

DOMENICO GNOLI
FONDAZIONE PRADA, MILAN

Fondazione Prada presents the exhibition “Domenico Gnoli” in Milan from 28 October 2021 to 27 February 2022. This retrospective is part of the series of exhibitions that Fondazione Prada has dedicated to artists—such as Edward Kienholz, Leon Golub and William Copley—whose practice developed along paths and interests that took a different direction from the main artistic trends of the second half of the 20th century. The aim is to explore Gnoli’s practice and his activity as a unique discourse free of labels, documenting links with the international cultural scene of his time and highlighting affinities with contemporary visual research. Furthermore, “Domenico Gnoli” will expand on the insights of those who, in the past, interpreted the artist’s work from an original historical and critical viewpoint, recognizing the inspiration that he drew from the Renaissance and highlighting the narrative value of his works.

Conceived by Germano Celant, the exhibition brings together over 100 works produced by the artist between 1949 and 1969 and will be complemented by as many drawings. A chronological and documentary section featuring materials, photographs and other items will retrace the biography and artistic career of Domenico Gnoli (Rome, 1933 – New York, 1970) more than fifty years after his death. The project has been realized in collaboration with the artist’s Archives in Rome and Mallorca, which preserve Gnoli’s personal and professional heritage.

Grandson of Domenico Gnoli and son of Umberto Gnoli—both art critics and historians—Gnoli initially followed two directions: his work as a theater set designer, costume designer and illustrator, and his pictorial work. In 1955 his sets for William Shakespeare’s *As You Like It* at the Old Vic in London had a great success and made him known also in the United States. From 1959, he lived between Rome, New York, where he exhibited in several galleries and worked as an illustrator for magazines and publications, Paris and London before settling in 1963 in Deià on the island of Mallorca.

In 1964, the year that Robert Rauschenberg achieved international recognition by winning the Golden Lion at the Venice Biennale, Gnoli took a linguistic leap that allowed his analytical painting to emerge alongside his accomplishments as a set designer and illustrator. In a letter the following year, the artist described this turning point in his career: “I have always worked [as a painter] as I do now, but it did not attract attention as it was abstraction’s moment. Only now, thanks to Pop Art, has my painting become comprehensible. [...] I always employ simple, given elements, I don’t want either to add or take anything away. I have never even wanted to deform; I isolate and represent. My themes come from the world around me, familiar situations, everyday life; because I never actively mediate against the object, I experience the magic of its presence.”

From that moment, his trajectory intersected the currents of minimalism, hyperrealism and Pop Art, even if, as the French writer André Pieyre de Mandiargues observed, "Gnoli's manner of painting [...] illuminates as much as it describes the mundane objects by which man is surrounded. In the true sense of the word, it illustrates them, whereas the manner of pop artists popularizes them." Gnoli also felt part of a "not eloquent" tradition of Italian painting developed by Masaccio and Piero della Francesca, and passed down via Piranesi, de Chirico, Carrà, Severini and Campigli. His work was also influenced by great contemporary artists like Bacon, Balthus, Dalí, Magritte, Shahn and Sutherland.

As Salvatore Settis explains, "To achieve perfect ineloquence, the impassiveness of things and the suspended magic of an impersonal reality, he had to turn his back on the tradition he loved so much and overturn its hierarchy of values. To deny 'decoration' by means of a new exploration of reality through detail." Gnoli's new line of research detached from the context and focused on details of human bodies or objects, accentuating their inherent sensuality and energy.

His precise painting of physical texture, one that brought out the surfaces, colors and substance of organic and inanimate elements, is also characterized by scrupulous photographic framing. It is a factual approach that "puts all things, natural and artificial, on the same plane, expressing an egalitarian desire, the revenge of insignificant and disqualified elements in the ranking of values: the low, the secondary, the auxiliary, the neglectable," as Germano Celant observes. The unexpected appearance on the canvas of apparently incongruous elements, such as busts, locks of hair, shoes, armchairs, drawers, ties and buttons, gives the viewer a slight mental jolt. It is an invitation to fill out these mysterious images, a combination of reality and imagination, placed at the center of "a sensual and carnal theater where the continuing exchange between things and bodies is enacted, the protagonists of a total complicity."

Created by the design studio 2x4 in New York, the two-floor exhibition setting inside the Podium harks back to 20th-century museum environments by tracing linear perspectives that divide the exhibition space into a series of monographic units. The artist's works are arranged in themed series that reveal how each painting generated other works following a logical development of expression. Packed with significance, the details that Gnoli painted suggest enigmatic biographies of the objects represented and testify to the artist's conviction in pursuing his own research in a radical reinterpretation of classical representation.

The exhibition is accompanied by a scientific publication published by Fondazione Prada and designed by Irma Boom. The book features a new essay written for the exhibition by Salvatore Settis and two parallel illustrated chronologies that set Gnoli in the historical and artistic time in which he worked, providing a reconstruction of the artist's career and biography.

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DOMENICO GNOLI

List of exhibited artworks

PODIUM

Wall A

Sofa, 1968
Acrylic and sand on canvas Private collection.
Courtesy of Luxembourg + Co

Armchair, 1968
Acrylic and sand on canvas
Private collection

Fauteuil n. 2, 1967
Acrylic and sand on canvas
Museo Nacional Thyssen-Bornemisza, Madrid

Homme assis, 1966
Portrait of Santiago Martin El Viti – Man seated
Acrylic and sand on canvas Private collection,
Germany.
Courtesy of Ben Brown Fine Arts

Poltrona, 1966
Acrylic and sand on canvas
Private collection, Cologne, Germany

Le canapé bleu, 1964
Acrylic and sand on canvas
Galleria Alfieri – Arte moderna e contemporanea,
Asti

Homme seul, 1963
Tempera, powder pigments, acrylic glue and
sand on canvas
Private collection, London

Wall B

Villaggio rosso, 1958
Tempera and sand on canvas
Collection Gori -Fattoria di Celle, Pistoia

Orange Abstract, 1962
Tempera and sand on canvas
Private collection

The Empty House, 1966
Acrylic and sand on canvas
Esther Grether Family Collection

L'ascenseur, 1967
Acrylic and sand on canvas
Private collection

Brick Wall, 1968
Acrylic and sand on canvas
Private collection, Berlin

Corner, 1968
Acrylic and sand on canvas
Private collection

Wall C

Chair, 1969
Acrylic and sand on canvas
Private collection

Back View, 1968
Acrylic and sand on canvas
Private collection

Open Drawer, 1968
Acrylic and sand on canvas
Cà La Ghironda, Modern Art Museum

Branche de cactus, 1967
Acrylic and sand on canvas
Private collection

Vasca da bagno, Bagnarola, 1966
Acrylic and sand on canvas
Henie Onstad Collection

Beer Can and Crate,
Tempera and sand on canvas
Private collection

Linen Baskets, 1959
Tempera and sand on canvas
Private collection

Wall D

The Restaurant, 1959
Tempera and sand on canvas
Private collection

Chemise sur la table n. 2, 1964
Acrylic and sand on canvas
Private collection c/o Simon C. Dickinson L.t.d.

Senza natura morta n. 1, 1966
Acrylic and sand on canvas
Staatliche Museen zu Berlin, Nationalgalerie.
1981 erworben durch das Land Berlin

Tavoli di ristorante, 1966
Acrylic and sand on canvas
Fondation Marie Anne Poniatowski Krugier

Souris blanche sur la nappe (White mouse on the tablecloth), 1967
Acrylic and sand on canvas
Private collection

La chemise sur la table n. 3, 1967
Acrylic and sand on canvas
Private collection
Courtesy of Luxembourg + Co

Wall E

Green Bed Cover, 1969
Acrylic and sand on canvas
Private collection

White Bed, 1968
Acrylic and sand on canvas
MAXXI Museo nazionale delle arti del XXI secolo,
Rome

Letto verde (Green Bed), 1965
Acrylic and sand on canvas
Private collection

Il grande letto azzurro, 1965
Acrylic and sand on canvas
Private collection

Iron Bed (Blue Iron bed), 1959
Tempera and sand on canvas
Private collection

Wall F

Purple Bust, 1969
Acrylic and sand on canvas
Private collection

33 Inverno, 1967
Acrylic and sand on canvas
Private collection
Michael Guttman, Pietrasanta

Dormiente n. 1, 1966
Acrylic and sand on canvas
Esther Grether Family Collection

Due dormienti, 1966
Acrylic and sand on canvas
Private collection

La robe rouge (Buste rouge), 1964
Acrylic and sand on canvas
Private collection, Germany

Wall G

Center Part, 1969
Acrylic and sand on canvas
Etro Collection

Red Hair on Blue Dress, 1969
Acrylic and sand on canvas
Private collection

Braid, 1969
Acrylic and sand on canvas
Private collection

Curly Red Hair, 1969
Acrylic and sand on canvas
Private collection, New York

Curl, 1969
Acrylic and sand on canvas
Private collection
Courtesy of Luxembourg + Co

Wall H

Abstraction – Figura (Astratto nero),
1959 [Abstraction – Figure (Black abstract)]
Tempera and sand on canvas
Private collection

Mise en plis n. 1, 1964
Tempera, powder pigments, acrylic glue and
sand on canvas
Art Collection of The Enfor Trust

La toison (The fleece), 1965
Acrylic and sand on canvas
Private collection

Riga in mezzo n. 1 (Capigliatura femminile), 1965
[Central hair part no. 1 (Female hair)]
Acrylic and sand on canvas
Private collection

Male Head of Hair, 1966
Acrylic and sand on canvas
Private collection

Portrait de Louis T., 1967
Acrylic and sand on canvas
Private collection

Wall I

Lady's Feet, 1969
Acrylic and sand on canvas
Von der Heydt-Museum Wuppertal, Germany

Inside of Lady's Shoe, 1969
Acrylic and sand on canvas
Private collection

Lady's Shoe, 1968
Acrylic and sand on canvas
Collection Museum Boijmans Van Beuningen,
Rotterdam

Scarpa di fronte, 1967
Acrylic and sand on canvas
Private collection

Sous la chaussure, 1967
Acrylic and sand on canvas
Private collection

Newspaper and Shoes, 1959
Tempera and sand on canvas
Private collection

Wall J

Striped Shirt Lapel, 1969
Acrylic and sand on canvas Kunstpalast,
Dusseldorf -Stiftung Sammlung Kemp

Shirt Collar 14 ½, 1969
Acrylic and sand on canvas
Private collection

Red Dress Collar, 1969
Acrylic and sand on canvas
Private collection

Robe verte, 1967
Acrylic and sand on canvas
Private collection
Courtesy of Luxembourg + Co

Fermeture éclair (Zipper), 1967
Acrylic and sand on canvas
Private collection

Finta pelliccia, 1965
Acrylic and sand on canvas
Private collection

Wall K

Wrist Watch, 1969
Acrylic and sand on canvas
Ludwig Forum für Internationale Kunst Aachen,
loan of the Peter and Irene Ludwig Foundation

Waist Line, 1969
Acrylic and sand on canvas
Private collection

Shoulder, 1969
Acrylic and sand on canvas
Private collection

Red Tie Knot, 1969
Acrylic and sand on canvas
Private collection

Trouser Pocket, 1969
Acrylic and sand on canvas Ludwig Museum –
Museum of Contemporary Art, Budapest
Striped Trousers, 1969

Acrylic and sand on canvas
Private collection

Wall L

Homme de dos 2 (uomo con cappotto), 1964
[Man from back 2 (man wearing a coat)]
Acrylic and sand on canvas
Private collection

Cravate, 1967
Acrylic and sand on canvas
Private collection

Coat, 1968
Acrylic and sand on canvas
Collection Van Abbemuseum, Eindhoven

Pocket, 1968
Acrylic and sand on canvas
Private collection

Tie, 1968
Acrylic and sand on canvas
mumok – Museum moderner Kunst Stiftung
Ludwig Wien, on loan from the Austrian Ludwig
Foundation, since 1991

Bow Tie, 1969
Acrylic and sand on canvas
Private collection

PODIUM +1

Wall M and vitrines

Umberto Gnoli, New York, 1930
Private collection

*Senza titolo (I cardinali, La messa al Duomo di
Spoleto)*, 1947
Pencil on paper
Private collection

Menicuccio, 1948 circa
Indian ink on paper
Private collection

Scenografia fantastica con balletto, 1949
Indian ink on paper
Private collection

Scena di notte, primi anni '50 / early 1950s
Indian ink on paper
Private collection

Il magazzino, 1950
Drypoint
Private collection

Illustration for *Nevermore* by E. A. Poe, 1950
Drypoint
Private collection

Senza titolo. Architettura (Mes chevaliers), 1951
Indian ink on paper
Private collection

Senza titolo. Architettura 1 (Mes chevaliers),
1951
Indian ink on paper
Private collection

Senza titolo. Architettura 5 (Mes chevaliers),
1951
Indian ink on paper
Private collection

Senza titolo, 1951–52 ca.
Oil on canvas
Collection Grizi Montanari, Roma

Catalogue of the exhibition "Art Graphique
Italien Contemporain," Galerie Georges Giroux,
Brussels, 1951
Private collection

Catalogue of the exhibition "Incisioni italiane,"
Sassari, 1951
Private collection

Poster of *Chéri*, play by Colette, directed by
André Barsaq, Compagnia Italiana di Prosa,
Teatro Eliseo, Rome, November 1951
Private collection

Sketch for *Chéri*, play by Colette, 1951
Brush and Indian ink on paper
Private collection

Invitation card of the exhibition "Domenico
Gnoli. Disegni," Galleria La Cassapanca, Rome,
1951
Private collection

Sagittario 2 (Gruppo Sagittari), 1952
Gouache on cardboard
Private collection

Scenografia fantastica 4, 1952
Tempera on cardboard
Private collection

Scenografia fantastica 8, 1952
Tempera on cardboard
Private collection

Poster of *Gli affetti di famiglia*, play by Alba de
Céspedes and Agostino degli Espinosa, Teatro
delle Arti, Rome, 1952
Private collection

Domenico Gnoli with his mother Annie de
Garrou, Venice, 1952
Private collection

Program of *Non c'è pace per l'Antico Fauno*,
play by Carlo Terron, Teatro Manzoni, Milan,
1952
Private collection

Program of *Eduardo e Carolina*, play by Belisario
Lucio Randone and Félicien Marceau, Teatro
Quirino, Rome, 1952
Private collection

Set design 3 for *Re Cervo*, play by Carlo Gozzi,
1953
Indian ink and watercolor on paper
Private collection

Pantalone, Second Minister of Deramo, costume
design for *Re Cervo*, play by Carlo Gozzi, 1953
Indian ink and watercolor on paper
Private collection

Tartaglia, Prime Minister of Deramo, costume
design for *Re Cervo*, play by Carlo Gozzi, 1953
Indian ink and watercolor on paper
Private collection

Program of *Il borghese gentiluomo*, play by
Molière, Nuovo Teatro Manzoni, Rome, 1953
Private collection

Catalogue of the exhibition "Mostre di giovani
artisti," Accademia Nazionale di San Luca,
Rome, 1953
Private collection

Poster of *Papa Sarto*, play by Giuseppe Maffioli,
Teatro Odeon, Milan, 1953
Private collection

Poster of *Il Mercante di Venezia*, play by William
Shakespeare, Schauspielhaus, Zurich, 1953
Private collection

Catalogue of the exhibition "Prima Mostra
Nazionale di Arti figurative," Palazzo Collicola,
Spoleto, 1953
Private collection

Houseboats, 1954
Tempera on canvas
Private collection

Proscenium for Jules Supervielle's *La Belle au
bois*, 1954
Indian ink and watercolor on paper
Private collection

Costume designs for Jules Supervielle's *La Belle
au bois*, 1954

La Belle au bois, 1954
Indian ink and watercolor on paper
Private collection

Barbe Bleu, 1954
Indian ink and watercolor on paper
Private collection

Le chat botté, 1954
Pen, Indian ink and watercolor on paper
Private collection

Le Prince de Bauval, 1954
Indian ink and watercolor on paper
Private collection

Catalogue of the exhibition "Contemporary Italian Prints," Public Library, Boston, 1954
Private collection

Jean-Louis Barrault's letter introducing Domenico Gnoli to Sir Laurence Olivier, November 16, 1954
Private collection

Tower, 1955
Tempera on canvas Collezione Gori -Fattoria di Celle, Pistoia

Letter of agreement by the administrative director of the Old Vic Theatre, Alfred Francis, to Domenico Gnoli, February 11, 1955
Private collection

Poster of *As You Like It*, play by William Shakespeare, Old Vic Company, London, March 1955
Private collection

Program of *As You Like It*, Old Vic Company, London, March 1955
Private collection

Costume designs for *As You Like It*, 1955 circa

A Forester, 1955 circa
Pen, Indian ink and watercolor on paper
Private collection

Celia, 1955
Pen, Indian ink and watercolor on paper
Private collection

Lady of the court 4, 1955 circa
Pen, Indian ink and watercolor on paper
Private collection

Lord 3, 1955
Ballpoint pen, Indian ink and watercolor on paper
Private collection

Oliver 1, 1955 circa
Pen, Indian ink and watercolor on paper
Private collection

Rosalind 2, 1955 circa
Pen, Indian ink and watercolor on paper
Private collection

Domenico Gnoli with a sketch for the set design of *As You Like It*, 1955 Photo Susan Wood
Private collection

Theatre World magazine, May 1955

Invitation card of the exhibition "Contemporary Italian Painters," New York, October 1955
Private collection

Games II, 1956
Tempera on canvas Private collection. Courtesy of Omer Tiroche Gallery

Invitation card of the exhibition "Domenico Gnoli," Sagittarius Gallery, New York, 1956
Private collection

Two Houses, 1957
Tempera and sand on canvas
Private collection
Courtesy of Omer Tiroche Gallery

Invitation card of the exhibition "Paintings & Drawings by Dominic Gnoli," Arthur Jeffress Gallery, London, 1957
Private collection

Catalogue of the exhibition "Paintings & Drawings by Dominic Gnoli," Arthur Jeffress Gallery, London, 1957
Private collection

Ship of Fools (Das Narrenschiff), 1958 circa
Private collection

La guardia, 1958 [The guard]
Tempera and sand on canvas
Collezione Gori -Fattoria di Celle, Pistoia

Due paesi, 1958
Acrylic and sand on canvas
Galleria Alfieri – Arte moderna e contemporanea, Asti

Catalogue of the exhibition "Domenico Gnoli," L'Obelisco gallery, Rome, 1958
Private collection

Program of John Buttler's *Chamber Ballets*, Teatro Caio Melisso, Festival dei Due Mondi, Spoleto, 1958
Private collection

Renato Giani's article "La vocazione dell'automobile ovvero il ritorno al treno," illustrated by Domenico Gnoli, *Wagon Lits*, July–October 1958
Private collection

Catalogue of the exhibition "Domenico Gnoli," Bianchini Gallery, New York, 1959
Private collection

Abstraction – Figure (Black abstract), 1959
Tempera and sand on canvas
Private collection

Beach Scene, 1959
Tempera and sand on canvas
Private collection

Manuscript of *Viaggio in mare*, 1959, including ballpoint pen sketches
Private collection

New Orleans: Morning Cafe, 1959
Pen on cardboard
Private collection

Niccolò Tucci's article "Domenico Gnoli's World of Fantasy. A young Italian draws 'characters from uninvented fairy tales, dramas and comedies,'" *Horizon*, vol. 1, no. 6., July 1959
Private collection

Domenico Gnoli's passport
Private collection

Le chevalier et la femme cubiste, 1960 ca.
Ballpoint pen on paper
Private collection

Grands panneaux abstraits, 1960 ca.
Pen on paper
Private collection

Invitation card of the exhibition "Second London exhibition of Paintings and Drawings by Dominic Gnoli," Arthur Jeffress Gallery, New York, 1960
Private collection

Catalogue of the exhibition "Second London exhibition of Paintings and Drawings by Dominic Gnoli," Arthur Jeffress Gallery, London, 1960
Private collection

Orestes or The Art of Smiling, 1961 Simon and Schuster, New York 1961

Illustrations of *Orestes or The Art of Smiling*, 1960

Gaston, 1960
Indian ink on paper Sa Bassa Blanca Museum-Yannick and Ben Jakober Foundation

Pavilion Theatre, 1960
Indian ink on paper Sa Bassa Blanca Museum-Yannick and Ben Jakober Foundation

Lucien, 1960
Indian ink on paper
Private collection

Catalogue of the exhibition "Domenico Gnoli," Bianchini Gallery, New York, 1960
Private collection

Domenico Gnoli's *Lucien's Giddy Case* (1957) reproduced in *Horizon*, July 1960
Private collection

Sports Illustrated, illustrations by Domenico Gnoli for Robert Graves's text "The Gaudy Games," *Sports Illustrated*, August 1, 1960
Private collection

Ancient Symbols of Pride and Valor in South America: Carrera de bicicleta, 1960
Indian ink and watercolor on cardboard
Private collection

Ancient Symbols of Pride and Valor in South America: Carrera de cinta, 1960
Indian ink and watercolor on cardboard
Private collection

Ancient Symbols of Pride and Valor in South America: El Condor emborrachado, 1960
Indian ink and watercolor on cardboard
Private collection

Ancient Symbols of Pride and Valor in South America: Carrera de gallo o pato, 1960
Indian ink and watercolor on cardboard
Private collection

Ancient Symbols of Pride and Valor in South America: Corrida de toros (Bullfight), 1

"Domenico Gnoli" article illustrated with four Gnoli's plates from the Roman series (1959), *The Paris Review*, no. 22, Fall 1960
Private collection

Catalogue of the exhibition "Eight Young Europeans," Closson Gallery, Cincinnati, 1960
Private collection

Peeling Potatoes, 1961
Etching
Private collection

The Pressed Shirt, 1961
Etching
Private collection

Lonely Dinner, 1961
Etching
Private collection

Man with Fish (Portrait of Ben Shahn), 1961
Etching
Private collection

Figura astratta n. 2, 1961
Tempera and sand on masonite board
Collection Massimo Tognacci

New York Sunday in Central Park: General View, 1962
Pen, ink and watercolor on cardboard
Private collection

Apollo Theatre, Harlem: Concert no. 1, 1962
Pen and Indian ink on paper
Private collection

Apollo Theatre, Harlem: Spectators, 1962
Pen and Indian ink on paper
Private collection

Abstract Black and Green, 1962
Tempera and sand on canvas
Private collection

Joseph Wechsberg's article "*Das Traumdorf*," illustrated with Domenico Gnoli's *Banchetto* and *Veduta della città*, *Show*, no. 5, May 1962
Private collection

Catalogue of the exhibition "*Domenico Gnoli*," Hazlitt Gallery, London, 1962
Private collection

Sports Illustrated including Domenico Gnoli's drawings from the series *Ancient Symbols of Pride and Valor*, November 12, 1962

Pyjama et chemise de nuit, 1963
Pencil on paper
Private collection

E.B. McGuire's article "*The Vatican, 1963: Ferment beneath the Pageantry*," illustrated by Domenico Gnoli, *Show*, March 1963

Yannick Twistant, 1963
Ballpoint pen on paper
Private collection

The Waiter, Sketch no. 2, 1963
Ballpoint pen on paper
Private collection

Sketch for *La taverne*, 1963
Ballpoint pen on paper
Private collection

Four panels of *Personnages* (1963) in a photograph on an article from *Connaissance des Arts*, no. 155, January 1965

Preparatory drawing for *La sirène*, 1963
Ballpoint pen on cardboard
Private collection

Domenico Gnoli, Paris, November 22, 1963
Private collection

Wall N

A Bullring, set design model for *The Lily of Toledo Ballet (The Spanish Ballet)*, circa 1957–58
Tempera, sand, acrylic glue on canvas
Private collection
Courtesy Patrick Bourne & Co., London

Personnages (Femme avec Oiseau, Chevalier avec Echecs, Homme avec Buste, Vieille Femme avec Poissons, Jeune Homme avec Tours, Femme avec Coq), 1963
Tempera on cardboard mounted on wood panel
Kunstsammlung WestLotto, Munster

Untitled Screen, 1949 circa
Oil on wood
Private collection

Wall O

La sirène, 1963
Tempera, poder pigments, acrylic glue and sand on wood
Kunst im Lanesbesitz NRW, long term loan by NRW.BANK

La taverne, 1963
Acrylic and sand on wooden panels
Private collection

A Spanish Town, set design model for *The Lily of Toledo Ballet (The Spanish Ballet)*, circa 1957–58
Tempera, sand, acrylic glue on canvas
Private collection
Courtesy Patrick Bourne & Co., London

Wall p and vitrines

Richard Austin Smith's article "*Cape Canaveral, Industry's Trial by Fire*," illustrated by Domenico Gnoli, *Fortune*, June 6, 1962

Cape Canaveral: The Missile Inn – "Welcome folks to the missile inn", 1962
Pen, Indian ink and watercolor on cardboard
Private collection

Cape Canaveral: Television Operation II Unit 23F, 1962
Pen, Indian ink and watercolor on cardboard
Private collection

Cape Canaveral: Saturn Gantry, 1962
Pen, Indian ink and watercolor on cardboard
Private collection

Cape Canaveral: Erectors with Rockets, 1962
Indian ink and watercolor on cardboard
Private collection

Cape Canaveral: Glenn Boy Welcome Home, 1962
Pen, Indian ink and watercolor on cardboard
Private collection

Cape Canaveral: Mercury Control Room, 1962
Indian ink and watercolor on cardboard
Private collection

Cape Canaveral: Restoration, 1962
Pen, Indian ink and watercolor on cardboard
Private collection

Cape Canaveral: The Missiles (the missiles), 1962
Pen, Indian ink and watercolor on cardboard
Private collection

Cape Canaveral: Computers IBM Data Processing, 1962
Pen and Indian ink on cardboard
Private collection

Uomo in automobile, 1963
Tempera on canvas
Private collection

Busto con vestito a fiori, 1963
Tempera, powder pigments, acrylic glue and sand on canvas and collage
Private collection

Soutien-gorge, 1964
Acrylic and sand on canvas
Private collection

Mise en plis n. 2, 1964
Tempera, powder pigments, acrylic glue and sand on canvas
Collezione Gori – Fattoria di Celle, Pistoia

“To Ben, a souvenir from the happiest, the most elegant, the most dynamic, in short, the most perfect of his friends! D. G. Paris 29–1–64”
Ballpoint pen on paper
Private collection

John Gielgud’s article “*A Note on Hamlet*,” illustrated by Domenico Gnoli, *Show*, February 1964

Alfred Mayor’s article “*Holy Week in Seville*,” illustrated by Domenico Gnoli, *Holiday*, April 1965

Holy Week in Seville, The Procession: The Virgin Altar, spring 1964
Indian ink
Private collection

Holy Week in Seville, The Procession: The Saeta, spring 1964
Indian ink
Private collection

Holy Week in Seville, The Procession: The Chair Renter, spring 1964
Indian ink
Private collection

Holy Week in Seville, The Procession: The Statue of Christ, spring 1964
Indian ink
Private collection

“New York Sunday,” drawings by Domenico Gnoli, *Show*, August 1964
Private collection

Self-Portrait, Mallorca, Summer 1964
Pencil on paper
Private collection

Domenico Gnoli’s self-portrait on the letter from the artist (Deià) to Ben Jakober (New York), September 9, 1964
Pen on paper
Private collection

Invitation card of the exhibition “Domenico Gnoli,” Galerie André Schoeller, Paris, 1964
Private collection

Sketch for *Indéfrisable*, 1964
Pencil on paper
Private collection

Sketch for *Self-Portrait* and *Indéfrisable*, Mallorca, Summer 1964
Pencil on paper
Private collection

Femme de dos dans l’ascenseur, Mallorca, Summer 1964
Pencil on paper
Private collection

Norton Juster’s *Alberic the Wise and Other Journeys*, first edition, New York, 1965
Drawings for *She Cries No More, Alberic the Wise and Other Journeys*, 1965
Indian ink on cardboard
Private collection

Drawings for
Two Kings, Alberic the Wise and Other Journeys,
1965

Indian ink on cardboard
Private collection

Alberic and His Dog, illustration for Norton
Juster's *Alberic the Wise and Other Journeys*,
Indian ink and tempera on paper
Private collection

The Title, illustration for Norton Juster's *Alberic
the Wise and Other Journeys*, 1965
Pen and Indian ink on paper
Private collection

The Poor King and the Map, illustration for
Norton Juster's *Alberic the Wise and Other
Journeys*, 1965
Indian ink on paper
Private collection

Catalogue of the exhibition "De Metaphisica,"
Galerie Krugier, Geneva, 1965
Private collection

Catalogue of the 21st Salon de Mai, Musée
d'Art Moderne de la Ville de Paris, 1965
Private collection

Letter from Domenico Gnoli (Deià) to Yannick Vu
(Saint-Paul-de-Vence), August 31, 1965
Private collection

Le Mariage de D.G. et Y.V. à City Hall, New
York, December 1965
Pencil on paper
Private collection

Sketch for *Bed*, 1965
Pencil on paper
Private collection

Sketch for *La toison*, 1965
Pencil on paper
Private collection

Sketch for *La chemise sur la table n. 1*, 1967
Felt pen on paper
Private collection

Sketch for *Collo di camicia*,
Pencil on paper
Private collection

Sketch for *Finta pelliccia*, 1965
Felt pen on paper
Private collection

Sketch for *La tarte, Le gâteau*, 1965
Pen on paper
Private collection

Sofa, 1965
Ballpoint pen on paper
Private collection

Utopia-City, 1965
Ballpoint pen on paper
Private collection

Sketch for *An Afternoon at the Bulls*, Mallorca,
1966
Pencil on paper
Private collection

Passes, 1966
Acrylic on silk mounted on wood
Private collection

Torero with Bull's Ears, 1966
Acrylic on silk on wood
Private collection

Coup de grâce (mise à mort), 1966
Acrylic on silk on wood
Private collection

Spectators, 1966
Acrylic on silk mounted on wood
Private collection

Torero Behind a Balustrade, 1966
Acrylic on silk mounted on wood
Private collection

Three sketches for *Assenza*, 1966
Sepia felt pen on paper
Private collection

Assenza, 1966
Acrylic and sand on canvas
Royal Museums of Fine Arts of Belgium,
Brussels, Inv. no. 7628

Sans nature morte, 1966
Acrylic and sand on canvas
Matthys-Colle Collection / S.M.A.K. Museum of
Contemporary Art, Ghent, Belgium

William Marchant's article "December in
Naples," illustrated by Domenico Gnoli, *Holiday*,
January 1966

Catalogue of the exhibition "SI'66," Bankers
Trust Co., New York, 1966
Private collection

Catalogue of the 22nd Salon de Mai, Musée
d'Art Moderne de la Ville de Paris, 1966
Edward Kern's article "The Romans. Part VI –
Swinging Hub of the World," illustrated by
Domenico Gnoli, *Life*, June 1966

Unpublished sketch for *Life* magazine
Indian ink on paper
Private collection

At the Games, 1965–66 Unpublished sketch for
Life magazine
Indian ink on paper
Private collection

Le Terme, 1966
Unpublished sketch for *Life* magazine
Indian ink and tempera on paper
Private collection

Catalogue of the exhibition "Premio Marzotto.
Mostra di Pittura contemporanea," Valdagno,
1966
Private collection

Catalogue of the exhibition "Homage to Silence
or Metaphysica," Albert Loeb & Krugier Gallery,
New York, 1966
Private collection

Catalogue of the exhibition
"Domenico Gnoli," Galleria Galatea, Turin, 1966
Private collection

Domenico Gnoli in Deià, Mallorca, 1966
Private collection

Sketch for *Maquette*, 1967
Felt pen on paper
Private collection

Maquette, 1967
Acrylic on board, triptych
Private collection

Split Personality, 1967
Acrylic on wood
Courtesy of Sa Bassa Blanca Museum-Yannick
and Ben Jakober Foundation

Giuditta e Oloferne, 1967
Acrylic on board
Private collection

Scarpa vista da dietro, 1967
Acrylic and sand on canvas
Private collection.
Courtesy of Luxembourg+ Co

Catalogue of the exhibition "Domenico Gnoli,"
Galleria Il Centro, Naples, 1967
Private collection

Catalogue of the exhibition "Domenico Gnoli,"
Galleria Odyssea, Rome, 1967
Private collection

Catalogue of the exhibition "Tutto l'amore," Il
Girasole gallery, Rome, April 1967
Private collection

Catalogue of the exhibition "Stampe di Due
Mondi / Prints of Two Worlds," Temple Abroad
Gallery, Rome and Philadelphia Museum of Art,
1967
Private collection

Catalogue of the exhibition "Domenico Gnoli,"
Galleria de' Foscherari, Bologna, 1967

Catalogue of the exhibition "2. Internationale der
Zeichnung," Matildenhöhe, Darmstadt, 1967
Private collection

Herbert Gold's article "Jerusalem. The Holiest
City," illustrated by Domenico Gnoli, *Holiday*,
Israel special issue, December 1967

Borsetta da donna, 1968
Acrylic and sand on canvas
Private collection
Courtesy of Luxembourg + Co

Apple, 1968
Acrylic and sand on canvas
Courtesy of Sa Bassa Blanca Museum-Yannick
and Ben Jakober Foundation

Daniel Defoe, *A Journal of The Plague Year & c.
1665*, New York, 1968
Numbered edition including illustrations by
Domenico Gnoli

Drawings by Domenico Gnoli for Daniel Defoe's
A Journal of the Plague Year & c. 1665, 1967,
published by The Heritage Press, New York,
1968

A Blazing Star or Comet, 1967
Indian ink on paper
Private collection

But a White Cloud, 1967
Indian ink on paper
Private collection

Another Madness, 1967
Indian ink, tempera and acrylic on cardboard
Private collection

Jerusalem. The Tomb of Absalom, 1967
Indian ink on paper
Private collection

Threatening the Poor Wretch to Shoot Him, 1967
Indian ink on paper
Private collection

In a Few Days They Made The Decay'd House...,
1967

Indian ink, tempera and acrylic on cardboard
Private collection

Sketch for *Cravate*, Paris, October 1967

Felt pen on paper
Private collection

Catalogue of the exhibition "Domenico Gnoli,"

Palais des Beaux-Arts, Brussels, 1968
Private collection

Catalogue of the exhibition "Domenico Gnoli,"

Kestner-Gesellschaft, Hanover, 1968

Robert Graves's article "A Modern Bestiary.
What is a Monster?," illustrated by Domenico
Gnoli, *Horizon*, Summer 1968

Series of works published as illustrations for
Robert Graves's article "What is a Monster?,"
Horizon, New York, 1968

Snail on Sofa, Rome, March – April 1967

Tempera and acrylic on cardboard Courtesy of
Sa Bassa Blanca Museum-Yannick and Ben
Jakober Foundation

Winged Rhino at 15th Floor, Rome, March – April
1967

Indian ink, tempera and acrylic on cardboard
Courtesy of Sa Bassa Blanca Museum-Yannick
and Ben Jakober Foundation

Ostrich in Car, Rome, March –April 1967 Indian

ink, tempera and acrylic on cardboard Courtesy
of Sa Bassa Blanca Museum-Yannick and Ben
Jakober Foundation

Woman Sole in Bath Tub, Deià, May 1967 Indian

ink, tempera and acrylic on cardboard Courtesy
of Sa Bassa Blanca Museum-Yannick and Ben
Jakober Foundation

Owl in Wardrobe, 1967

Indian ink, tempera and acrylic on cardboard
Courtesy of Sa Bassa Blanca Museum-Yannick
and Ben Jakober Foundation

The Bat-Cat in the Room, Deià,, May 1967

Indian ink, tempera and acrylic on cardboard
Courtesy of Sa Bassa Blanca Museum-Yannick
and Ben Jakober Foundation

Catalogue of documenta 4, Kassel, 1968

Warsaw and Peace, Edith Templeton's article
"Warsaw and Peace," illustrated by Domenico
Gnoli, *Holiday*, September 1968

Private collection

Sketch of the Palace of Culture and Science,

Warsaw, February 1968

Felt pen on paper
Private collection

Sketch of the Hotel Berlin dining room, Moscow,

February 1968

Pen on paper
Private collection

Sketch of the Moscow subway, Moscow,

February 1968

Pen on paper
Private collection

Untitled article illustrated with a drawing by

Domenico Gnoli, *Fortune*, September 15, 1968

Private collection

Alberto Moravia's article "Roman Quartet,"

illustrated by Domenico Gnoli, *Playboy*,

December 1968

Waverley Root, *The Cooking of Italy*, New York,

1968, with drawings by Domenico Gnoli

Private collection

Sketches for *Open Drawer*, S'Estaca, Mallorca,

September 22, 1968

Brown felt pen on paper

Private collection

Letter with a caricature self-portrait, 1968

Private collection

Dominix & Asterix, 1968

Felt pen on paper

Private collection

The double filter, 1968

Felt pen on paper

Private collection

Le Peintre et la Photographie, Mallorca, 1969

Indian ink on paper

Private collection

Le Peintre et la Photographie, Mallorca, 1969

Indian ink on paper

Private collection

Le Peintre et la Photographie, Mallorca, 1969

Indian ink on paper

Private collection

Catalogue of the exhibition "Heutige Kunst,"

Suermondt-Museum, Aachen, 1969

Private collection

Margot Jerrard's article "Long Honeymoon,"

illustrated with Domenico Gnoli's painting *Two in*

Gondola (1969), *Redbook*, October 1969

Sketches for *Hair-part, Pocket and Spectacles*,
Mallorca, 1969
Pencil on paper
Private collection

Sketches for *Shoulder and Inside of a Lady's
Shoe (verso and recto)*, Mallorca, 1969
Pen on paper
Private collection

Sketch for *Bust Seen From Profile*, Mallorca,
1969
Pencil on paper
Private collection

Sketches for *Green Bust*, Mallorca, 1969
Pencil and tempera on paper
Private collection

Sketches for *Green Bust*, Mallorca, 1969 Pencil
on paper
Private collection

Sketches for *Shoe and Manche*, Mallorca, 1969
Pencil on paper
Private collection

Sketch for *Wrist Watch*, Mallorca, 1969 Pencil
and tempera on paper
Private collection

Sketch for *Chair*, Mallorca, 1969
Pencil and color on paper
Private collection

Sketches for *Chair*, Mallorca,
Pencil and tempera on paper
Private collection

Domenico Gnoli with the painting *Red Tie Knot*
on the terrace of S'Estaca, Mallorca, Summer
1969
Private collection

La coupole de St Pierre, Mallorca, 1969
Ballpoint pen on paper
Private collection

Lorsque l'on a passé sa vie à marcher, Mallorca,
1969
Ballpoint pen on paper
Private collection

Professeur de trompette?, Mallorca, 1969
Pencil on paper
Private collection

Catalogue of the exhibition "D. Gnoli 1969,"
Sidney Janis Gallery, New York, 1969

Catalogue of the exhibition "Gnoli," Galerie
Schmela, Dusseldorf, 1970
Private collection

Catalogue of the exhibition "Domenico Gnoli,"
Galerie Krugier, Geneva, 1970

Sketch for various paintings, 1970 ca.
Pencil on paper
Private collection

Alberto Moravia's text "The Four Seasons," with
illustrations by Domenico Gnoli, *Playboy*,
January 1971
Private collection

Alberto Moravia's text "The Four Seasons,"
illustrated with Domenico Gnoli's drawing *Spring*
(1969), *Playboy*, January 1971
Private collection

Sketch for *Winter*, Mallorca, 1969
Pencil on paper
Private collection