

DOMENICO GNOLI

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The presentation of Domenico Gnoli's (Rome, 1933–New York, 1970) work in Milan is part of the series of exhibitions that Fondazione Prada has dedicated to artists whose practice developed along paths and perspectives that took a different direction from the main artistic trends of the second half of the 20th century.

An erudite painter, set designer and illustrator with a deep knowledge of history and painting techniques, Gnoli was a successful artist who was highly regarded by critics during his lifetime and even more so in the years following his death. For many years Gnoli's work was interpreted in relation to the various forms of realism that arose in stark contrast to the abstract and conceptual currents of the 20th century. Gnoli was viewed as a pop or hyperrealist artist by contemporary critics, who nevertheless recognized the peculiarity of his poetic imagery and artistic production. Over the following years, art critics drove their attention to those paintings made from 1964, characterized by a photographic cut and a specific interest in the human figure and objects, acknowledging the inspiration that he drew from the Renaissance or underscoring his ability to create paintings capable of creating a dialogue with the observer.

Fifty years from the artist's death, Fondazione Prada offers an overview of his oeuvre that broadens the knowledge of his work and allows his activity to be viewed as a unique discourse free of labels. Conceived by Germano Celant, the project is based on the rigorous and exhaustive scientific analysis of the documentary sources, conducted in partnership with the artist's archives in Rome and Mallorca.

Gnoli's pictorial technique is precise and material; the artist emphasizes surfaces, colors and materials of organic and inanimate elements. In the composition of his paintings, the artist rigorously searches for the most appropriate detail for the subject to be defined, even if it is only partially represented. It is a documentary and magical approach that places all things—natural and artificial—on the same level and is achieved by depicting irrelevant and marginal elements in classical iconography, thus inverting their values:

the humble and secondary, the accessory and the negligible take on a central role. The sudden and mysterious appearance on the canvas of apparently incongruous elements, such as faceless busts, locks of hair, armchairs, shoes, and details of clothes and objects, is an invitation to complete these images poised between reality and representation, to understand their value, and to imagine their possible biographies and narratives.

In his illustrations, instead, the artist's gaze broadens. The framing becomes wide and busy, the spaces are filled with buildings, objects, and figures. The narrative becomes internal and complete, partly due to the possibility of constructing a story from the association of several drawings, pages, or vignettes. But even if the realism unveils many imaginary elements, the representation remains suspended and the slant taken is still documentary, thanks to the artist's attention to detail and precision, and the shared presence in the same scene of a variety of events. Where one story begins and ends, others unfold and remain open to the viewer.

The exhibited works also reveal the lively role the artist played in the artistic debate of the 1960s and how, in certain respects, he was ahead of his time, with his international vocation, his complex vision of a multiple reality and the narrative value of his oeuvre, which is loquacious, fantastic and public in illustrations and drawings, silent, authentic, and private in paintings.

THE EXHIBITION

PODIUM

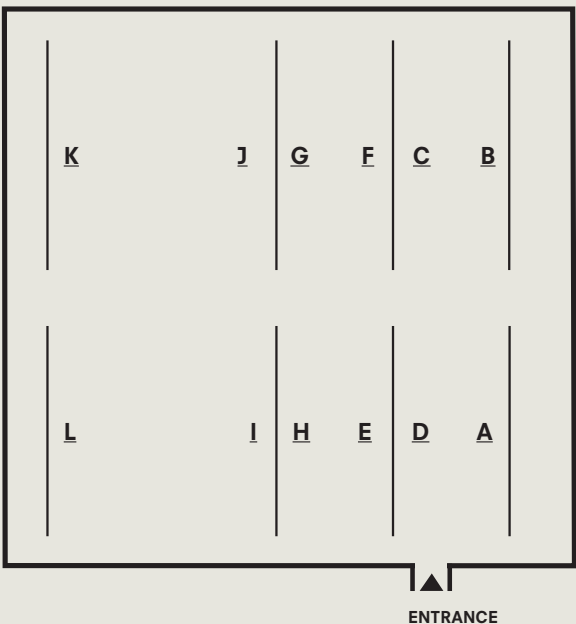
The exhibition "Domenico Gnoli" features more than one hundred paintings and two hundred drawings, sketches, and documents. This rich and comprehensive selection of Domenico Gnoli's production has been compiled with the aim of expanding upon what we know about the artist by direct contact with his work, in the hope of paving the way for new historical research and contemporary interpretations.

The exhibition design on the two floors of the Podium created by the New York-based studio 2x4 harks back to 20th-century museum environments by tracing linear perspectives that divide the exhibition space into a series of walls. On the first floor, the artworks are arranged in themed series that reveal

how each painting generated other works following a logical development of expression. On the second floor, the exhibition display creates a chronological account through paintings, drawings, photographs, and documents, retracing Gnoli's biographical and artistic path.

Exhibited artworks and documents are associated with numbers from 1 to 319, which refer to the captions and credits in this guide. The captions in the guide are grouped by walls and vitrines; walls are associated to a letter according to the suggested exhibition path. All artworks and documents in the exhibition checklist are featured in chronological and display order.

The artist's quotations included in this guide are excerpts from *Domenico Gnoli*, the book published by Fondazione Prada to accompany the exhibition. Like the show, the publication provides a chronological and documentary account of the art and life experiences of Domenico Gnoli.



WALL A

- 1 *Sofa*, 1968
Acrylic and sand on canvas
Private collection. Courtesy of Luxembourg + Co
- 2 *Armchair*, 1968
Acrylic and sand on canvas
Private collection
- 3 *Fauteuil n. 2*, 1967
[Armchair no. 2]

- 4 *Portrait de Santiago Martin El Viti – 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

- 5 *Poltrona*, 1966
[Armchair]
Acrylic and sand on canvas
Private collection, Cologne,
Germany
- 6 *Le canapé bleu*, 1964
[The blue sofa]
Acrylic and sand on canvas
Galleria Alfieri – Arte moderna
e contemporanea, Asti
- 7 *Homme seul*, 1963
[Lonely man]
Tempera, powder pigments,
acrylic glue and sand on
canvas
Private collection, London

WALL B

- 8 *Chair*, 1969
Acrylic and sand on canvas
Private collection
- 9 *Back View*, 1968
Acrylic and sand on canvas
Private collection
- 10 *Open Drawer*, 1968
Acrylic and sand on canvas
Cà La Ghirona, Modern Art
Museum
- 11 *Branche de cactus*, 1967
[Branch of a cactus]
Acrylic and sand on canvas
Collezione Prada
- 12 *Vasca da bagno, Bagnarola*,
1966
[Bathtub, tub]
Acrylic and sand on canvas
Henie Onstad Collection
- 13 *Beer Can and Crate*, 1960
Tempera and sand on canvas
Private collection
- 14 *Linen Baskets*, 1959
Tempera and sand on canvas
Private collection

WALL C

- 15 *Villaggio rosso*, 1958
[Red village]
Tempera and sand on canvas
Collezione Gori - Fattoria di
Celle, Pistoia
- 16 *Orange Abstract*, 1962
Tempera and sand on canvas
Private collection
- 17 *The Empty House (La maison
vide, La casa vuota)*, 1966
Acrylic and sand on canvas
Esther Grether Family
Collection
- 18 *L'ascenseur*, 1967
[The elevator]
Acrylic and sand on canvas
Collezione Prada
- 19 *Brick Wall*, 1968
Acrylic and sand on canvas
Private collection, Berlin
- 20 *Corner*, 1968
Acrylic and sand on canvas
Private collection

WALL D

- 21 *The Restaurant*, 1959
Tempera and sand on canvas
Private collection
- 22 *Chemise sur la table n. 2*, 1964
[Shirt on the table no. 2]
Acrylic and sand on canvas
Private collection c/o Simon C.
Dickinson L.t.d.
- 23 *Senza natura morta n. 1*, 1966
[Without still life no. 1]
Acrylic and sand on canvas
Staatliche Museen zu Berlin,
Nationalgalerie. 1981 erworben
durch das Land Berlin
- 24 *Tavoli di ristorante*, 1966
[Restaurant tables]
Acrylic and sand on canvas
Fondation Marie Anne
Poniatowski Krugier
- 25 *Souris blanche sur la nappe
(White mouse on the
tablecloth)*, 1967
Acrylic and sand on canvas
Private collection
- 26 *La chemise sur la table n. 3*, 1967
[The shirt on the table no. 3]
Acrylic and sand on canvas
Private collection. Courtesy of
Luxembourg + Co

WALL E

- 27 *Green Bed Cover*, 1969
Acrylic and sand on canvas
Collezione Prada
- 28 *White Bed*, 1968
Acrylic and sand on canvas
MAXXI Museo nazionale delle
arti del XXI secolo, Rome
- 29 *Letto verde (Green Bed)*, 1965
Acrylic and sand on canvas
Private collection
- 30 *Il grande letto azzurro*, 1965
[The large blue bed]
Acrylic and sand on canvas
Private collection
- 31 *Iron Bed (Blue Iron bed)*, 1959
Tempera and sand on canvas
Private collection

WALL F

- 32 *Purple Bust*, 1969
Acrylic and sand on canvas
Private collection
- 33 *Inverno*, 1967
[Winter]
Acrylic and sand on canvas
Private collection – Michael
Guttman, Pietrasanta
- 34 *Dormiente n. 1*, 1966
[Sleeping figure no. 1]
Acrylic and sand on canvas
Esther Grether Family
Collection
- 35 *Due dormienti*, 1966
[Sleeping couple]
Acrylic and sand on canvas
Private collection
- 36 *La robe rouge (Buste rouge)*,
1964

[The red dress (red bust)]
Acrylic and sand on canvas
Private collection, Germany

Acrylic and sand on canvas
Collezione Prada

WALL G

- 37 *Center Part*, 1969
Acrylic and sand on canvas
Collezione Etro
- 38 *Red Hair on Blue Dress*, 1969
Acrylic and sand on canvas
Collezione Prada
- 39 *Braid*, 1969
Acrylic and sand on canvas
Private collection
- 40 *Curly Red Hair*, 1969
Acrylic and sand on canvas
Private collection, New York
- 41 *Curl*, 1969
Acrylic and sand on canvas
Private collection. Courtesy of
Luxembourg + Co

WALL H

- 42 *Abstraction – Figura (Astratto nero)*, 1959
[Abstraction – Figure (Black abstract)]
Tempera and sand on canvas
Private collection
- 43 *Mise en plis n. 1*, 1964
[Hairstyle no. 1]
Tempera, powder pigments,
acrylic glue and sand on canvas
Art Collection of The Enfor Trust
- 44 *La toison (The fleece)*, 1965
Acrylic and sand on canvas
Collezione Prada
- 45 *Riga in mezzo n. 1 (Capigliatura femminile)*, 1965
[Central hair part no. 1
(Female hair)]
Acrylic and sand on canvas
Collezione Prada
- 46 *Male Head of Hair (Capigliatura maschile)*, 1966
Acrylic and sand on canvas
Private collection
- 47 *Portrait de Louis T.*, 1967
[Portrait of Louis T.]
Acrylic and sand on canvas
Private collection

WALL I

- 48 *Lady's Feet*, 1969
Acrylic and sand on canvas
Von der Heydt-Museum
Wuppertal, Germany
- 49 *Inside of Lady's Shoe*, 1969
Acrylic and sand on canvas
Collezione Prada
- 50 *Lady's Shoe*, 1968
Acrylic and sand on canvas
Collection Museum Boijmans
Van Beuningen, Rotterdam
- 51 *Scarpa di fronte*, 1967
[Front view of a shoe]
Acrylic and sand on canvas
Private collection
- 52 *Sous la chaussure*, 1967
[Under the shoe]

- 53 *Newspaper and Shoes*, 1959
Tempera and sand on canvas
Private collection

WALL J

- 54 *Striped Shirt Lapel*, 1969
Acrylic and sand on canvas
Kunstpalast, Dusseldorf -
Stiftung Sammlung Kemp
- 55 *Shirt Collar 14 ½*, 1969
Acrylic and sand on canvas
Collezione Prada
- 56 *Red Dress Collar*, 1969
Acrylic and sand on canvas
Private collection
- 57 *Robe verte*, 1967
[Green dress]
Acrylic and sand on canvas
Private collection. Courtesy of
Luxembourg + Co
- 58 *Fermeture éclair (Zipper)*, 1967
Acrylic and sand on canvas
Private collection
- 59 *Finta pelliccia*, 1965
[Fake fur]
Acrylic and sand on canvas
Collezione Prada

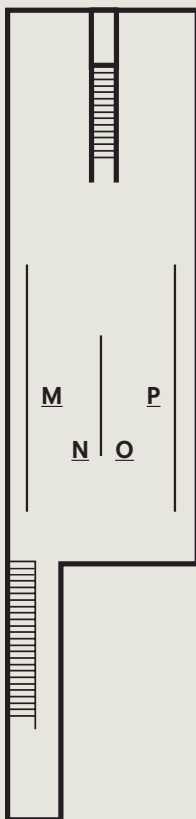
WALL K

- 60 *Wrist Watch*, 1969
Acrylic and sand on canvas
Ludwig Forum fur Internationale
Kunst Aachen, loan of the Peter
and Irene Ludwig Foundation
- 61 *Waist Line*, 1969
Acrylic and sand on canvas
Collezione Prada
- 62 *Shoulder*, 1969
Acrylic and sand on canvas
Private collection
- 63 *Red Tie Knot*, 1969
Acrylic and sand on canvas
Private collection
- 64 *Trouser Pocket*, 1969
Acrylic and sand on canvas
Ludwig Museum – Museum of
Contemporary Art, Budapest
- 65 *Striped Trousers*, 1969
Acrylic and sand on canvas
Private collection

WALL L

- 66 *Homme de dos 2 (uomo con cappotto)*, 1964
[Man from back 2 (man wearing
a coat)]
Acrylic and sand on canvas
Private collection
- 67 *Cravate*, 1967
[Tie]
Acrylic and sand on canvas
Private collection
- 68 *Coat*, 1968
Acrylic and sand on canvas
Collection Van Abbemuseum,
Eindhoven

- 69 *Pocket*, 1968
Acrylic and sand on canvas
Private collection
- 70 *Tie*, 1968
Acrylic and sand on canvas
mumok – Museum moderner
Kunst Stiftung Ludwig Wien, on
loan from the Austrian Ludwig
Foundation, since 1991
- 71 *Bow Tie*, 1969
Acrylic and sand on canvas
Private collection



WALL M AND VITRINES

- 72 Umberto Gnoli, New York, 1930
Private collection
- 73 *Senza titolo (I cardinali, La messa al Duomo di Spoleto)*, 1947
[Untitled (The cardinals, The mass at Spoleto cathedral)]
Pencil on paper
Private collection
- 74 *Menicuccio*, circa 1948
Indian ink on paper
Private collection
- 75 *Scenografia fantastica con balletto*, 1949
[Imaginary set design with ballet]
Indian ink on paper
Private collection
- 76 *Scena di notte*, early 1950s
[Scene by night]
Indian ink on paper
Private collection
- 77 *Il magazzino*, 1950
[The warehouse]
Drypoint
Private collection
- 78 Illustration for *Nevermore*
by E. A. Poe, 1950
Drypoint
Private collection
- 79 *Senza titolo. Architettura (Mes chevaliers)*, 1951
[Untitled. Architecture (My knights)]
Indian ink on paper
Private collection
- 80 *Senza titolo. Architettura 1 (Mes chevaliers)*, 1951
[Untitled. Architecture 1]

- (My knights])
Indian ink on paper
Private collection
- 81 *Senza titolo. Architettura 5 (Mes chevaliers)*, 1951
[Untitled. Architecture 5 (My knights)]
Indian ink on paper
Private collection
- 82 *Senza titolo, circa 1951–52*
[Untitled]
Oil on canvas
Collezione Grizi Montanari, Rome
- 83 Catalogue of the exhibition "Art Graphique Italien Contemporain," Galerie Georges Giroux, Brussels, 1951
Private collection
- 84 Catalogue of the exhibition "Incisioni italiane," Sassari, 1951
Private collection
- 85 Poster of *Chéri*, play by Colette, directed by André Barsaq, Compagnia Italiana di Prosa, Teatro Eliseo, Rome, November 1951
Private collection
- 86 Sketch for *Chéri*, play by Colette, 1951
Brush and Indian ink on paper
Private collection
- 87 Invitation card of the exhibition "Domenico Gnoli. Disegni," Galleria La Cassapanca, Rome, 1951
Private collection
- 88 *Sagittario 2 (Gruppo Sagittari)*, 1952
[Sagittarius 2 (Group of Sagittarius)]
Gouache on cardboard
Private collection
- 89 *Scenografia fantastica 4*, 1952
[Imaginary set design 4]
Tempera on cardboard
Private collection
- 90 *Scenografia fantastica 8*, 1952
[Imaginary set design 8]
Tempera on cardboard
Private collection
- 91 Poster of *Gli affetti di famiglia*, play by Alba de Céspedes and Agostino degli Espinosa, Teatro delle Arti, Rome, 1952
Private collection
- 92 Domenico Gnoli with his mother Annie de Garrou, Venice, 1952
Private collection
- 93 Program of *Non c'è pace per l'Antico Fauno*, play by Carlo Terron, Teatro Manzoni, Milan, 1952
Private collection
- 94 Program of *Eduardo e Carolina*, play by Belisario Lucio Randone and Félicien Marceau, Teatro Quirino, Rome, 1952
Private collection
- "As for me, whereas on the one hand I continue to refine a genre that is already mine, I am hesitantly starting to paint, for the moment in tempera, on magnificent linen-paper that provides me with a beautiful material that, in combination with coloring I would like to be very tonal, completes for now what is the dawn of my painting." [Letter to his mother, Paris, 1953]
- 95 Set design 3 for *Re Cervo*, play by Carlo Gozzi, 1953
Indian ink and watercolor on paper
Private collection
- 96 *Pantalone*, Second Minister of Deramo, costume design for *Re Cervo*, play by Carlo Gozzi, 1953
Indian ink and watercolor on paper
Private collection
- 97 *Tartaglia*, Prime Minister of Deramo, costume design for *Re Cervo*, play by Carlo Gozzi, 1953
Indian ink and watercolor on paper
Private collection
- 98 Program of *Il borghese gentiluomo*, play by Molière, Nuovo Teatro Manzoni, Rome, 1953
Private collection
- 99 Catalogue of the exhibition "Mostre di giovani artisti," Accademia Nazionale di San Luca, Rome, 1953
Private collection
- 100 Poster of *Papa Sarto*, play by Giuseppe Maffioli, Teatro Odeon, Milan, 1953
Private collection
- 101 Poster of *Il Mercante di Venezia*, play by William Shakespeare, Schauspielhaus, Zurich, 1953
Private collection
- 102 Catalogue of the exhibition "Prima Mostra Nazionale di Arti figurative," Palazzo Collicola, Spoleto, 1953
Private collection
- "I didn't make the error of going to study the Cubist 'apples' as Severini suggested, which say nothing to me, nor any of the other

'purisms' proposed to people who take up painting. I have done nothing but transfer my own world as a decorator into the world of a painter, stripping it of any frills, of the ancient style, and all elegance, in short, laying bare what for me, between towers and solitary stairways, is the element of poetry, and sometimes of drama. I have simplified, abolished 'decoration,' I have entrusted the role of trompe-l'oeil to the painted matter." [Letter to his mother, Paris, 1954]

- 103 *Houseboats*, 1954
Tempera on canvas
Private collection
- 104 Proscenium for Jules Supervielle's *La Belle au bois*, 1954
Indian ink and watercolor on paper
Private collection
- 105–108
Costume designs for Jules Supervielle's *La Belle au bois*, 1954
- 105 *La Belle au bois*, 1954
[Beauty in the wood]
Indian ink and watercolor on paper
Private collection
- 106 *Barbe Bleue*, 1954
[Blue beard]
Indian ink and watercolor on paper
Private collection
- 107 *Le chat botté*, 1954
[Puss in boots]
Pen, Indian ink and watercolor on paper
Private collection
- 108 *Le Prince de Bauval*, 1954
[The Prince of Bauval]
Indian ink and watercolor on paper
Private collection
- 109 Catalogue of the exhibition "Contemporary Italian Prints," Public Library, Boston, 1954
Private collection
- 110 Jean-Louis Barrault's letter introducing Domenico Gnoli to Sir Laurence Olivier, November 16, 1954
Private collection
- 111 *Tower*, 1955
Tempera on canvas
Collezione Gori - Fattoria di Celle, Pistoia
- 112 Letter of agreement by the administrative director of the Old Vic Theatre, Alfred Francis, to Domenico Gnoli, February 11, 1955
Private collection
- 113 Poster of *As You Like It*, play by William Shakespeare, Old Vic Company, London, March 1955
Private collection
- 114 Program of *As You Like It*, Old Vic Company, London, March 1955
Private collection
- 115–120
Costume designs for *As You Like It*, circa 1955
- 115 *A Forester*, circa 1955
Pen, Indian ink and watercolor on paper
Private collection
- 116 *Celia*, 1955
Pen, Indian ink and watercolor on paper
Private collection
- 117 *Lady of the court 4*, circa 1955
Pen, Indian ink and watercolor on paper
Private collection
- 118 *Lord 3*, 1955
Ballpoint pen, Indian ink and watercolor on paper
Private collection
- 119 *Oliver 1*, circa 1955
Pen, Indian ink and watercolor on paper
Private collection
- 120 *Rosalind 2*, circa 1955
Pen, Indian ink and watercolor on paper
Private collection
- 121 Domenico Gnoli with a sketch for the set design of *As You Like It*, 1955
Photo Susan Wood. Private collection
- 122 *Theatre World* magazine, May 1955
- 123 Invitation card of the exhibition "Contemporary Italian Painters," New York, October 1955
Private collection
- 124 *Games II*, 1956
Tempera on canvas
Private collection. Courtesy of Omer Tiroche Gallery
- 125 Invitation card of the exhibition "Domenico Gnoli," Sagittarius Gallery, New York, 1956
Private collection
- 126 *Two Houses*, 1957
Tempera and sand on canvas
Private collection. Courtesy of Omer Tiroche Gallery
- 127 Invitation card of the exhibition "Paintings & Drawings by Dominic Gnoli," Arthur Jeffress Gallery, London, 1957
Private collection

- 128 Catalogue of the exhibition "Paintings & Drawings by Dominic Gnoli," Arthur Jeffress Gallery, London, 1957
Private collection
- 129 *Ship of Fools (Das Narrenschiff)*, circa 1958
Etching
Private collection
- 130 *La guardia*, 1958
[The guard]
Tempera and sand on canvas
Collezione Gori - Fattoria di Celle, Pistoia
- 131 *Due paesi*, 1958
[Two villages]
Acrylic and sand on canvas
Galleria Alfieri - Arte moderna e contemporanea, Asti
- 132 Catalogue of the exhibition "Domenico Gnoli," L'Obelisco gallery, Rome, 1958
Private collection
- 133 Program of John Buttler's *Chamber Ballets*, Teatro Caio Melisso, Festival dei Due Mondi, Spoleto, 1958
Private collection
- 134 Renato Giani's article "La vocazione dell'automobile ovvero il ritorno al treno," illustrated by Domenico Gnoli, *Wagon Lits*, July–October 1958
Private collection
- 135 Catalogue of the exhibition "Domenico Gnoli," Bianchini Gallery, New York, 1959
Private collection
- 136 *Abstraction – Figura (Astratto nero)*, 1959
[Abstraction – Figure (Black abstract)]
Tempera and sand on canvas
Private collection
- 137 *Beach Scene*, 1959
Tempera and sand on canvas
Private collection
- 138 Manuscript of *Viaggio in mare*, 1959, including ballpoint pen sketches
Private collection
- 139 *New Orleans: Morning Cafe*, 1959
Pen on cardboard
Private collection
- 140 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
- 141 Domenico Gnoli's passport
Private collection
- 142 *Le chevalier et la femme cubiste*, circa 1960
[The knight and the cubist woman]
Ballpoint pen on paper
Private collection
- 143 *Grands panneaux abstraits*, circa 1960
- [Big abstract panels]
Pen on paper
Private collection
- 144 Invitation card of the exhibition "Second London exhibition of Paintings and Drawings by Dominic Gnoli," Arthur Jeffress Gallery, New York, 1960
Private collection
- 145 Catalogue of the exhibition "Second London exhibition of Paintings and Drawings by Dominic Gnoli," Arthur Jeffress Gallery, London, 1960
Private collection
- 146 *Orestes or The Art of Smiling*, 1961
Simon and Schuster, New York, 1961
- 147–149
Illustrations of *Orestes or The Art of Smiling*, 1960
- 147 *Gaston*, 1960
Indian ink on paper
Sa Bassa Blanca Museum-Yannick and Ben Jakober Foundation
- 148 *Pavilion Theatre*, 1960
Indian ink on paper
Sa Bassa Blanca Museum-Yannick and Ben Jakober Foundation
- 149 *Lucien*, 1960
Indian ink on paper
Private collection
- 150 Catalogue of the exhibition "Domenico Gnoli," Bianchini Gallery, New York, 1960
Private collection
- 151 Domenico Gnoli's *Lucien's Giddy Case (La gabbia)* (1957) reproduced in *Horizon*, July 1960
Private collection
- 152 Illustrations by Domenico Gnoli for Robert Graves's text "The Gaudy Games," *Sports Illustrated*, August 1, 1960
Private collection
- 153 *Ancient Symbols of Pride and Valor in South America: Carrera de bicicleta*, 1960
Indian ink and watercolor on cardboard
Private collection
- 154 *Ancient Symbols of Pride and Valor in South America: Carrera de cinta*, 1960
Indian ink and watercolor on cardboard
Private collection
- 155 *Ancient Symbols of Pride and Valor in South America: El Condor emborrachado*, 1960
Indian ink and watercolor on cardboard
Private collection
- 156 *Ancient Symbols of Pride and Valor in South America: Carrera de gallo o pato*, 1960
Indian ink and watercolor on cardboard
Private collection

157 *Ancient Symbols of Pride and Valor in South America: Corrida de toros (Bullfight)*, 1960
Indian ink and watercolor on cardboard
Private collection

**"I had the opportunity this last summer to take a long trip through Latin America. Beginning from Guatemala, I traveled along the Pacific Coast all the way down to Argentina, then following the Atlantic Coast, I returned to Central America approximately three and a half months after my departure. This was all the time I had at my disposal, so from the start I decided to follow the precise line of interest which would have allowed my attention to remain focused on people and their lives, somehow from an unusual point of view. The idea of searching for those traditional games still alive in spite of the popularity of imported sports such as soccer football, boxing, etc. appealed to me for being perhaps a good chance for an insight view of the different countries I intended to visit."
[Domenico Gnoli, 1960]**

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

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

160 *Peeling Potatoes*, 1961
Etching
Private collection

161 *The Pressed Shirt*, 1961
Etching
Private collection

162 *Lonely Dinner*, 1961
Etching
Private collection

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

164 *Figura astratta n. 2*, 1961
[Abstract figure no. 2]
Tempera and sand on masonite board
Collection Massimo Tognacci

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

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

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

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

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

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

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

172 *Pyjama et chemise de nuit*, 1963
[Pajamas and nightgown]
Pencil on paper
Private collection

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

174 *Yannick Twistant*, 1963
[Yannick twisting]
Ballpoint pen on paper
Private collection

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

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

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

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

179 Domenico Gnoli, Paris, November 22, 1963
Private collection

WALL N

- 180 *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
- 181 *Personnages (Femme avec Oiseau, Chevalier avec Echecs, Homme avec Buste, Vieille Femme avec Poissons, Jeune Homme avec Tours, Femme avec Coq)*, 1963
[Characters (woman with a bird, chevalier with chess pieces, man with a bust, old woman with fishes, young man with towers, woman with a rooster)]
Tempera on cardboard mounted on wood panel
Kunstsammlung WestLotto, Munster
- 182 *Senza titolo (Paravento)*, circa 1949
[Untitled (Screen)]
Oil on wood
Private collection
- 190 *Cape Canaveral: Erectors with Rockets*, 1962
Indian ink and watercolor on cardboard
Private collection
- 191 *Cape Canaveral: Glenn Boy Welcome Home*, 1962
Pen, Indian ink and watercolor on cardboard
Private collection
- 192 *Cape Canaveral: Mercury Control Room*, 1962
Indian ink and watercolor on cardboard
Private collection
- 193 *Cape Canaveral: Restoration*, 1962
Pen, Indian ink and watercolor on cardboard
Private collection
- 194 *Cape Canaveral: The Missiles (the missiles)*, 1962
Pen, Indian ink and watercolor on cardboard
Private collection
- 195 *Cape Canaveral: Computers IBM Data Processing*, 1962
Pen and Indian ink on cardboard
Private collection

WALL O

- 183 *La sirène*, 1963
[The mermaid]
Tempera, powder pigments, acrylic glue and sand on wood
Kunst im Landesbesitz NRW, long term loan by NRW.BANK
- 184 *La taverne*, 1963
[The tavern]
Acrylic and sand on wooden panels
Private collection
- 185 *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

- 186 Richard Austin Smith's article "Cape Canaveral, Industry's Trial by Fire," illustrated by Domenico Gnoli, *Fortune*, June 6, 1962
- 187 *Cape Canaveral: The Missile Inn – "Welcome folks to the missile inn,"* 1962
Pen, Indian ink and watercolor on cardboard
Private collection
- 188 *Cape Canaveral: Television Operation II Unit 23F*, 1962
Pen, Indian ink and watercolor on cardboard
Private collection
- 189 *Cape Canaveral: Saturn Gantry*, 1962
Pen, Indian ink and watercolor on cardboard
Private collection

"Many things have changed for me: I finally feel I have shrugged off many constraints and prejudices. I paint as I feel without worrying about the current culture and my responsibilities towards it and I intend to live the same way: free and faithful only to the truth that I feel now. Life begins now; up to this moment I have been apprehensive of too many things: school, friends, modern painting, socialism, marriage, culture, maturity, responsibility. I have painted a whole load of imaginary characters: a large woman reading the newspaper, a gentleman peeing against a tree, an office worker, a poetic waiter with blue lips, and then numerous portraits, but with a difference: instead of people seen from the front, they are seen from behind. Because, I thought to myself, mountains are

**painted from every side
 and so are houses,
 flowers, animals, trees:
 everything. Men and
 women are not, however.
 They are the exceptions
 and are only painted
 frontally, in three-quarter
 profile or from the side.
 Why?" [Letter to his
 mother, Paris, 1963]**

- 196 *Uomo in automobile*, 1963
 [Man in a car]
 Tempera on canvas
 Private collection
- 197 *Busto con vestito a fiori*, 1963
 [Bust wearing a floral dress]
 Tempera, powder pigments,
 acrylic glue and sand on canvas
 and collage
 Private collection
- 198 *Soutien-gorge*, 1964
 [Bra]
 Acrylic and sand on canvas
 Private collection
- 199 *Mise en plis n. 2*, 1964
 [Hairstyle no. 2]
 Tempera, powder pigments,
 acrylic glue and sand on
 canvas
 Collezione Gori – Fattoria di
 Celle, Pistoia
- 200 "À Ben en souvenir du plus gai,
 plus élégant, plus dynamique,
 bref du plus parfait de ses
 amis! D. G. Paris 29-1-64," self-
 portrait, January 29, 1964
 ["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
- 201 John Gielgud's article "A
 Note on Hamlet," illustrated
 by Domenico Gnoli, *Show*,
 February 1964
- 202 Alfred Mayor's article "Holy
 Week in Seville," illustrated
 by Domenico Gnoli, *Holiday*,
 April 1965
- 203 *Holy Week in Seville, The
 Procession: The Virgin Altar*,
 Spring 1964
 Indian ink
 Private collection
- 204 *Holy Week in Seville, The
 Procession: The Saeta*,
 Spring 1964
 Indian ink
 Private collection
- 205 *Holy Week in Seville, The
 Procession: The Chair Renter*,
 Spring 1964
 Indian ink
 Private collection
- 206 *Holy Week in Seville, The
 Procession: The Statue of*

Christ, Spring 1964
 Indian ink
 Private collection

- 207 "New York Sunday," drawings
 by Domenico Gnoli, *Show*,
 August 1964
 Private collection
- 208 *Self-Portrait*, Mallorca,
 Summer 1964
 Pencil on paper
 Private collection
- 209 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
- 210 Invitation card of the exhibition
 "Domenico Gnoli," Galerie
 André Schoeller, Paris, 1964
 Private collection
- 211 Sketch for *Indéfrisable*, 1964
 Pencil on paper
 Private collection
- 212 Sketch for *Self-Portrait* and
Indéfrisable, Mallorca,
 Summer 1964
 Pencil on paper
 Private collection
- 213 *Femme de dos dans
 l'ascenseur*, Mallorca, Summer
 1964
 [Woman from back inside an
 elevator]
 Pencil on paper
 Private collection

**"I have always worked
 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."
 [Domenico Gnoli, 1965]**

- 214 Norton Juster's *Alberic the
 Wise and Other Journeys*, first
 edition, New York, 1965
- 215 Drawings for *She Cries No
 More, Alberic the Wise and
 Other Journeys*, 1965

- Indian ink on cardboard
Private collection
- 216 Drawings for *Two Kings, Alberic the Wise and Other Journeys*, 1965
Indian ink on cardboard
Private collection
- 217 *Alberic and His Dog*, illustration for Norton Juster's *Alberic the Wise and Other Journeys*, 1965
Indian ink and tempera on paper
Private collection
- 218 *The Title*, illustration for Norton Juster's *Alberic the Wise and Other Journeys*, 1965
Pen and Indian ink on paper
Private collection
- 219 *The Poor King and the Map*, illustration for Norton Juster's *Alberic the Wise and Other Journeys*, 1965
Indian ink on paper
Private collection
- 220 Catalogue of the exhibition "De Metaphisica," Galerie Krugier, Geneva, 1965
Private collection
- 221 Catalogue of the 21st Salon de Mai, Musée d'Art Moderne de la Ville de Paris, 1965
Private collection
- 222 Letter from Domenico Gnoli (Deià) to Yannick Vu (Saint-Paul-de-Vence), August 31, 1965
Private collection
- 223 *Le Mariage de D.G. et Y.V. à City Hall*, New York, December 1965
[The wedding of D.G. and Y.V. at the City Hall]
Pencil on paper
Private collection
- 224 Sketch for *Bed*, 1965
Pencil on paper
Private collection
- 225 Sketch for *La toison*, 1965
Pencil on paper
Private collection
- 226 Sketch for *La chemise sur la table n. 1*, 1967
Felt pen on paper
Private collection
- 227 Sketch for *Collo di camicia*, 1965
Pencil on paper
Private collection
- 228 Sketch for *Finta pelliccia*, 1965
Felt pen on paper
Private collection
- 229 Sketch for *La tarte, Le gâteau*, 1965
Pen on paper
Private collection
- 230 *Sofa*, 1965
Ballpoint pen on paper
Private collection
- 231 *Utopia-City*, 1965
Ballpoint pen on paper
Private collection
- 232 Sketch for *An Afternoon at the Bulls*, Mallorca, 1966
Pencil on paper
Private collection
- 233 *Passes*, 1966
Acrylic on silk mounted on wood
Private collection
- 234 *Torero with Bull's Ears*, 1966
Acrylic on silk on wood
Private collection
- 235 *Coup de grâce (mise à mort)*, 1966
[The death blow (sentenced to death)]
Acrylic on silk on wood
Private collection
- 236 *Spectators*, 1966
Acrylic on silk mounted on wood
Private collection
- 237 *Torero Behind a Balustrade*, 1966
Acrylic on silk mounted on wood
Private collection
- 238 Three sketches for *Assenza*, 1966
Sepia felt pen on paper
Private collection
- 239 *Assenza*, 1966
[Absence]
Acrylic and sand on canvas
Royal Museums of Fine Arts of Belgium, Brussels, Inv. no. 7628
- 240 *Sans nature morte*, 1966
[Without still life]
Acrylic and sand on canvas
Matthys-Colle Collection / S.M.A.K. Museum of Contemporary Art, Ghent, Belgium
- 241 William Marchant's article "December in Naples," illustrated by Domenico Gnoli, *Holiday*, January 1966
- 242 Catalogue of the exhibition "SI'66," Bankers Trust Co., New York, 1966
Private collection
- 243 Catalogue of the 22nd Salon de Mai, Musée d'Art Moderne de la Ville de Paris, 1966
- 244 Edward Kern's article "The Romans. Part VI – Swinging Hub of the World," illustrated by Domenico Gnoli, *Life*, June 1966
- 245 *Equestrian Column*, 1965–66
Unpublished sketch for *Life* magazine
Indian ink on paper
Private collection
- 246 *At the Games*, 1965–66
Unpublished sketch for *Life* magazine
Indian ink on paper
Private collection
- 247 *Le Terme*, 1966
[Thermal baths]
Unpublished sketch for *Life* magazine
Indian ink and tempera on paper
Private collection

- 248 Catalogue of the exhibition "Premio Marzotto. Mostra di Pittura contemporanea," Valdagno, 1966
Private collection
- 249 Catalogue of the exhibition "Homage to Silence or Metaphysica," Albert Loeb & Krugier Gallery, New York, 1966
Private collection
- 250 Catalogue of the exhibition "Domenico Gnoli," Galleria Galatea, Turin, 1966
Private collection
- 251 Domenico Gnoli in Deià, Mallorca, 1966
Private collection
- 252 Sketch for *Maquette*, 1967
Felt pen on paper
Private collection
- 253 *Maquette*, 1967
[Model]
Acrylic on board, triptych
Private collection
- 254 *Split Personality*, 1967
Acrylic on wood
Courtesy of Sa Bassa Blanca Museum-Yannick and Ben Jakober Foundation
- 255 *Giuditta e Oloferne*, 1967
[Judith and Holofernes]
Acrylic on board
Private collection
- 256 *Scarpa vista da dietro*, 1967
[Back view of a shoe]
Acrylic and sand on canvas
Private collection. Courtesy of Luxembourg + Co
- 257 Catalogue of the exhibition "Domenico Gnoli," Galleria Il Centro, Naples, 1967
Private collection
- 258 Catalogue of the exhibition "Domenico Gnoli," Galleria Odyssea, Rome, 1967
Private collection
- 259 Catalogue of the exhibition "Tutto l'amore," Il Girasole gallery, Rome, April 1967
Private collection
- 260 Catalogue of the exhibition "Stampe di Due Mondi / Prints of Two Worlds," Temple Abroad Gallery, Rome and Philadelphia Museum of Art, 1967
Private collection
- 261 Catalogue of the exhibition "Domenico Gnoli," Galleria de' Foscherari, Bologna, 1967
- 262 Catalogue of the exhibition "2. Internationale der Zeichnung," Matildenhöhe, Darmstadt, 1967
Private collection
- 263 Herbert Gold's article "Jerusalem. The Holiest City," illustrated by Domenico Gnoli, *Holiday*, Israel special issue, December 1967
- 264 *Borsetta da donna*, 1968
[Woman's purse]
Acrylic and sand on canvas
Private collection. Courtesy of Luxembourg + Co
- 265 *Apple*, 1968
Acrylic and sand on canvas
Courtesy of Sa Bassa Blanca Museum-Yannick and Ben Jakober Foundation
- 266 Daniel Defoe, *A Journal of The Plague Year & c. 1665*, New York, 1968
Numbered edition including illustrations by Domenico Gnoli
- 267–269
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
- 267 *A Blazing Star or Comet*, 1967
Indian ink on paper
Private collection
- 268 *But a White Cloud*, 1967
Indian ink on paper
Private collection
- 269 *Another Madness*, 1967
Indian ink, tempera and acrylic on cardboard
Private collection
- 270 *Jerusalem. The Tomb of Absalom*, 1967
Indian ink on paper
Private collection
- 271 *Threatening the Poor Wretch to Shoot Him*, 1967
Indian ink on paper
Private collection
- 272 *In a Few Days They Made The Decay'd House...*, 1967
Indian ink, tempera and acrylic on cardboard
Private collection
- 273 Sketch for *Cravate*, Paris, October 1967
Felt pen on paper
Private collection
- 274 Catalogue of the exhibition "Domenico Gnoli," Palais des Beaux-Arts, Brussels, 1968
Private collection
- 275 Catalogue of the exhibition "Domenico Gnoli," Kestner-Gesellschaft, Hanover, 1968
- 276 Robert Graves's article "A Modern Bestiary. What is a Monster?," illustrated by Domenico Gnoli, *Horizon*, Summer 1968
- 277–282
Series of works published as illustrations for Robert Graves's article "What is a Monster?," *Horizon*, New York, 1968
- 277 *Snail on Sofa*, Rome, March–April 1967
Tempera and acrylic on cardboard
Courtesy of Sa Bassa Blanca Museum-Yannick and Ben Jakober Foundation

- 278 *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
- 279 *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
- 280 *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
- 281 *Owl in Wardrobe*, 1967
Indian ink, tempera and acrylic on cardboard
Courtesy of Sa Bassa Blanca Museum-Yannick and Ben Jakober Foundation
- 282 *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

“You begin looking at things, and they look just fine, as normal as ever; but then you look for a while longer and your feelings get involved and they begin changing things for you and they go on and on till you don’t see the house any longer, you only see them, I mean your feelings. For instance take some of these modern pictures where nobody can tell what’s what; they are a mess because they only represent the feelings rumbling about without giving you any idea of why it happened... On the contrary in most old pictures you see for example a house, or even a horse but you see only that, and the feelings are left out of the frame! My system has the advantage of showing both things:

the house, or the horse, and next to that the feelings left real loose, right in the middle of the page!” [Domenico Gnoli, *Would You Call It Surrealistic?*, 1968]

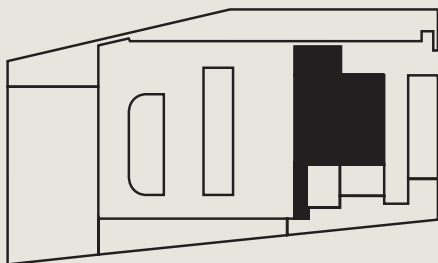
- 283 *Catalogue of documenta 4*, Kassel, 1968
- 284 Edith Templeton’s article “Warsaw and Peace,” illustrated by Domenico Gnoli, *Holiday*, September 1968
Private collection
- 285 Sketch of the Palace of Culture and Science, Warsaw, February 1968
Felt pen on paper
Private collection
- 286 Sketch of the Hotel Berlin dining room, Moscow, February 1968
Pen on paper
Private collection
- 287 Sketch of the Moscow subway, Moscow, February 1968
Pen on paper
Private collection
- 288 Untitled article illustrated with a drawing by Domenico Gnoli, *Fortune*, September 15, 1968
Private collection
- 289 Alberto Moravia’s article “Roman Quartet,” illustrated by Domenico Gnoli, *Playboy*, December 1968
- 290 Waverley Root, *The Cooking of Italy*, New York, 1968, with drawings by Domenico Gnoli
Private collection
- 291 Sketches for *Open Drawer*, S’Estaca, Mallorca, September 22, 1968
Brown felt pen on paper
Private collection
- 292 Letter with a caricature self-portrait, 1968
Private collection
- 293 *Dominix & Asterix*, 1968
Felt pen on paper
Private collection
- 294 *The Double Filter*, 1968
Felt pen on paper
Private collection
- 295 *Le Peintre et la Photographie*, Mallorca, 1969
[The painter and the photography]
Indian ink on paper
Private collection
- 296 *Le Peintre et la Photographie*, Mallorca, 1969
[The painter and the photography]
Indian ink on paper
Private collection
- 297 *Le Peintre et la Photographie*, Mallorca, 1969

- [The painter and the
photography]
Indian ink on paper
Private collection
- 298 Catalogue of the exhibition
"Heutige Kunst," Suermondt-
Museum, Aachen, 1969
Private collection
- 299 Margot Jerrard's article "Long
Honeymoon," illustrated with
Domenico Gnoli's painting
Two in Gondola (1969),
Redbook, October 1969
- 300 Sketches for *Hair-part, Pocket
and Spectacles*, Mallorca, 1969
Pencil on paper
Private collection
- 301 Sketches for *Shoulder and
Inside of Lady's Shoe (verso
and recto)*, Mallorca, 1969
Pen on paper
Private collection
- 302 Sketch for *Bust Seen From
Profile*, Mallorca, 1969
Pencil on paper
Private collection
- 303 Sketches for *Green Bust*,
Mallorca, 1969
Pencil and tempera on paper
Private collection
- 304 Sketches for *Green Bust*,
Mallorca, 1969
Pencil on paper
Private collection
- 305 Sketches for *Shoe and
Manche*, Mallorca, 1969
Pencil on paper
Private collection
- 306 Sketch for *Wrist Watch*,
Mallorca, 1969
Pencil and tempera on paper
Private collection
- 307 Sketch for *Chair*, Mallorca,
1969
Pencil and color on paper
Private collection
- 308 Sketches for *Chair*, Mallorca,
1969
Pencil and tempera on paper
Private collection
- 309 Domenico Gnoli with the
painting *Red Tie Knot* on the
terrace of S'Estaca, Mallorca,
Summer 1969
Private collection
- 310 *La coupole de St Pierre*,
Mallorca, 1969
[St. Peter dome]
Ballpoint pen on paper
Private collection
- 311 *Lorsque l'on a passé sa vie
à marcher*, Mallorca, 1969
[When you spent your life
walking]
Ballpoint pen on paper
Private collection
- 312 *Professeur de trompette?*,
Mallorca, 1969
[Trumpet teacher?]
Pencil on paper
Private collection
- 313 Catalogue of the exhibition
"D. Gnoli 1969," Sidney Janis
Gallery, New York, 1969
- 314 Catalogue of the exhibition
"Gnoli," Galerie Schmela,
Dusseldorf, 1970
Private collection
- 315 Catalogue of the exhibition
"Domenico Gnoli," Galerie
Krugier, Geneva, 1970
- 316 Sketch for various paintings,
circa 1970
Pencil on paper
Private collection
- 317 Alberto Moravia's text
"The Four Seasons," with
illustrations by Domenico
Gnoli, *Playboy*, January 1971
Private collection
- 318 *The Four Seasons*, 1969
Alberto Moravia's text
"The Four Seasons," illustrated
with Domenico Gnoli's drawing
Spring (1969), *Playboy*, January
1971
Private collection
- 319 Sketch for *Winter*, Mallorca,
1969
Pencil on paper
Private collection

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