



## Agostino Goldani's room

Opening: Friday November 14, 6:30 pm  
November 17 – December 19, 2014

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**Maroncelli 12** is ongoing on its pathway to valorize bordering, different artists. The exhibition “**Agostino Goldani's room**” opens November 14th: more or less fifty works representing an author known as one of the Master of Outsider Art in Italy.

**Agostino Goldani**, or “Roso” (as he was called in the family because of the older sister Rosa that died when the mother was pregnant of him) was born in Verolanuova (Brescia) on November 6<sup>th</sup>, 1915. He went to school just until the 4<sup>th</sup> class. The family was so poor that at eighteen years old he went as volunteer for the war in Libya (Africa) with two of his brothers. Since 1937 he had been working to the steelworks of Tempini di Brescia, and there, in 1944 he had been involved in an aerial bombardment that put him in such a deep emotional crisis that he was unable to keep on working because he could not stay in a close place. In 1940 he met Dionisia Bandera and they got married after three years. Unfortunately they had four children that died when they were born. For three years he had been trying to commerce wine but the progressive somatic diseases obliged him to abandon all work activities and to leave the few social relationship he had. His wife was compelled to work for the family survival. In 1970 the couple moved to Remedello (Brescia).

Considered strange and loafer by the people of the village he retired into a little room where he started to paint hundreds of pieces using recycling paper, greetings cards, calendar papers, cuts of soap powder boxes, often used in front-retro (the dimensions are very small, between 3x3 centimeters to 20x40; the average size is 10x20 centimeters). For nearly thirty years, before dying in 1977 in a psychiatric hospital in Brescia (the only one hospitalization), Goldani was painting alone in his room where nobody was admitted except Sandrino, a neighbor's child. On many works he writes “Arte disperata” (Desperate Art) showing the existential need to express himself with colors and painting as if it was the only way to “tell” his own interior torment. Silent or strained portraits, groups of figures overlapped one over the other unable to communicate, aggressive women and anthropomorphic animals, obsessive and scary landscapes: painting discovery is like a liberation for Roso (with this name he signed a lot of works), freeing him from the hypochondria caused by his suffering lifetime and by the difficulties of social reintegration.



It is exactly in this little room at Remedello's house that the medicine's student Sergio Perini found Goldani's works in 1978 (just one year after the artist's death). Perini was so impressed by that universe of colors and emotions (there were thousands of very little paintings) that he dedicated his university degree to the author. He also wrote a book titled "L'arte disperata di Agostino Goldani" (The desperate art of Agostino Goldani) contributing to the evaluation (posthumous) of the artist. In the book introduction Silvana Crescini wrote: "Those paintings were the expression of an authentic art, the result of an introspective process that was able to establish a deep communication and, in the main time, they were the way with whom that man was able to surmount his obsessions, anguish and torment and to express his unconsciousness instincts, reaching a sort of catharsis and redemption from everyday life; and then those works were also the result of an extraordinary capacity in painting which is usually obtainable after a long exercise of theory and practice".

Perini stated: "A man who had the awareness to express through his painting his conflictual emotional experiences, often full of anguish. And for this matter he was extremely jealous of his production at the point that he couldn't show any of it to anybody except few familiars".

Maroncelli12  
Via Maroncelli 12 – Milano  
Hours: from Tuesday to Friday 12am-7:30pm  
Or by appointment (335 8403484)

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