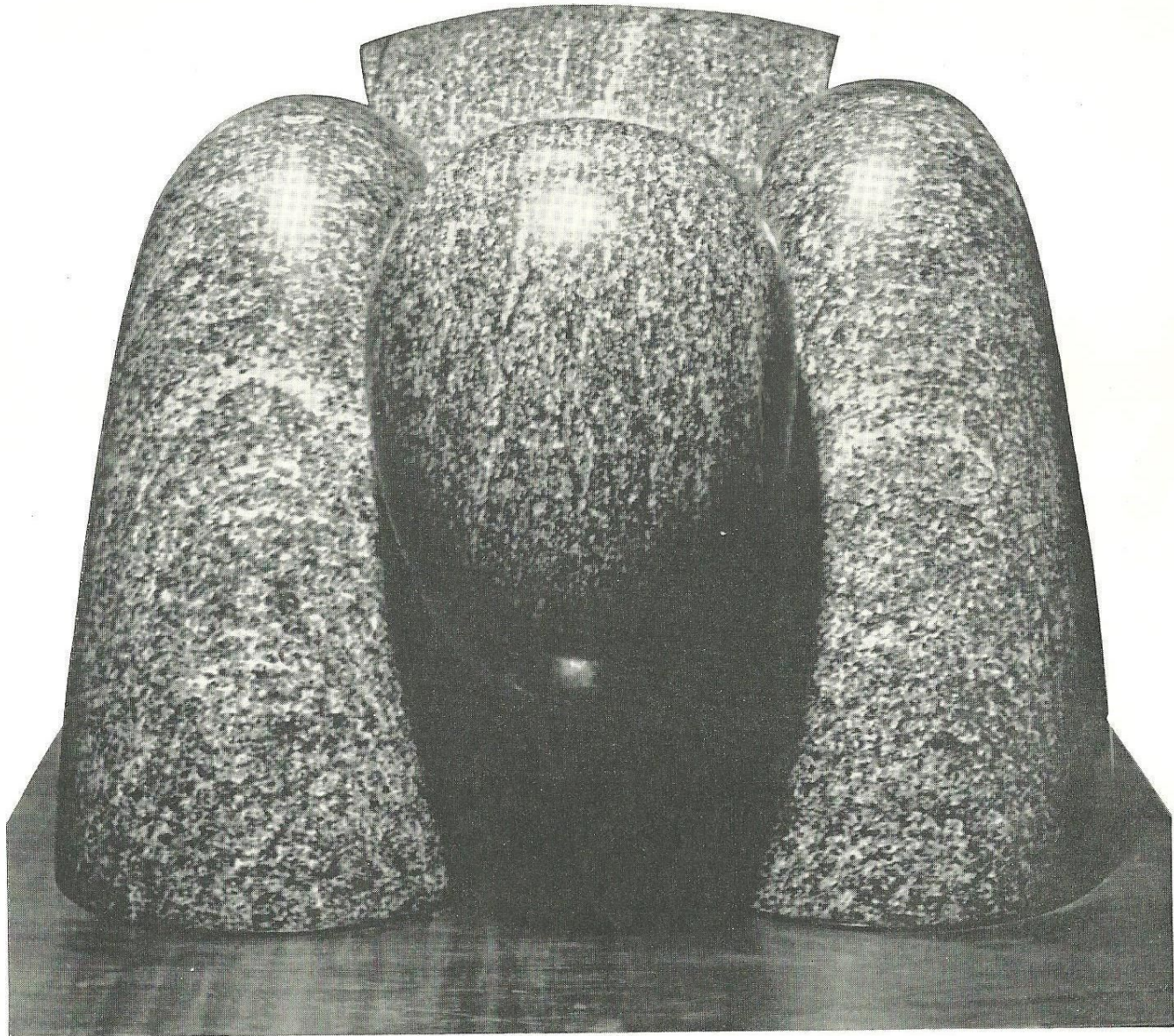
15 Davies Street London W1

6th June - 7th July 1962

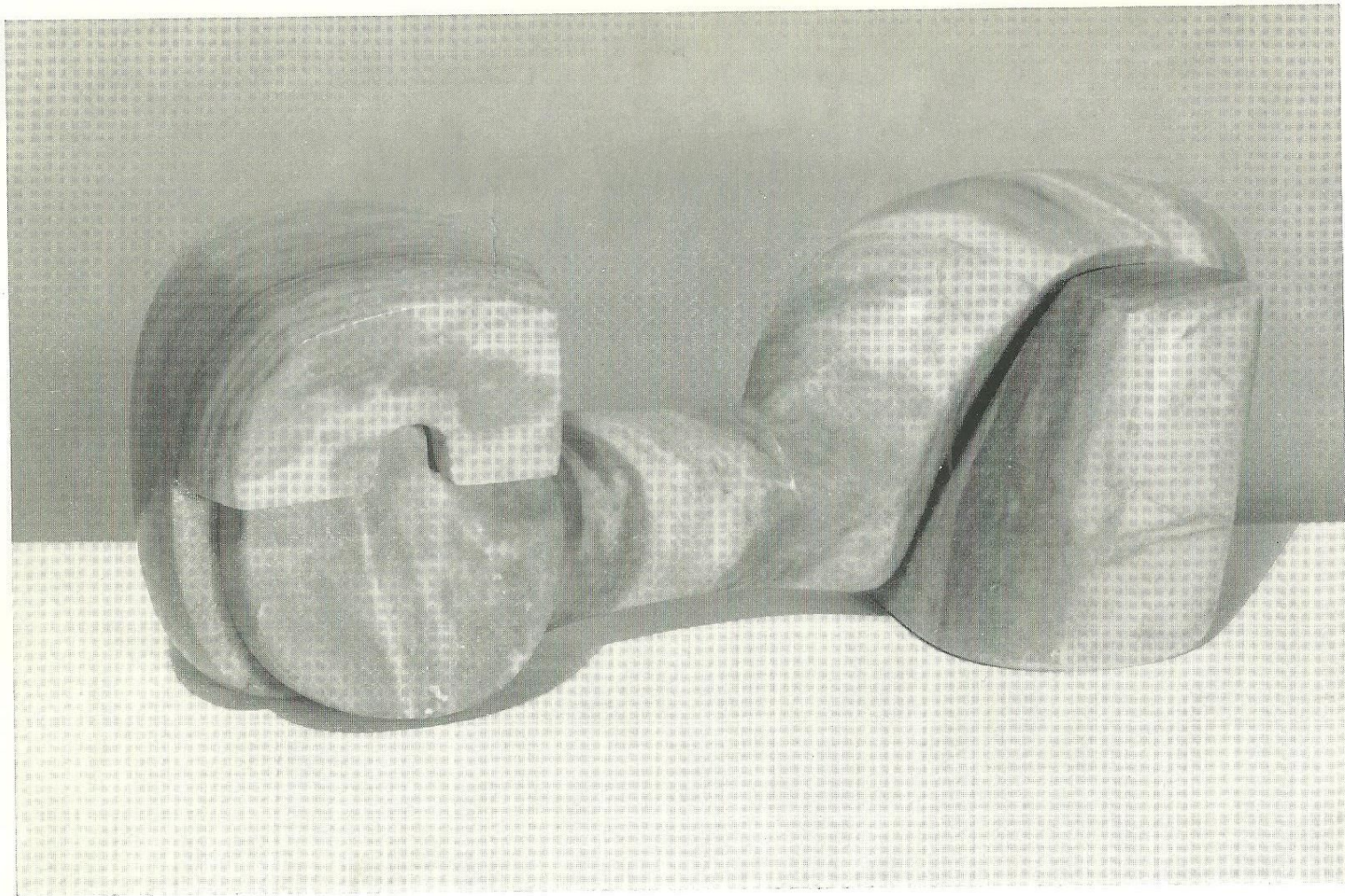


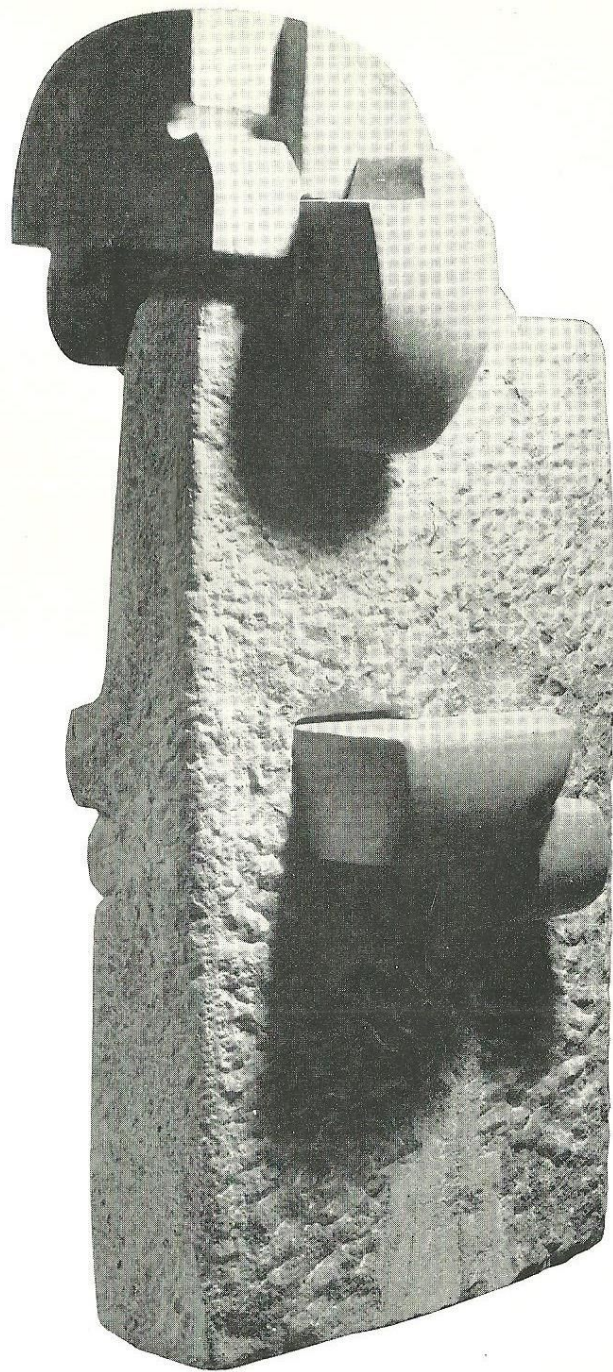
No 13 Statua di Broccatello Rosa di Verona



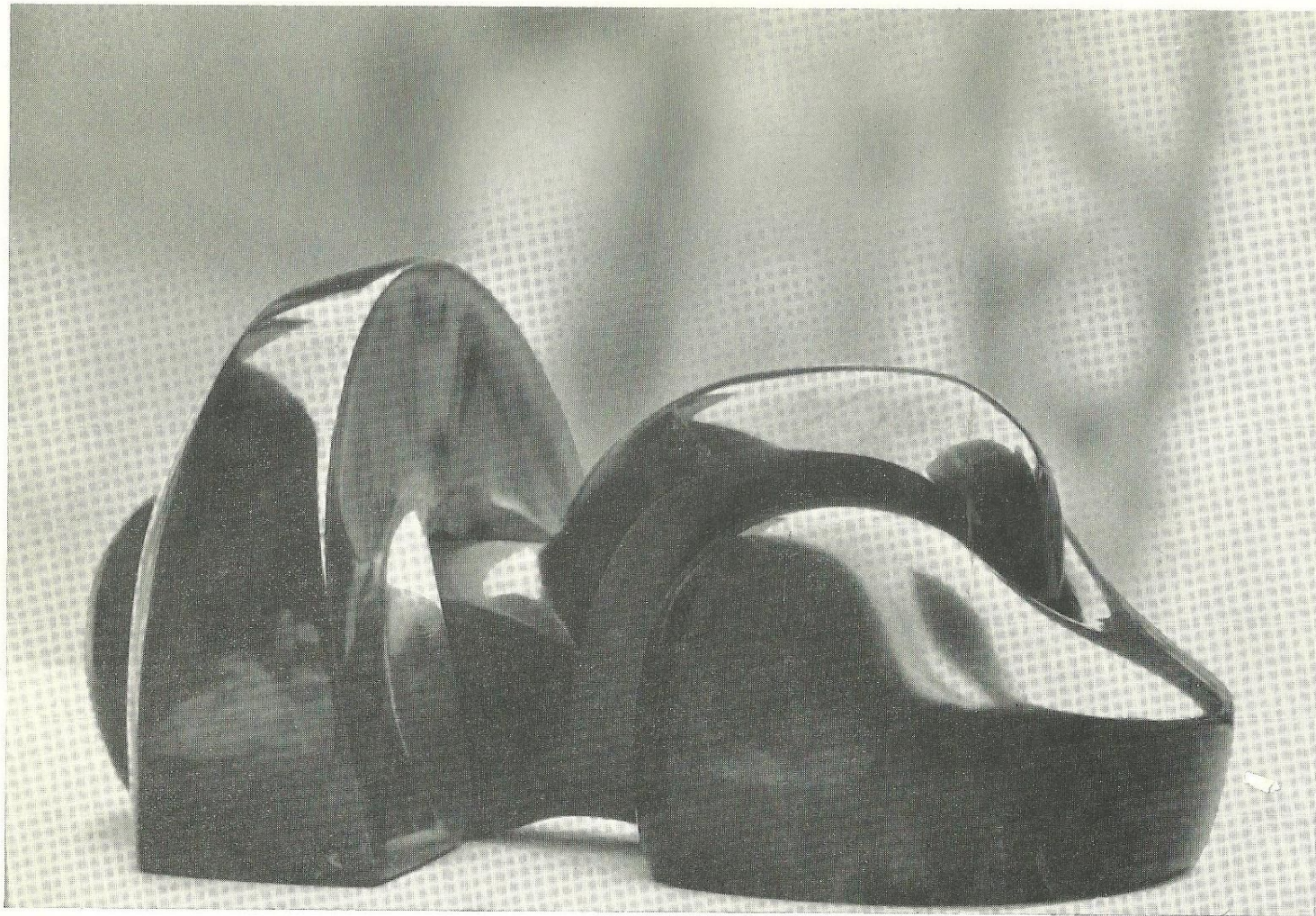


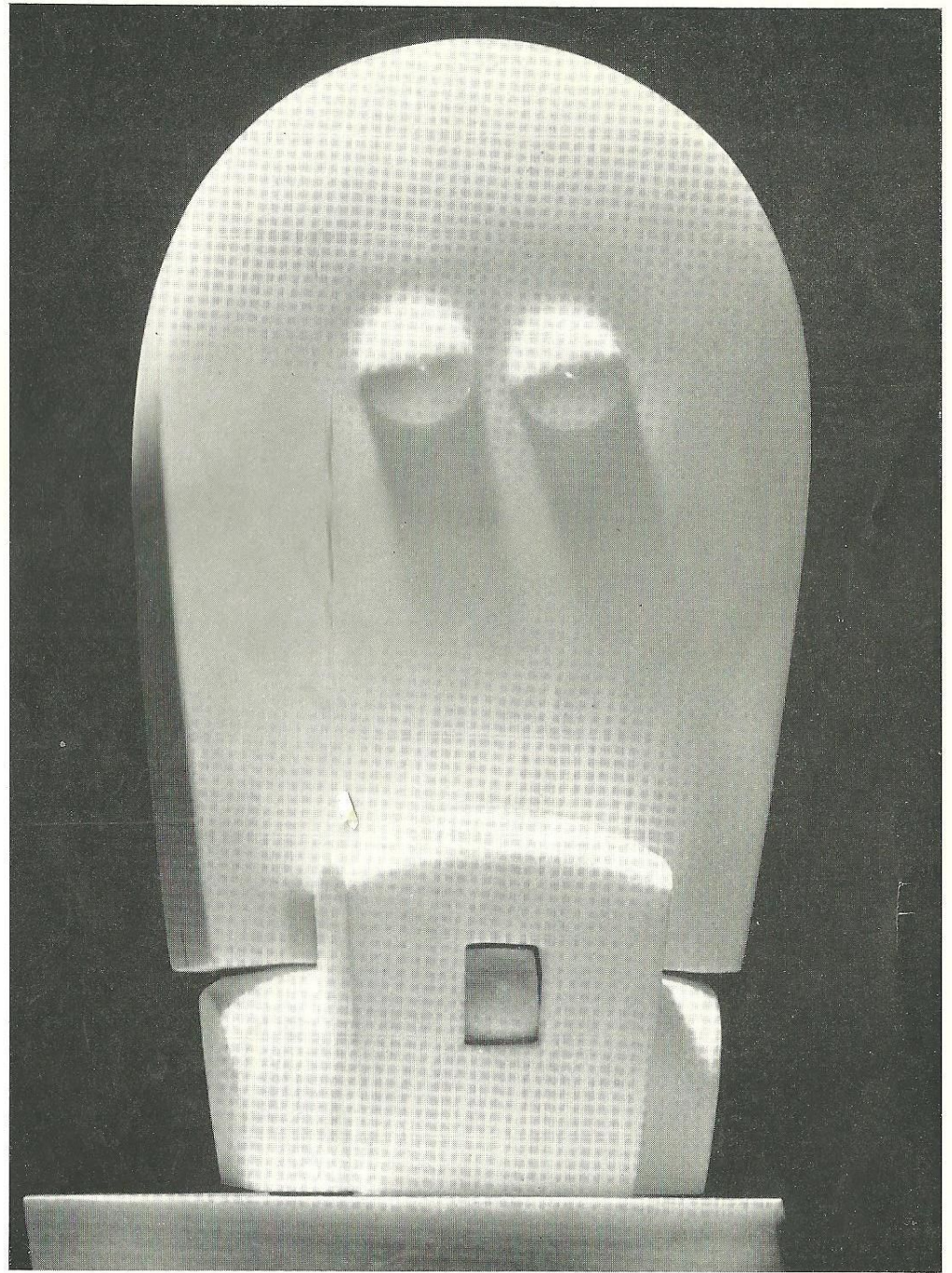
No 15 Granito Nero

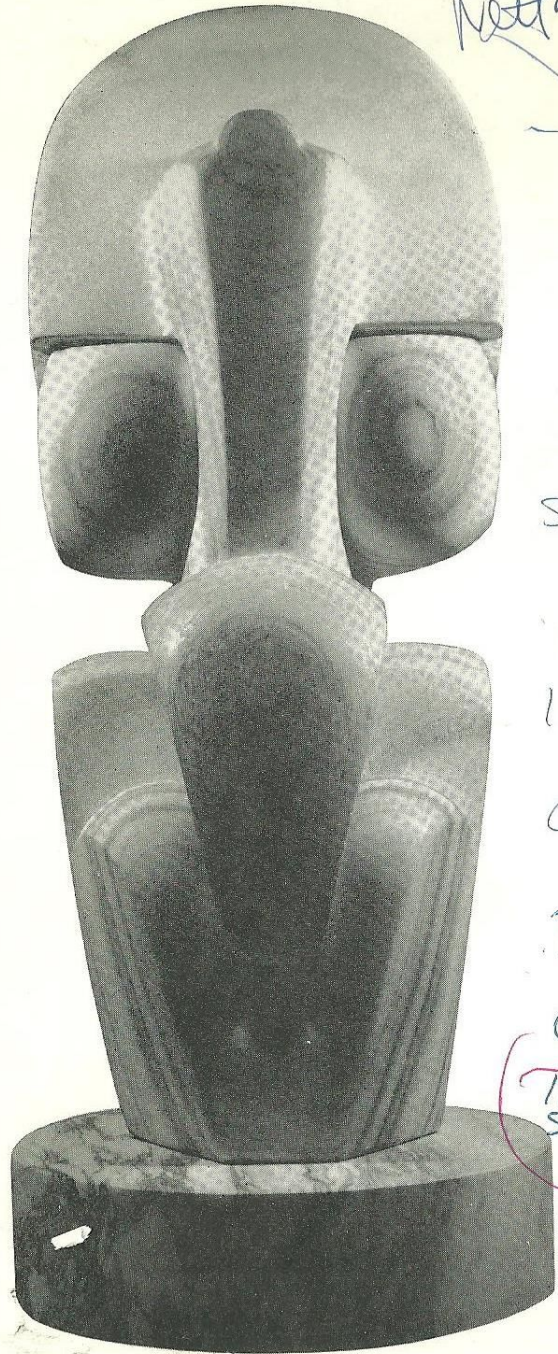




No 18 Cariatide di Chiampo







Netta?

Little pieces at Grosvenor
ground floor

A B C D E F G
200 200 200 200 225 300 300

H I J K L
SOLD 300 SOLD SOLD 135

M N O
160 180 160

downstairs

~~300~~

P ~~135~~ *diff*

Q

R

130

110
SOLD

Latin

~~100~~ S
SOLD

with

Venice

150

First of all it is clear that Andrea Cascella is not a conformist. The current fashions in sculpture are oxy-acetylene welding of different pieces of iron, or informal impastos of bits of rubbish and their rhetorical amplifications, surrounded by a halo of anguish. It is true that the atomic bomb has fallen and extermination camps have arisen. The cruel and painful memory of them lingers still. But wars, and the ravaging of entire cities occurred also in the past, and the plagues created horrors and miseries no less terrible than those of today. And yet these did not prevent Michelangelo from making his *David*, splendid in youth. What I want to say is that the search for a peaceful and harmonic order is a natural human aspiration, even during the hell of history.

But let us leave aside these lofty comparisons and stay within the limits of our more modest report. The sculptor Cascella does not support the funebral and anguished ideas of 'informel' which run rampant everywhere. This is why I said that as a sculptor he is not a conformist. By this I do not mean that he ignores the dramatic meaning of our present. But he refuses its confused passivity. He faces the present with a precise will to draw out an image which lives without those deathly haloes and symbols of destruction. He prefers to be a sculptor in the antique sense of 'former of volumes', with that spontaneous sensibility for a sculpture that is static, concluded and already solemn. This is his national inheritance.

This does not prevent him from going beyond tradition, with the exact intention of existing within our present, and searching for forms linked to it. These images have a powerful and personal lyricism. He pounds them out from stone or variegated marble,

exploiting when he wants the pattern and filigree of the veins in the stone. These sculptures are derived from a deep imaginative development. They rise from an inspiration rich with memories and distant but exact sensations—memories of medieval statues, certain antique rhythms and forces. Beyond this one senses an inquisitiveness about certain machines and their individual parts, blocks and fittings and heavy joints which can be taken apart and reassembled. The sense of monumentality remains even in the smallest parts, precisely because monumentality is never a question of measured dimension. And beyond the appearance of machines is a suggestion of the human anatomy, as if the imagination of the sculptor never completely abandoned the human body.

The artist transforms these various aspects into forms which reflect a subtle ambiguity. Thus, the semblance of the human body appears with a precise insistence, and it is clear that the sculptor has searched for this semblance with love, and a pleasure of touch, in a subtle balance between sensuality and intelligence. Because of this spontaneous ambiguity, the stone retains a trace of geological origin within its powerful volumes. The stone is worked with patient chiselling, until the texture becomes softened, and its surfaces become like a glowing skin.

In this re-creation of ancient vigour, and in the realization of the present, lies the spontaneous force of an imagination which has found its forms, whose images are both accomplished and mature.

MARCO VALSECCHI

- 1 **MARMO BIANCO**
White Marble 2-part h.5¼" w.10¾" 300
- 2 **IDOLO**
Stone 3-part h.42"
From the collection of Mr. & Mrs. Edward Hokin, Chicago **SOLD** \$500
- 3 **MAGO**
Stone 4-part h.39" w.34" 500
- 4 **MAGA**
Stone 4-part h.33" w.24" 500
- 5 **MARMO E PIETRA**
Marble and stone 2-part h.8" w.17" 850
- 6 **STATUE**
White veined marble 3-part h.9½" w.28" 1250
- 7 **MAZZA MURELLO**
Marble 2-part h.15" w.7" 375
- 8 **PICCOLO NUDO**
Bronze, edition of 4 3-part h.4½" w.14" —
- 9 **PESANTE CATANA**
Bronze in edition of 4 3-part h.5½" w.15½" —
- 10 **AUSCHWITZ**
Bronze, edition of 4 l. 26" w.20" 450
- 11 **MARMO BIANCO**
Marble 3-part h.39" w.13½" 2000
- 12 **STATUA DI OCCHIALINO**
Marble 3-part h.11" w. 27" 1250
- 13 **STATUA DI BROCCATELLO ROSA DI VERONA**
Marble 2-part h.14" w.20" **SOLD** Rogers 200
- 14 **CIPOLLINO**
Marble 3-part h.36" w.14½" 1800
- 15 **GRANITO NERO**
Granite 2-part h.19½" w.24" 2500
- 16 **STATUA DI BARDIGLIO**
Marble 3-part l. 50" w.21½" 2500
- 17 **LA SPOSA BIANCA**
White marble 3-part h.24" w.14½" 1800
- 18 **CARIATIDE DI CHIAMPO**
Stone 6-part h.32" w.14½"
From the collection of Mr. & Mrs. B. Pepper, New York **SOLD** \$1000
- 19 **PICCOLA CAFONA**
Bronze in edition of 4 3-part l. 7" w.6½" 150

- ~~18~~ 20 **TORO**
Bronze in edition of 4 h.8" w.7½" 150
- 21 **SPIRITELLO**
Bronze in edition of 4 6-part h.9" w.10" 150
- 22 **PICCOLO BRONZO**
Bronze in edition of 4 3-part l. 10½" w.7" 325
- 23 **STATUA PICCOLA DI OCCHIALINO**
Marble 3-part l. 13½" h.6" 800
- 24 **STATUA DI BARDIGLIO**
Marble 3-part w.13½" h.6" **\$750**
From the collection of Mr. & Mrs. Edward Hokin, Chicago
- 25 **ORNAVASSO**
Marble 3-part h.4½" w.9½" 275
- 26 **RAVACCIONE**
Marble 2-part h.9" w.4" **SOLD**
- 27 **PIETRA BIANCA**
Marble 2-part h.3½" w.8" 225
- 28 **GANDOGGIO BIANCO**
Marble 3-part h.4" w.9" **SOLD** \$300
- 29 **PIETRA BIANCA**
Marble 2-part h.4½" w.8½" 75
- 30 **PICCOLA CARIATIDE**
Stone 2-part h.6¾" w.6¼" 275
- 31 **STATUA DI MARMO**
Marble 4-part h.5¼" w.12½" 300
- 32 **PICCOLO BRONZO VERDE**
Bronze in edition of 4 h.4½" w.8" 125
- 33 **STATUA DI MARMO BIANCO**
White marble 3-part h.19½" w.37½" 2500
- 34 **STATUA DI MARMO BIANCO**
White marble 3-part h.29¼" w.15¾" 1600
- 35 **STATUA DI SERPENTINO VERDE**
Stone 4-part h.8" w.20½" 1500
- 36 **STATUA DI BARDIGLIO**
Marble 4-part h.5⅞" w.11¾" 2200
- 37 **SONNO E SOGNO**
Black marble 1-part h.6" w.13½"
From the collection of Mr. & Mrs. Eugene Rosenberg, London **SOLD**

15 small unique Carvings
Drawings of Caryatids 750-75

ANDREA CASCELLA

Born in Pescara, Italy in 1920. He comes from a family of artists, and received his initial training from Tommaso Cascella, his father. For several years he worked in Rome with his brother Pietro, on ceramics for architectural projects. Now lives and works in Milan.

He has exhibited in Rome, Venice and Milan since 1949 and at the Venice Biennale 1950, and the Quadrennale 1960.

He worked with Italian architect Ignazio Gardella to create the facade of new Olivetti building in Dusseldorf and has recently been working on the Olivetti building in Buenos Aires. First exhibited at the Grosvenor Gallery in an anthology of contemporary sculpture in 1960.



Andrienne