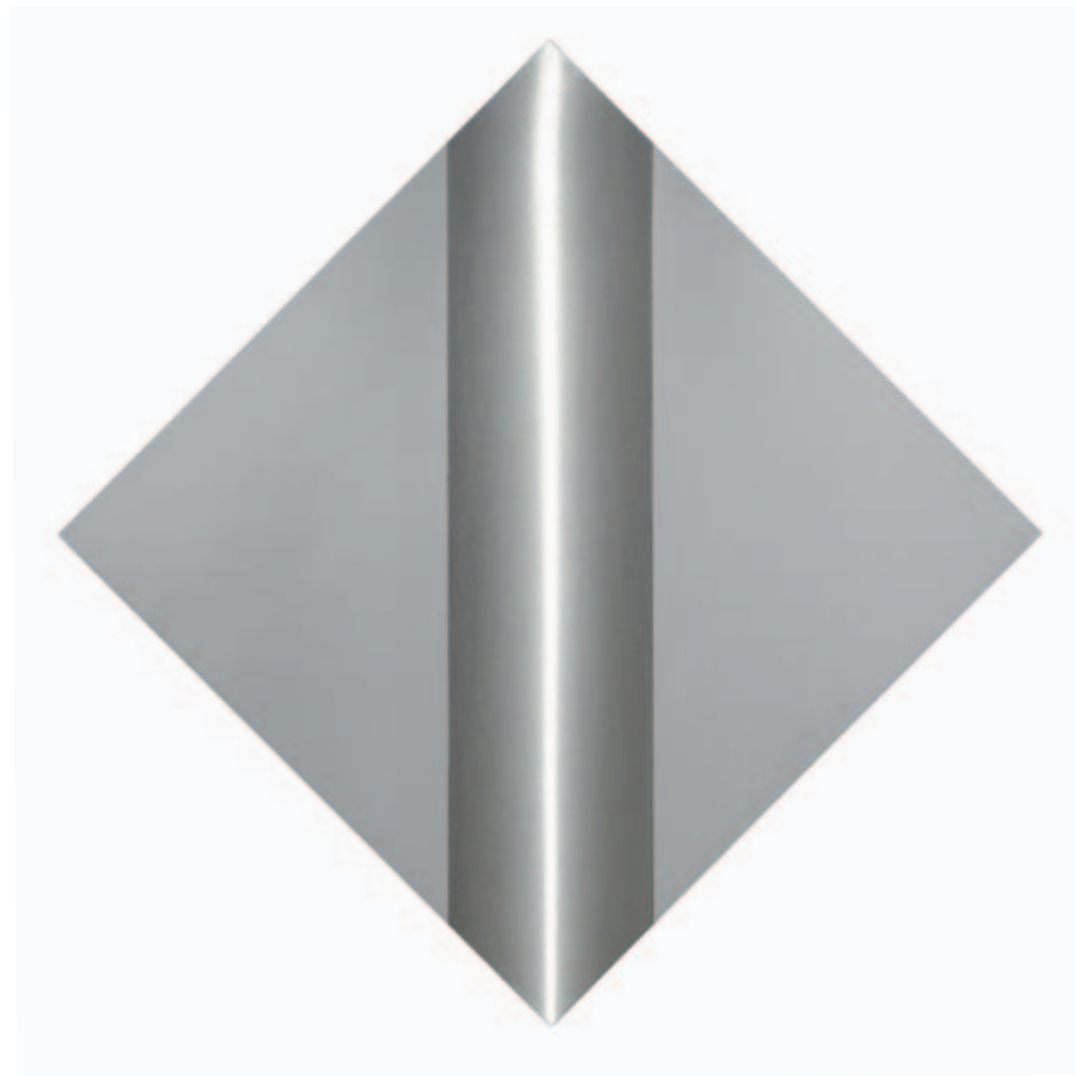


Getulio Alviani



Getulio Alviani

Works from the 60's to the 70's

Text by © Getulio Alviani
Translation by Bennet Bazalgette-Staples
Published by Nuvole Rosse, 2015
on the occasion of the exhibition
"Getulio Alviani. Works from the 60's to the 70's"
On show from September 30th to October 30th, 2015



Repetto Gallery, 11/12 Dover Street, W1S 4LJ London, UK
+44 (0)2074954320
info@repettogallery.com
www.repettogallery.com

All rights reserved under International copyright conventions.
No part of this book may be reproduced or utilized in any forms or by means, electronic or mechanical, including photocopying, recording or any information storage and retrieval system, without permission in writing from the publisher.

cover:
"superficie a testura vibratile"
aluminium, diagonal cm 68
1961/1966

texts by the author
1962/1999

lines-light = the surface changes continually on the basis of the position of the visual angle and generates ever-changing images; the object is not motionless and rejects contemplation; it is something that goes even beyond the onlooker, eluding his attempts at ordinary composition, and changes physically, or rather, this physical multiplicity is intrinsic to it. none of these objects holds validity in compositional terms, and nor is any importance attributed to it by virtue of one shape rather than another, and it must be said that all of them, even the most dissimilar, are in fact the same object.

the light event is isolated from conditioning time; it is not contaminated in the constructive action by concessive elements of an emotional nature, in terms of sensitivity. mechanical generation is a way of neutralising them.

undoubtedly, a need for detachment from the traditional schema of perception exists. indeed, not the enjoyment of a work through the direct participation of the attention, constantly stimulated by ever-changing shapes.

a problem arises in the object, not so much a particular or a physical problem, for example, of geometry, but most of all as the concept of the problem; i.e. it is problematicity itself which finds its own expressive form.

there is most of all the extension of man as an intelligence striving to engender a similar yet free extension among onlookers, so as to broaden man's field of the perceivable.

it is natural for these objects to be multipliable, repeatable in series, for they are the outcome of specific programming.
(1962)

the use of elementary shapes and structures is largely based on the logic of constantly checking the relationship between the constitution-interpretation of the object, i.e. the reduction to the minimum of the user's tendency to grasp and adopt intersubjective images, generally triggered by psycho-symbolic or metaphysical visions, as well as by suggestions of an emotional or descriptive nature.

the acquisition of objects takes place through their analysis and that of their phenomenological behaviour, insofar as its multifaceted reality is possible only if it is discovered entirely, or at any rate if the action tends towards this kind of knowledge.

within the object itself, the essential components of its activity are conformed dialectically.

A number of moments of dynamic fruition include: mirroring + reflection + light source + visual angle + movement = vibrancy

(of the object) + behaviour (of the onlooker) = interrelation + perception = situation.

checking the 'c' spot

1) the object is still; it is a structure which is activated and which takes on different forms on the basis of its environmental positioning. 2) the object displays behaviour specific to the conformation of every onlooker. 3) the onlooker always experiences the same object in a different manner. 4) the object is available to more than one onlooker, and thus becomes the number of onlookers multiplied by their movements. 5) the conclusive object-onlooker synthesis is achieved as an objective-dynamic situation.

once the dialectics in the structure has been conceived as a direction towards a perception-situation, communication tends towards the greatest possible economy through the elementariness of the formative components, from which a structural relationship is created, demanding the greatest order between the parts as well as their greatest possible individuality, not forced to adopt conventional schemes in the sense of totality, but autonomously interactive (freedom). The harmonic relation, which is a dynamic process towards fruition, progressively and organically coordinates the greatest order with the greatest freedom. doubtlessly this relationship may define what is meant by total presentationality.

the structure is what communicates and unites; it is what removes the part from its isolation, placing it in relation with another part.

the parts that enter into a structural relationship are both several and one. each of them withholds the other; each of them, at least potentially, contains the totality of the structure, but each part withholds the structure of its own particular point of view. the relationship between the parts of the intersubjective totality is not achieved merely through the definition of mathematical relationships, but on the basis of visual proportions, verifiable from the point of view of the fruitional sensation. this relationship, which itself (by highlighting the structure) forms the basis of a thoroughly informative vision, is the outcome of a series of discoveries of single units ordered on a human level in the absolute totality of space-time, not accessible on that level; which eliminates the demand for creativity in sculpting research.

presentationality par excellence is achieved when a part sees the whole structural complex that it lacks in the other part, so that the joining of the parts becomes the presence within it of

the whole structure.

here, communication becomes co-existentiality, and the presence of the whole structure emerges in the co-existence of parts of relationships: this is what gives rise to true perception. this concept, according to which the act of perception takes place only when the total structure is present in the act of joining the parts, becomes a perceptive state and the re-proposal of the onlooker within the structure.

a methodological constant of visual communication is thus deployed.

(1965)

in the current situation, all the ideational activities make up a star system of absolutely independent research projects which allow for connections between one another on a methodological level, despite avoiding any scope for horizontal stratification on the basis of the notional common suggestion.

as a consequence, every particular creation in turn implies a star system of research and study which between them have directional connections, verifiable within a context of explorative activation. hence, different achievements of an autonomous nature are defined in their specific units, deriving from poly-directed work. this entails an extreme simplification of the constitutive proprieties of every single shaped object and the deployment of the concept of economy as the constant operational basis for the achievement of the maximum result in terms of specific object characterisations. the meaning of technique rises to become the basic value for the comprehension of the current system in sculpting research, for the technical product excludes any margin for misunderstandings and brings out its true nature and sole function.

this does not mean that an imitation of technique takes place, but merely that it is indispensable to bear the methods in mind. scope for any myth-making is thus excluded, also with regard to science and technique, and instead the pre-eminence of the concept of economy rising to constitute the sole value is underlined.

for example, in my objects there is no representation of mathematical products, but as mathematics is the primary element of the machine which i make use of in order to create them, there may be a constructive parallelism, insofar as the consequence of a known order. indeed, this takes place through an extreme economy of elements – which the machine spontaneously leads to – set in an organised sequence, just as

the "struttura speculare in aluminium e colori verde + rosso" (1964) is.

the production is based on the achievement of the maximum result with the greatest of economy. the complete fruition of an object must take place with the minimum consumption of visual energy. there must be no elements in the objects pertinent to its essence.

(1965)

today, the presence of metropolitan areas is the cancer of nature.

the drive towards progress, the desire to achieve a conceptual awareness of the present disorder, the shift in cognition and its upturning on other levels provide no Utopia, and even if they did, Utopia would still be the only opportunity for action. the evolutionary process is within it, within the nucleus of human nature in which rationality and its physical and biological relationship may be saved and set free, and where instincts and emotions may be dissolved.

ideational activity, the practice behind the construction of tools, is a relationship of skill, function and form, and every such activity may be expressed in the form that best suits it.

every action must be carried out economically in order to achieve the maximum result with the minimum effort.

the current situation is that man is no longer disturbed by emotional absurdity, negative insofar as not yet controllable, i.e. scientifically eliminable, open to the intuition and to the constant evolution of his own consciousness. the task of the town planner is therefore to take account of this primary reality and work towards it.

the "city", the cancer, is merely the materialisation of class interests, a hotbed of rivalry and thus of domineering, of one-upmanship, based on possession, on that which is an 'asset' only in a speculative sense.

habitat, that which protects man, i.e. the space configured around his outlook, has been destroyed by property, breaking down and tearing apart its spatial continuum and thereby destroying the physiological e psychological equilibrium of man.

the aspects of life in human settlements may be static or dynamic.

the former corresponds to the sum of private or social acts that individuals carry out and repeat in defined places; the latter to the oscillations and currents of movement and transport.

in actual fact, the human condition is constantly dynamic, evolving, outstretched in its creation and declined towards

its dissolution. this mutability in our present is ensnared by rigid, static, irrational shapes, spoiled by approximate aesthetic choices in which there is no verifiable encounter between structural essentiality and technical functionality.

the proposal is that of pneumatic/adjustable space (extensible and reducible).

its unstoppable vibrancy will be the exact container of man; it will be a quantified space, itself dynamic, in relation to fundamental human needs, and it will correspond exactly to every action, whether awake or asleep, working or idle, given that different occupations call for different volumes of air, intensity of light or heat, degree of protection or the presence of stimuli or messages.

the pneumatic/adjustable space (extensible and reducible) is totally open and dynamic.

the cube, the sphere, green, other colours, plastic, steel, glass and the sizes needed will always be set out in the only way possible to define the space of man without any need but that of responding to all his vital demands on a biological, physical and psychic level. liberation will be articulated on this basis, and on this basis alone will the equal dignity of individuals emerge.

(1967)

graphic art is undoubtedly an autonomous expression in the field of the plastic arts.

as far as i am concerned, graphic research is one of the numerous research areas that i have been investigating in the field of visual arts since 1959. like all my production, graphics has its own autonomous existence and is not – as instead is often the case – the transposition onto paper of more important works or of contents also expressible by other means, but it concerns issues that may be highlighted and solved exclusively through this medium, seeking the achievement of a specific result through its exploitation: silkscreen printing where colour is concerned, mechanical lithography where the stroke is involved.

and so in the silkscreen print, there are weight-colour values and – most of all by exploiting what is intrinsic to this technique – the scope for chromatic permutations using the same matrix in different prints, giving different outcomes that may range from the highlighting of a structure to kinetism. in lithography, always in black and white, the research is mostly directed towards the construction and permutation of structures originating from a basic stroke, line or tension, and their mechanically programmed development. the same

series of strokes entails diverse, complex textural results, even if combined in only a slightly different fashion. and like in all my work, also in graphics there is the commitment to obtain the greatest possible result with the maximum economy, and to focalise every time until the solution to essential problems is reached, be they issues of planning, execution or accessibility. (1970)

... question) how will the happening 'acqua fuoco luce colore' be articulated?

answer) with the elements you listed. there will be a fire itinerary (a long carpet) which will be doubled because it is reflected on a polished steel wall down which a cascade of water will fall, making the image vibratile and dematerialising it; the formation of a square of fire and various shades of colour in its refraction. now, feeling the need to act in a shorter time yet to bring about a greater honing of perceptive sensitivity, i would like to make more poignant things, which will perhaps then dissolve, no longer to belong to anyone, which thus cannot be collected and cannot become an addiction, and which may live on only in the mind and so better focus on and relate to a problem. elements which perhaps last very little yet which communicate as much as possible.

and so here we are back to my matrix, that of the greatest result with the greatest economy.

now, here there is also the time factor, which for me today constitutes a new need.

(1971)

the great current.

paper read at the convention "arte e ideologia", zagreb.

almost forty years ago, when i held my first solo show at the mala galerija in ljubljana, the problems of the world were rather different and people's perspectives tended upwards. today, at least as far as art is concerned (as always a forerunner both in progressive and regressive terms), this is no longer so.

right from my very first contact with making, and therefore with art, it constituted the strongest, the fundamental parameter of my life, even though this drive was later to wither and has now almost disappeared entirely.

at the time, i thought art was the apex of human expression, the peak of intelligence; i had a very high consideration of man, and confrontation with the best was a constant spur to improve, fundamental to driving forward innovative operations

and situations in an evolutionary sense. there was the will to overcome difficulties in order to reach the very limits of the impossible, with a physically concrete nature designed to lead both to problems and their consequent resolution, verifiable through logic and rationality: synthesis was the essence of every shape and concept. an approach which led to the clear belief that art, especially visual art, was a science and the only projection towards the future. those working in this direction knew that more than eighty per cent of the information we receive is done so through the eye, and that this makes it the fulcrum of being and making. all this was our only interest and aim in life, far beyond passing fads or "the various keys of interpretation" of which were not even aware of the existence. then the world of imagery exploded and took an entirely different path. instead of the intensification of thought, due to the unchecked influence of the mass media, banality, widespread mediocrity, passivity, the atrophy of the sense of criticism in a generalised standardisation towards the lowest common denominator all became commonplace. instead of synthesis, excess took the upper hand. instead of the essential, the superfluous reigned supreme. instead of the refinement of the mind, the broadest and most misleading vulgarity was pursued.

man has been submersed by the proliferation of unwarranted objects and demands. In almost all fields – and in art in particular – we have come to the all-round insult to intelligence and the triumph of outright imbecility. absolute arbitrariness has replaced the clear-mindedness of assessment and evaluation. rationality is less than optional; cunning and shamelessness have become the sought-after qualities with which the italian temperament – so quick to absorb and dictate facile fashions – now identifies.

science, which opens up whole worlds and provides immense results, constantly discovering the unthinkable, through technical instruments that have come to operate independently from man (machines already produce other ever more perfect machines), leading to a knowledge of the infinitely small and the immeasurably large, has also been denigrated time and time again, thus being unable to optimise its own powerful means: means which have become widely available even to those who have no real grasp of them, or to charlatan disciplines, and thus are now largely underexploited or harnessed for silly, ephemeral purposes, if not prevaricating and brutal ones.

and the world of art has become the receptacle of the worst of such feckless souls, of those unable to do anything else,

a fallback for the incapable and the impudent, a plethora of braggarts, pushers of nonsense sold off as 'culture' in a perverse system, yet one ushered in by all and sundry and to which, alas, we cannot now but be ashamed to belong.

for centuries, logic, reason and essentiality constituted the fundamental elements of ideation, which in the world of art – with its research ranging from piero della francesca to leonardo da vinci for example, from the bauhaus school to constructive art, from concrete art to programmed art, in which there was always a rigorously geometrical and mathematical spatial structure – led the west, mittel europe in particular, to experience its highest moments. today it seems that those very principles have been totally excluded from the world, one which has taken a very different path in the wake of disaster economics, which now has it under its thumb.

disaster economics bases its very existence on excesses and errors.

this is the heyday of those who observe, who have endless material on which to opine, without limits and without the chance for anyone to verify. and so today the position of the plastic creator, or rather of the cultural operator, as i believe myself to be, cannot but be a heavily critical one.

by constitution and cultural empathy, my artistic training (and not only artistic) took place in the shadow of masters such as josef albers and konrad wachsmann, who in our century, on the bauhaus scene, first began to give the art of making – in all senses – a scientific role based on the verifiability of the solutions given to problems at every stage of their existence, as well as men and artists like umbro apollonio, max bill, almir mavignier, ivan picelj and kenneth snelson. we of the younger generation carried on along this path, broadening and investigating these problems, in order to formulate both the elements of a new language and the canons of objective and not subjective values such as those which, instead, appear today to regulate the seductive world of art in which everything is deliberately mysterious, and in which metaphor and mystification have taken the place of ideation.

today, the most harebrained and exhibitionist attitudes are ten a penny.

art must lie at the heart of contents of which everyone may verify the worthiness; only then will there be a different way to comprehend it, and a way to unmask all the lowdown tricksters or sophisticated hucksters and plagiarists who – under the umbrella term 'art' – get away with one of the greatest rip-offs of the modern era. no deceit, no falsification is possible in the

face of an art understood as knowledge. thus, the involution currently underway may be inverted, that which has largely led to indiscriminate artistic displays, often staged so sensationally as to reduce intelligence to something entirely ephemeral of which nobody senses the need any longer, if not for its derision or mimicry. it has come to light that non-commitment, the facile works in everyone's favour, from those who teach yet no longer need to know, to those who study yet who no longer need to learn. and the outcome of all this is very gratifying and widely appreciated, also because, although man has always aspired towards the best, now all that counts is the opposite. what is disclosed is immense, and that which derives from it comes across as a great novelty of rare freshness, and in order to emerge, one only needs to beat down one's own kind, thus promoting the commonest attitude. Today, especially in the world art but also in a vast range of other fields, we are doing those stupid things that intelligence had always avoided, stopped us from doing, and thus giving everyone the courage to do their worst.

i believe this is the first moment in history in which rather than aiming for the apex, the only thing that counts is standardisation. however, i must note than the activity of making, without which the manmade world would not exist, is the only one that depends on critics who lay claim to the right to decide, promote or judge fashions and situations, these saprophyte mediators who, exploiting the sorry state of affairs, demand influence over both wary and unwary consumers, endorsing or rejecting a series of things which day after day become ever more clownish and far-fetched in the hands of these see-through individuals.

and while all this takes hold, historical knowledge, that which calls for far greater commitment, is overlooked or mistreated.

there are no critics of chemistry or physics: it's the scientists themselves who document and inform others of their own research. the same should be the case for the world of visual arts, which i consider to be on a par with the sciences.

visual art certainly has no need for these rogues, these funambulists of protagonism and self-showcasing, nor for managerial commodifiers, gallery or museum directors or for any other kind of court jokers or wandering minstrels to bring its work to life. especially within our national borders, these figures have promoted artists scraped off the bottom of the barrel, stealing the limelight from the worthy yet 'difficult' protagonists of artistic research in order to turn it onto whoever it is most advantageous to do so.

art and making were originally based on intelligence, and then it became intelligence for the intelligent. later still, in our century, from bauhaus to programmed art, it was intelligence to make others intelligent, broadening the field of the perceptible. today, nobody poses himself this issue: the humanoid satisfies the most morbid curiosities; the idiots are well aware of what their own kind like, and so everything is much simpler.

the added value, which in 'art' is immense, is its very form of being, and on which the 'art system' hinges, and which is rightly included in the current economics of disaster.

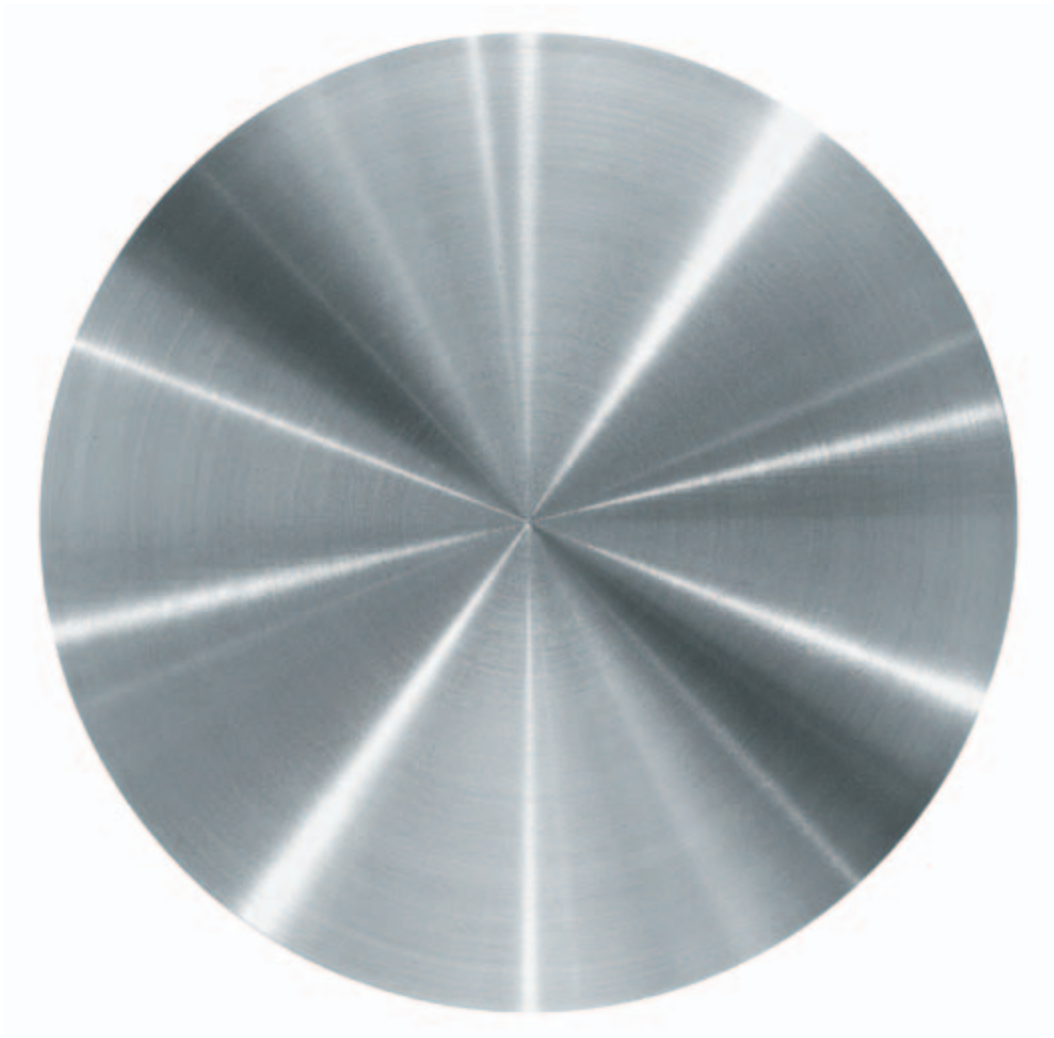
the defeat is clearly not that of our ideas but of man, who has lost his logic and reason. the total lack of constructive and positivist ideas (countered on all fronts), coupled with the absolute absence of any form of commitment, gives the illusion of living life to the full, while our actual modern-day reality is one of chicanery, heavy taxation and legalised theft perpetrated by the political class. politicians who detain all power, but above all that of legislating, and who rise to this position by investing capital to get elected, with the sole aim of accumulating personal wealth, strategically giving the masses the illusion and the metaphor of freedom through the programmed input of crappy film, television, music, art, exhibitions, sports, adverts, books, magazines, newspapers and so on.

and today in all this, although this constitutes the general tendency in many parts of the world, this is a field in which italy excels.

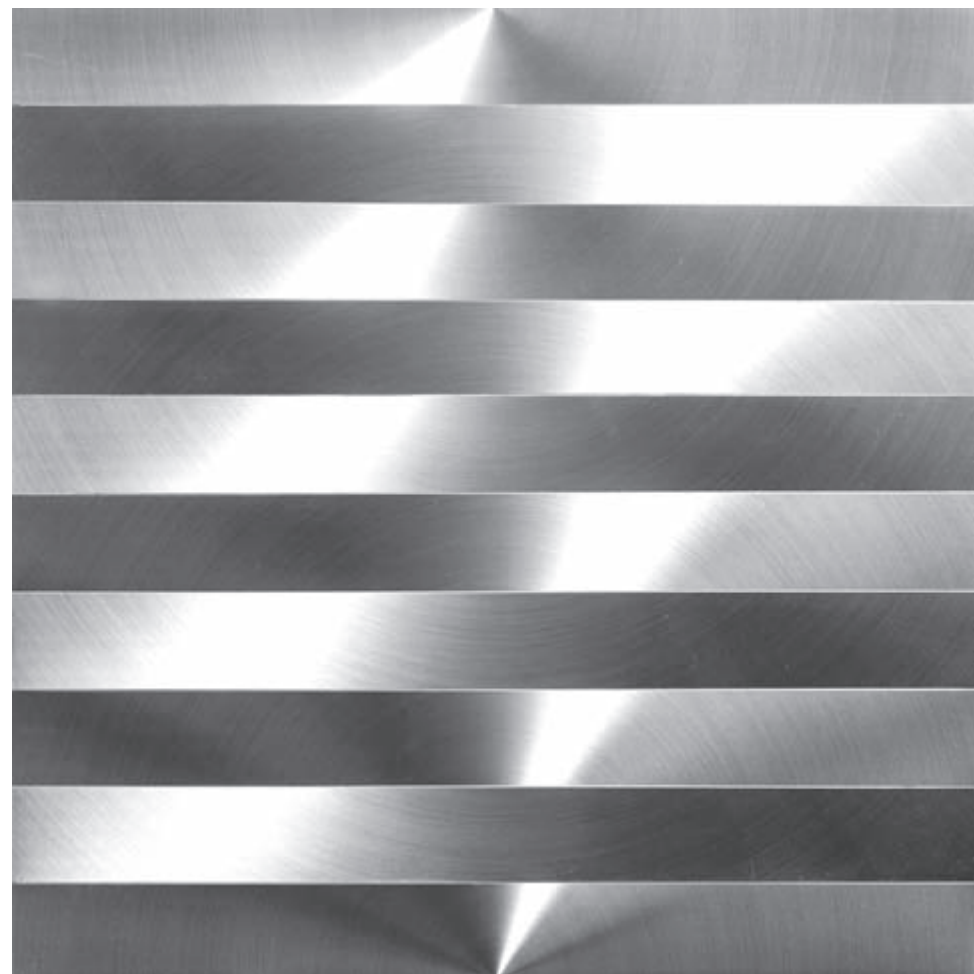
while there is so much to be done, with new suppositions from the very pioneers of ideation: i'm thinking here of the countless issues, not only theoretical or exemplificative but above all practical and concrete, concerning making. i'm thinking, for instance, of the cities, town planning and transportation, right through to the most subtle examples and their potential resolution like pneumatic/adjustable spaces (extensible and reducible), innovative forms of mobility, ideational details down to the tiniest aspects. engineers, architects, designers and artists should start working in this evolutionary direction, because this is what was and what should remain our task today, despite everything. and this may seem paradoxical, given the army of largely bad engineers, bad architects, bad designers, bad artists and their henchmen, those dreadfully pedantic, over-opinionated, self-appointed critics, suspended between exaltation, ignorance, bad faith and their own arbitrary nature.

(1999)

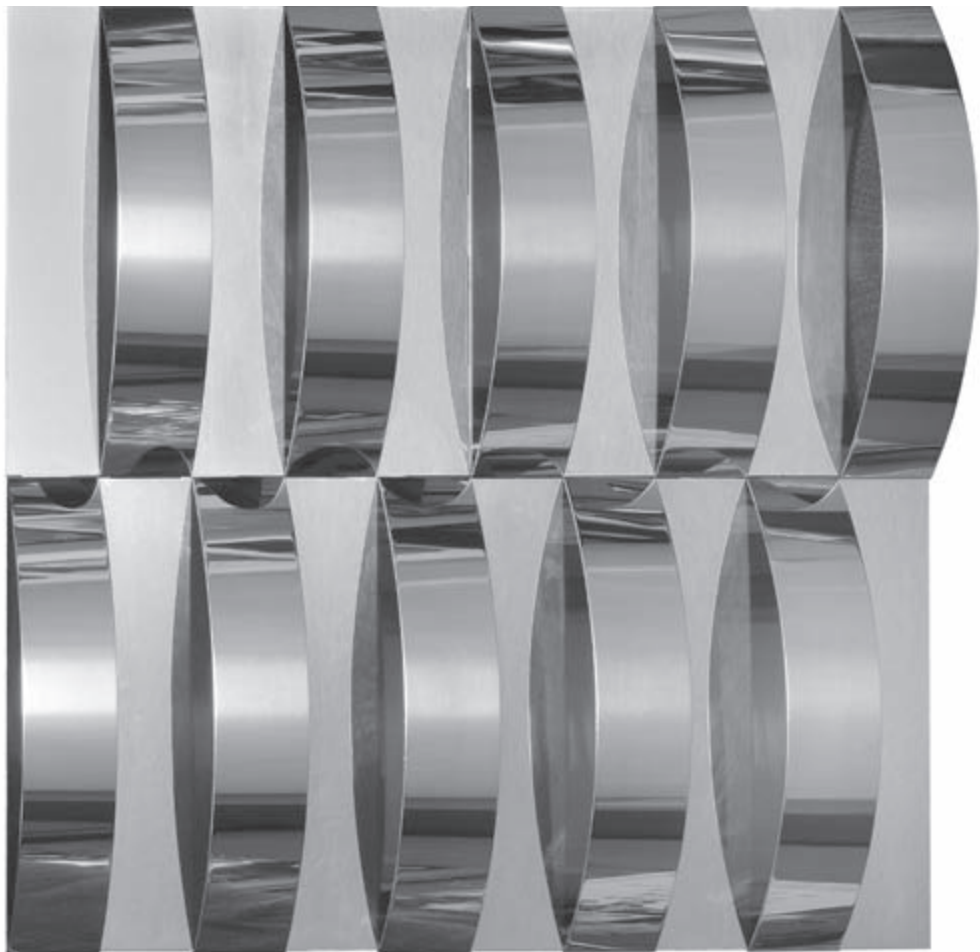
"disco"
aluminium, cm 46 diameter
1965/1966



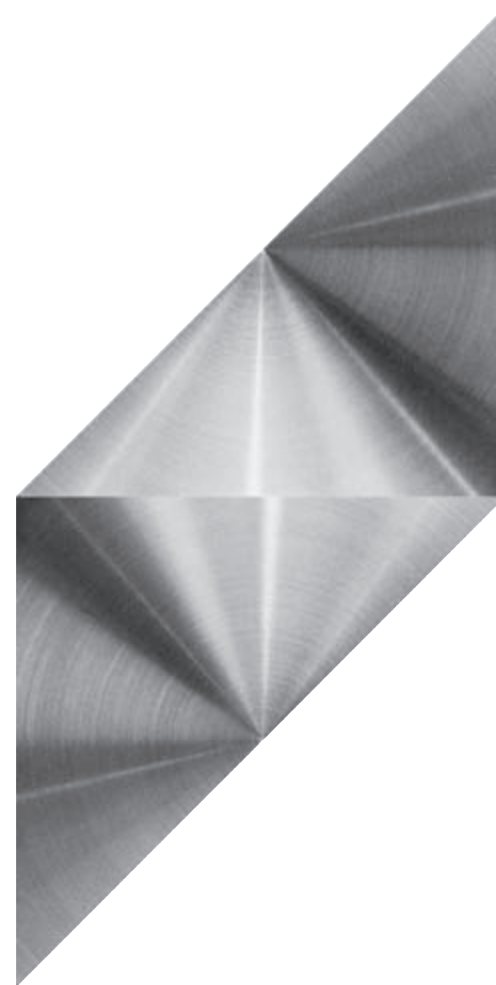
"superficie c.q.:10"
aluminium, cm 48x48
1965/1974



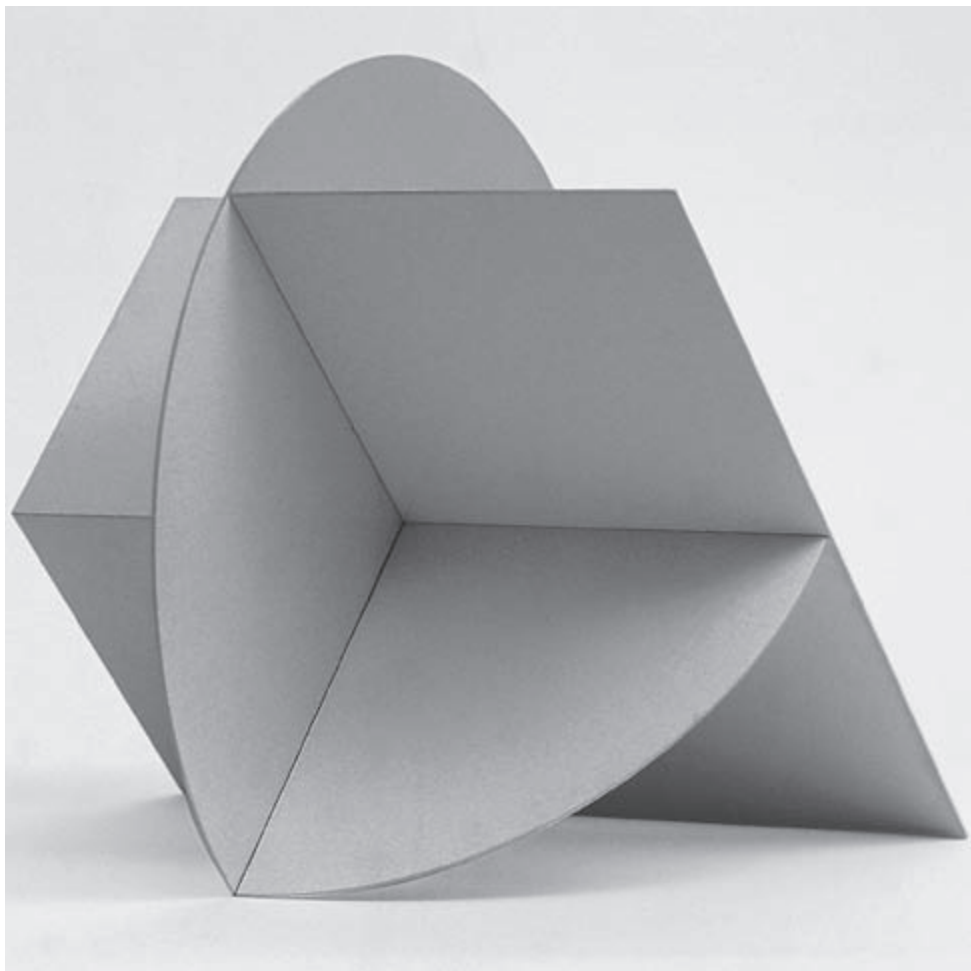
"rilievo speculare a elementi curvi"
steel, cm 50x50x5,5
1962/1967



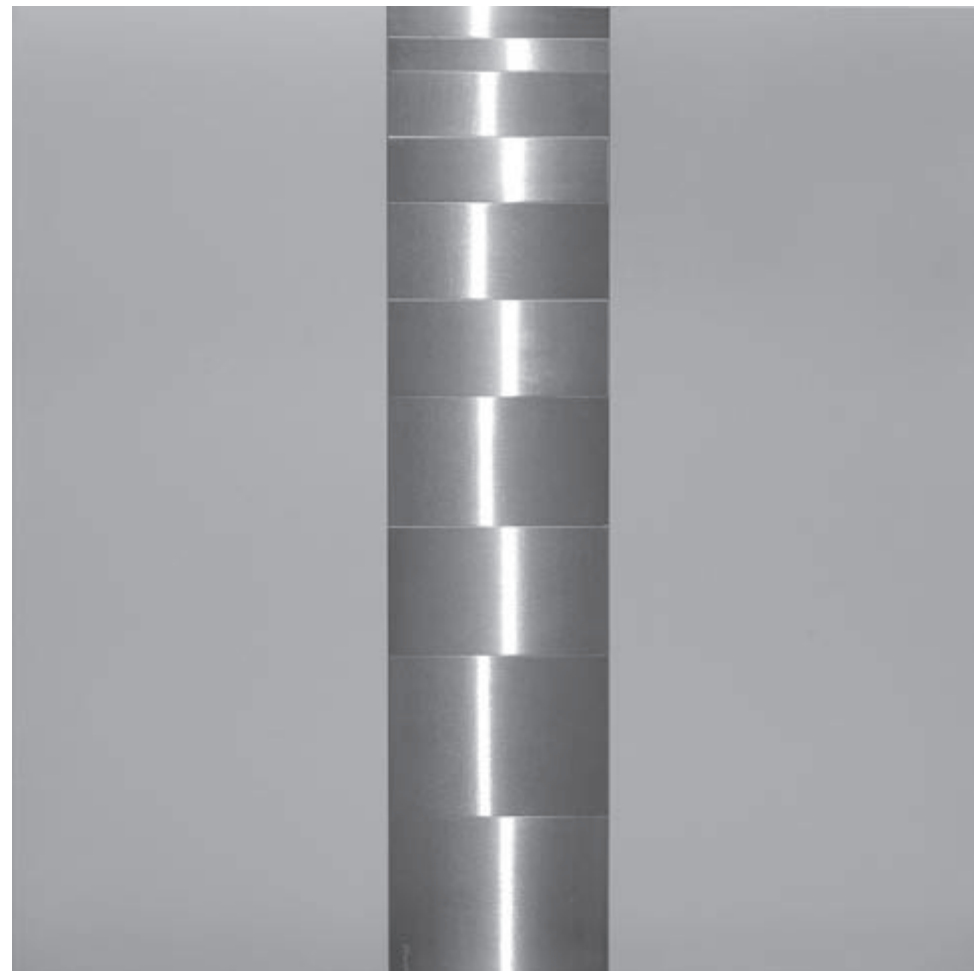
"2, 1/2 quadrato tornito"
aluminium, cm 71x35,5
1972



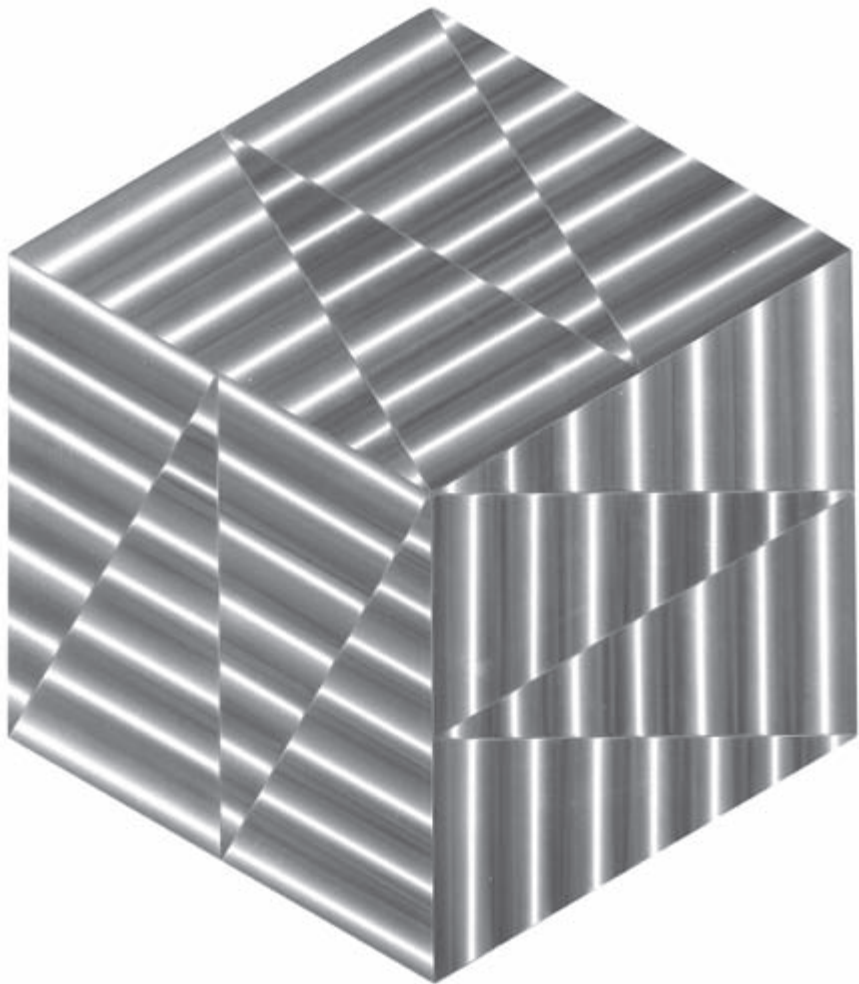
"cerchio + quadrato = volume"
painted aluminium, cm 50x50x50
1967



"superficie a testura vibratile 2.4.6.8.10 doppi"
aluminium, cm 60x60
1968



"esagono superficie a testura vibratile"
aluminium, cm 48x42
1972



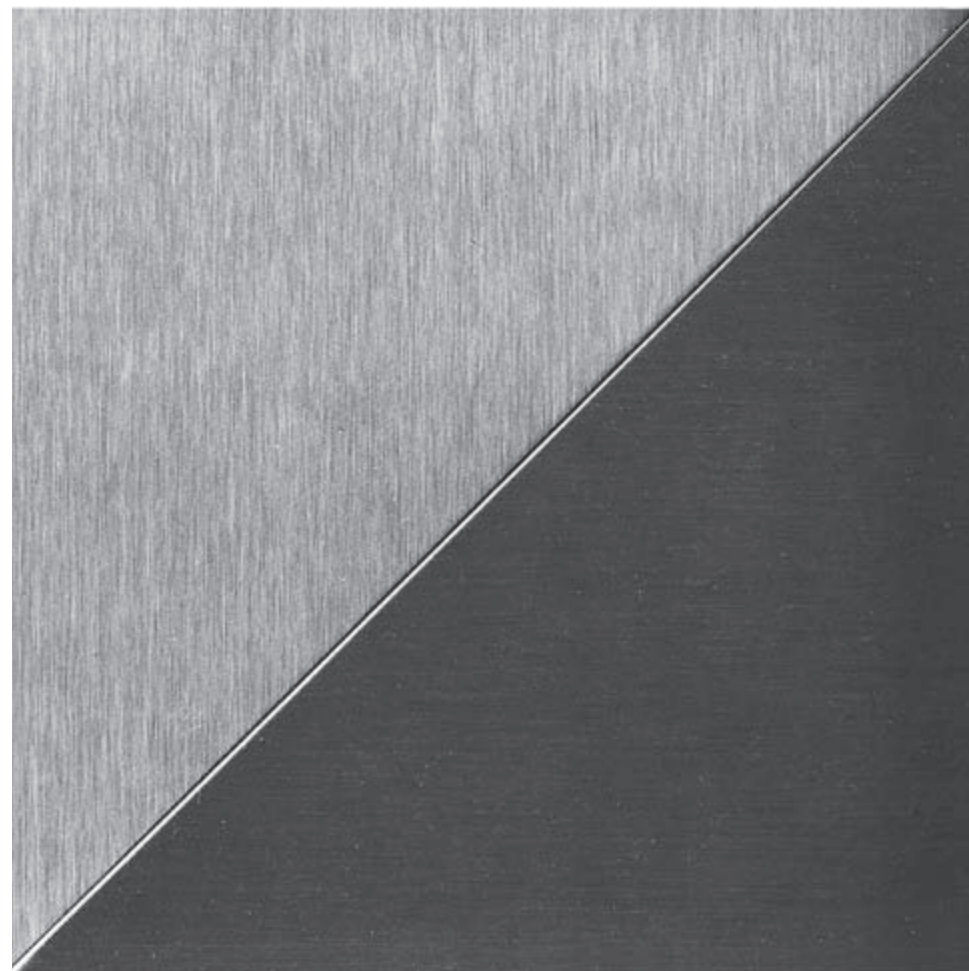
"superficie a testura vibratile esagono 3.2.1 luce e opaco"
aluminium, cm 48x42
1973



"cerchi virtuali ortogonali"
steel, cm 50x50x9
1967-1968



"superficie satinata"
steel, cm 50x50
1974



Biography

Getulio Alviani was born in Udine, Italy, on 5th September 1939. Plastic artist, draftsman, graphic designer, researcher, collector and a key figure in many complementary activities. His styles are not part of a whole, but run in parallel in very distinct fields, yet ones with which he addresses for every project. He is also an active cultural promoter. Every time he embarks on a new activity, his aim is "the extension of a thought conceived as intelligence designed to stimulate a similar extension, but which could be freely interpreted by its viewers in order to broaden their field of perception." Since he was a teenager he has been passionate about art as well, addressing issues concerning perception and visual information through his experience of the pictorial field. At an early stage, his interest focused on the analysis of the complex world of 'construction' and 'production'. In 1954 he spent a great deal of time in a sculptor's studio, as well as that of architects and engineers, where he was to win an award in an electrical instruments competition, for which he designed valves with a new form of signage, and, later on, automatic mechanical switches with fluorescent buttons.

All this was to stimulate his interest in the analysis of issues concerning the functioning and the nature of problematics related to objects, which need to be "solved in the best way, by removing rather than adding" through the deployment of advanced design solutions. This was the start of that process of enhanced perception which was to mark the starting point of his work, also as a visual operator.

At the end of 1950s, he focused on structured plasticity issues. He started creating "vibratile textured surfaces", a definition later given by Carlo Belloli, which represents his preparatory research: steel and aluminium surfaces, initially created freehand, and then following a precise geometrical order. "As a consequence, the artworks may be multiplied, replicated in a series, since they embody the result of precise programming." This texture, on metal, absorbs and reflects the light. As such, the term *vibratile* – supported by the white-silver colour of the material – involves complex light effects that make the surface change continuously, generating an ever-changing image, depending on the visual angle.

From these finished metal surfaces, he obtained modules that were to make up the work. However, as Alviani, says: "none of these objects becomes valuable due to the compositional element; it does not matter whether its presence creates one shape or another; and it is important to highlight that each one, even the most different ones, are the same object."

He displayed these surfaces for the first time in 1961, at his solo show at the Mala Galerija in Ljubljana, curated by Zoran Kržišnik. On that occasion he became friends with Umro Apollonio. That same year the exhibition was transferred to the cultural city Novi Sad and displayed at the *Mladih Salon*. In 1960 he also created a number of monochromatic polyvalent structures, shaped by light both on a structural and phenomenological level. In 1961 he produced several replicable objects, and, while remaining in the field of light vibration, he deployed various ideas for optical and dynamic structures.

In the early Sixties, Alviani first made contact with the key players of Constructivism. As a plastic artist, he also undertook graphic research, beginning at the end of 1959, but mostly developed post 1962. In 1970, he was to write a text on this subject, giving a summary of his work: "Like all my production, graphics has its own autonomous existence and is not – as instead is often the case – the transposition onto paper of more important works or of contents also expressible by other means, but it concerns issues that may be highlighted and solved exclusively through this medium, seeking the achievement of a specific result through its exploitation: silkscreen printing where colour is concerned, mechanical lithography where the stroke is involved. And so in the silkscreen print, there are weight-colour values and – most of all by exploiting what is intrinsic to this technique – the scope for chromatic permutations using the same matrix in different prints, giving different outcomes that may range from the highlighting of a structure to kinetism. In lithography, always in black and white, the research is mostly directed towards the construction and permutation of structures originating from a basic stroke, line or tension, and their mechanically programmed development."

In 1962 he took part in *Arte Programmata*, organised by Olivetti: the exhibition was held first in Venice, then Rome, Trieste, Leverkusen, Düsseldorf and London. In the same year he held solo exhibitions at the Galerija Mali Salon in Rijeka, Galerie 61 in Klagenfurt, at the Galerija Suvremene Umjnosti in Zagreb, and at the Studio F in Ulm, where he was invited by Almir Mavignier, at the Galleria 22 in Venice and the Cavana in Trieste. The same year he also created specular reliefs with flat and curved aluminium elements.

From 1962 to 1963 he produced a number of black & white designs for silkscreen printing, later to be used as a starting point for printed fabrics, with a kinetic-visual criterion by Germana Marucelli and, later on, by Rudi Gernreich, which were to mark

the start of *Optical fashion*: clothes, preferably pleated, based on a modular drawing characterised by several linear combinations, become "an organism which produces evolving images."

In 1963, he held a solo show at the Städtisches Museum Schloß Morsbroich in Leverkusen and in the little Amstel 47 gallery in Amsterdam. He took part in several major international exhibitions, such as *New Tendencias 2* in Zagreb, which would then tour to Venice, Leverkusen and Düsseldorf, *Bewergrte bereichte der kunst* in Krefeld and *Zero* in Berlin. The same year, he exhibited for the first time at the Biennial of Graphic Arts in Ljubljana, in which he then took part regularly. He became a member of the international movement 'Nouvelle Tendence Recherches Continuelles', and in Paris, thanks to Ivan Picelj, he met Denise René, who asked him to hold an exhibition at her gallery: after this show many others would follow, organised by the same gallery in several cities around the world.

Again in the same year he took part in *Esquisse d'un salon*, and in 1964 at *Mouvement II*, art shows organised by the same Denise René gallery. He participated in a group exhibition, *Nouvelle Tendence* at Palais du Louvre in Paris, and in Italy at the Galleria del Deposito in Genoa. Here he offered to collaborate with the cooperative, made up of artists committed to issues concerning multiples: among the members we can list Max Bill, Lohse, Wachsmann, Vasarely and others. A further exhibition, titled *44 Protagonisti della visualità strutturata* was held at the Galleria Lorenzelli in Milan, curated by Carlo Belloli.

He was invited to the XXXII Venice Biennale. In 1964 he also elaborated 'chromo-structures' and in 1965 he started a research project that he would develop until the '70s, on standard elements for parietal compositions and related to integration issues with architecture and space. The importance of the relationship with the environmental context led him to focus on informative and social aspects in art: this is even more evident in his '*environnements*' which he began creating in the mid '60s; here the public can actively participate in the creation of the artwork, viewed by entering it. One of the most interesting examples was created in 1969 at the Palais des Beaux Arts in Bruxelles; this artwork, which will be lately moved to Gorinchem (NL), is made up of mirrored panels that rotate inside a chromatic space, bringing about a man-environment interaction, where the spectator becomes the protagonist of the works: by reflecting himself, his image is multiplied along with the undetermined and a countless reflection of colours.

In 1965 William C. Seitz invited him to participate in *The Responsive Eye* at the Museum of Modern Art in New York: a revolutionary exhibition that diffused optical art on a global level, although, unfortunately, mostly for its superficial elements. It thus became a trend, a style which went against its own scientific principles. Its expansion led to the vulgarisation of the phenomenon, entailing the most reactionary of imitation and banalisation.

The same year Alviani is invited in other exhibitions: *Art today: Kinetic and Optic* at Albright-Knox Gallery in Buffalo, *Art and Movement* at the museum of Tel Aviv, *Nul 1965* at Stedelijk Museum in Amsterdam, *Lumière, Movement et Optique* at Palais des Beaux Arts in Bruxelles and *Perpetuum Mobile* at Galleria l'Obelisco in Rome. He also holds some solo shows, including those at Galleria la Polena, in Genova.

The following year he took part in international exhibitions such as the *XXI Salon des Réalités Nouvelles* in Paris, *Weiss und Weiss* at the Kunsthalle in Bern, *Structure et Mouvement* at the Galerie Denise René in Paris, and in Nagaoka, Japan, in the exhibition for the award presented by the Contemporary Art Museum. For the first time he also participated in the International Graphic Art Biennial in Tokyo, while his solo shows were staged at the Galleria del Leone in Venice and the Opart Galerie in Esslingen.

From 1967 on he made 'luminous objects', characterised by thermo-mechanical movement, evolving into chemical and physical phenomena. He became more interested in the study of the diaphragm between eye and object, based on the incidence of heat, low temperature, humidity and evaporation. In this context he proposed theories – through his Manifesto – on "pneumatic/adjustable space" (extensible and reducible) the volume of which may change according to its function. That same year he was invited to *Lo spazio dell'immagine*, the first exhibition entirely dedicated to environmental art, held at Palazzo Trinci in Foligno; at a later stage he would participate in the *Mouvement* at the Contemporary Art Museum in Montreal, and the *Von Konstruktivism zur kinetic 1917 bis 1967* in Krefeld. In 1968 he developed water and fire-themed events, which staged in 'happenings'. The most important exhibitions he attended were: *L'art vivant* at the Fondation Maeght in Saint Paul de Vence, *Cinétisme Spectacle Environnement* in Grenoble, *Op Kunst* at Kunsternes Hus in Oslo, *Danavius 68* in Bratislava, *Art Moltiplicata* at Kunsthalle in Cologne, *Mouvement* in Detroit, *Multiplies* at Musée des Beaux Arts in Brussels, and *Documenta 4* in Kassel.

In 1969 he focused on a study of human behaviour, embedded in the environmental issue, through visual perception focusing. He took part in *Konstruktive kunst, elemente und prinzipien in Nürnberg, in Kunst als spiel – spiel als kunst*, organised by the Städtische Kunsthalle in Recklinghausen, and in *From constructivism to kinetic art* at Kavier Gallery in Chicago; he also held various solo shows at the Galerie Alice Pauli in Lausanne and the Galerie d'Art Moderne in Basel.

Between 1970 and 1974, a period of time that could be extended up to the present day, his attention was focused once more on colour, on gradual chromatic phenomenology, and on projecting three-dimensional surfaces and structures with scientific attention, generated by mathematical formulas. A fundamental point for Alviani is the fact that "inaccuracy generates a chain of chaos; a lack of programming leads to energy dispersion." Since the beginning of his career, each research project has been constantly backed up by a theoretical, technical, constructive and phenomenal text, written by him.

In 1970 he participated in *Vitalità del negativo*, a major group show in Rome, and a solo exhibition at the Galerie Conkright in Caracas. Then, in 1971 he took part in *Arte concreta* at the Westfälische Kunstverern in Munster and he also staged a solo show at the Galerie Denise René/Hans Mayer in Düsseldorf. Among his solo shows, we might mention that held in 1972 at the Galerie St. Stephan in Vienna, at the Galleria il Centro in Naples, and in 1973 at the Krzysztofory Gallery in Cracau. In 1975 he displayed his works at the XII San Paolo Biennale in Brazil.

In 1976 he became Art Professor at the Academy of Fine Arts in Carrara, where he taught until 1981 before moving to South America.

In 1978 he was invited to participate in *L'altro occhio di Polifemo*, a show organised by the Galleria d'Arte Moderna in Bologna. In 1979, he attended an exhibition at the Neue Galerie am Landesmuseum Joanneum in Graz, and in 1980 at the Contemporary Art Pavilion in Ferrara, as well as at the Galerie Denise René in Paris.

For more than ten years he then stopped his essentially ideational artistic production and his intense exhibition activities decreased. In 1981, in Ciudad Bolívar, Venezuela, he was invited by the Venezuelan minister of Culture and Corporation in Guayana to manage the Museum of Modern Art, which was to be devoted to constructive art. His 'reconstruction' work allowed this institution to become the first and only museum in the world entirely

dedicated to structured vision. He established a relationship with industry and collaborated with the experimental University of Guayana on a mutual basis, following a common goal: to create an industrial design high school, which unfortunately faced many difficulties and finally forced to closed by Jesus Raphäel Soto.

The aim of this project was "to make our history become historically objective" as Alviani says "from the Russian and European avant-garde, up to the logical art of our time."

In 1982 he took part in *Les Labyrinthes* in Bruxelles and the following year in the historical exhibition *Arte Programmata e Cinetica 1953-63*, l'ultima avanguardia at Palazzo Reale, in Milan, curated by Lea Vergine.

Until 1985 to gliere. He devoted his activity to the reconstruction and management of the Museum of Modern Art in Ciudad Bolivar. He was in charge of organising exhibitions and curating the publication of art texts and artworks, to give value to the work of the most prominent artists representing the so-called research art, among which we find a tribute to Josef Albers: a monograph for Arca publishers in 1988, in which he structures a positive artistic and cultural trajectory of one of the greatest exponents of 20th-century art.

In 1986 he took part in *Anni '60. Le immagini al potere* at the Mazzotta Foundation in Milan, and he exhibited at the Galerie Scholler in Düsseldorf and at XLII Venice Biennale, in the Art and Science of Colour Section.

One year later, he participated in *A'art et la couleur* at Musée Des Arts in Cholet and also in two exhibitions of exact art organised by the Wilhelm-Hack Museum of Ludwigshafen, and respectively titled *Von zwei quadraten and Mathematik in der kunst der letzten dreissig jahre*.

In 1992, he took part in *Trigon – identität – differenz* in Graz and during the same year he produced 'mai wai' at the Galleria Seno in Milan. 'mai wai', unlike his usual modus operandi aimed at achieving perceptual clarity, is a plastic event, an obstacle. In other words, it is the deprivation of the optical and mental vision as a way to denounce the miserable human condition of contemporary mankind. The following year, in 1993, he took part in the project *Territorio italiano* at the Spazio Opus in Milan and in the XLI Venice Biennale with an *environnement*.

In 1994 he was featured at the Muzeum Okregove in Chelm; in 1995 at the Stara Galeria Bwa in Lublin; in 1996 at the Galleria Bwa Avantgarda in Wroclaw and, that same year, a retrospective

was held in his honour at the Galeria Tivoli in Ljubljana. In 1997, the Muzej Suvremene Umjetnosti in Zagreb hosted the same retrospective. The following year he held a solo show at the Dina Carola Gallery in Naples, and in 1999 he started to collaborate with the small Galerija Rigo in Novigrad. In 2000 the Bielska Bwa Gallery in Bielsko-Biall, displayed his works. During the same year, he took part in the historical section of Open Ends at the Museum of Modern Art in New York. The collaboration with the Muzeum Milana Dobesa in Bratislava started in 2000, and for the following ten years he worked as the curator of essential and exhaustive exhibitions featuring the leading artists of the abstract avant-garde.

In 2001 he held a solo show at the Galerie Conny van Kasteel of Egmond aan Zee, at the Galerie Cuenca in Ulm: a retrospective show of metallic surfaces at the Städtisches Museum – Gelsenkirchen, and an exhibition at the Mondriaanhuis in Amersfoort.

In 2002, in memory of Anna Palange, he spearheaded the donation of 170 works of art, titled *22 del futuro per il futuro di vukovar*, first displayed in Zagreb and then moved to the countries of origin of each single artist. In the same year, he was invited to the Buenos Aires Biennial. Between 2001 and 2003 he exhibited in *Luce movimento & programmazione*, an exhibition touring between museums in Ulm, Mannheim, Gelsenkirchen, Kiel, Schwerin and Klagenfurt. In 2003 he held a solo show at the Galleria Seno in Milan, and his artworks were displayed at *Il mito della velocità* in Mantua. He held a solo show in the same year at *Imagerie – Art fashion* at Museo Revoltella in Trieste. In 2004 an exhaustive solo show at the Gamec in Bergamo was staged, and he took part in *Zero* at Palazzo delle Papesse in Siena. In 2005 he participated in *l'Oeil moteur* at the Musée d'Art Moderne in Strasbourg. *Dien seven tendenzen* in Ingolstadt and Duren, *Op Art* at the Kunsthalle in Frankfurt, *Optic Nerve* at the Columbus Museum of Art, *Los Cineticos* at the Centro de Arte Reina Sofia in Madrid and at the Instituto Tomie Chatake in San Paolo, Brazil. In 2008 he participated in the *Bit International* at the ZKM in Karlsruhe.

In 2012 he participated in *Ghost in the machine* at the New Museum of Contemporary Art in New York, and during the following year at *Dynamo un siècle de lumière et mouvement dans l'art 1913 – 2013* at the Grand Palais in Paris.

Before stopping work completely almost ten years ago, he was concerned exclusively with architectural projects while continuing his cultural production by writing texts for exact art exhibitions.

