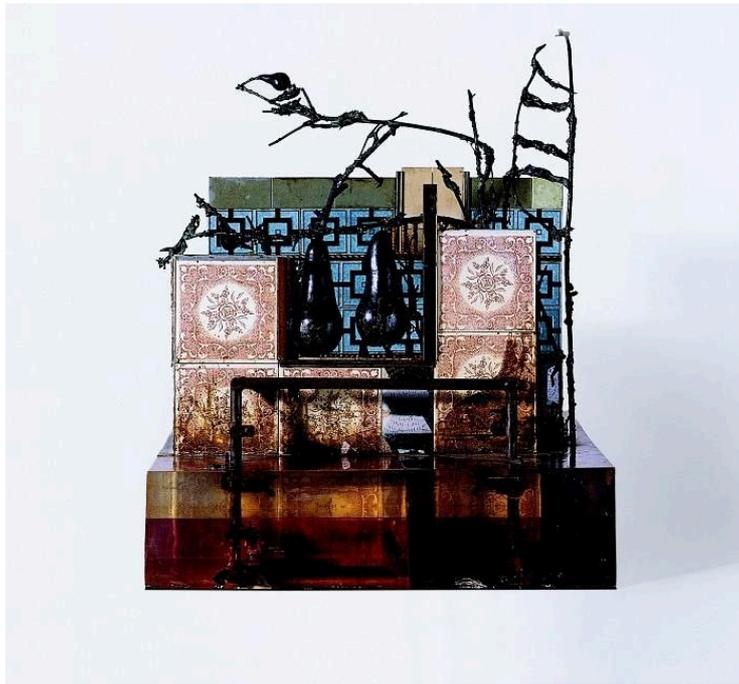


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ALIK CAVALIERE

April, 4th - April, 8th

Sotheby's, Palazzo Serbelloni, Corso Venezia 16, Milano



I think that expressivity, communication, esthetic and language are the necessity that made me a sculptor, and that save me to become a professional manufacturer of artistic goods.

THE ARTIST

Sotheby's is pleased to host the exhibition Alik Cavaliere (1926-1998) curated by Angela Vettese.

Son of the poet Alberto Cavaliere and the ukraine sculptress Fanny Kaufmann, his childhood was influenced by his father's antifascist political affiliation and by anti-Semitic laws that characterized those times. He studied at Berchet high school of Milan and he graduated at Brera Academy, under the supervision of Marino Marini, to whom he succeeded as professor of sculpture in 1970.

At first, Cavaliere followed the Dadaism movement and was interested in Duchamp's literature, with whom he engaged a long-term intellectual partnership thanks to Arturo Schwarz. Moved by a dada-surrealist perspective, he adapted classical sculpturing language to the new forms of vocabulary as bricolage and object trouvé. Following

this path, he began investigating on environmental sculpturing, fascinated by an ever-changing world, where unexpected forms adapt themselves to architecture and social behavior. Hence, his rich linguistic knowledge and his constant exploration of the issues of life are worth being studied in greater depth.

STORY

In the 1950s Cavaliere began his study on the theme of *Metamorfosi*, which will remain one of his central topics of research. From 1964 he explores the subject of vegetation, inspired by Lucrezio's *De Rerum Natur*. He participates several times in the Biennale of Venice: firstly in 1956 as part of a group "*Scultori Italiani*", and later on, both in 1964 and 1972, with a solo exhibition where he presented some of his most significant works: *I processi delle storie inglese di W. Shakespeare*, today inherited by the Galleria d'Arte Moderna of Rome. In 1964 he works at the exhibition *Arbres* at Arturo Schwarz. In 1970 he creates two *environment*: *Apollo e Dafne* and *A e Z aspettano l'amore*. During the seventies he developed and continued working on the cycle *Viva la libertà*. In 1973 he presented the installation *Surroundings* at the XII Biennale of Art at the museum Middelheim in Antwerp, a piece on which he worked on for more than ten years.

In the eighties he creates *Percorsi*, a set of large installations he describes as: "*..labyrinths where i could meet the viewer and lose myself with him in the work*". These sceneries are labyrinths that tell both the structure of the mind and that one of our existence, and they include *La Memoria* (1987), *Passato, presente e... Pian Cordov*.

His last large piece, which remained incomplete, is *Grande Albero*, which is exhibited today at the Conservatory of Milan. Much of his work can be appreciated in the halls of the Centro Artistico Alik Cavaliere, in Via De Amicis 17, Milan.

EXHIBITION

Sotheby's exhibition proposes a complex itinerary that continuously links literary references to conceptual research.

Studio per giochi proibiti (1958/1959) and ***Fine di un amore*** (1962) are two sculptures accompanied by the paintings that led to their creation and that are characterized by an intense study of the third dimension. *Arbres* ?? allow the audience to have a taste of the artist's solo exhibition at the Biennale of Venice in 1964.

...E ne ha così assoluta certezza, quanta se n'abbia l'istessa natura (1966-1967) and ***Cortile*** (1965-67) display silent men, reduced to the anonymity by the metropolis, with their feet instead of their head. Material research is not left apart, and the plastic surrounds and separates the parts in bronze.

In the work...**e venne la pioggia** (1968), it is water that creates sounds and movement, in correlation with researches of that period on kinetic energy, materials and the environment.

Albero-cambio (1987) describes the complexity of the correlation between man and nature - today we would say between man and cyborg - where Cavaliere associates vegetation to a mechanical body.

The most recent work, **Dafne** (1991) summarizes Cavaliere's continuous comparison between myth and history. Myths tell us who we are and walk with us hand in hand through the centuries, for instance, Dafne who escapes from Apollo by becoming part of nature is an example of how ancient myths still interpret today our fears, aspirations and all that moves us from the within.

LE OPERE

1958-1959, *Studio per giochi proibiti*: bronzo, cm 70x26x43

1962, *Fine di un amore*: porcelain, bronze, 38x90x63 cm.

1965-1967, *Il cortile*: bronze, resin, wood, ceramic, porcelain, lead, 81x82x66 cm.

1966-1967, *...E ne ha così assoluta certezza, quanto se n'abbia l'istessa natura*: bronze, steel, plastic 261x137x95 cm.

1968, *...E venne la pioggia*: bronze, steel, aluminium, glass, stones, water 150x100x70

1987, *Albero cambio*: bronze, steel, aluminum 206x73x57 cm.

1991, *Dafne*: bronze, brass 171x66x50 cm.

ALIK CAVALIERE

Sotheby's Milano Palazzo Serbelloni, Corso Venezia 16

Monday 4 April 18.00

Conversation with Angela Vettese and Fania Cavaliere 

Exhibition

Tuesday 5 - Thursday 7 April 10-18

Friday 8 April 10-13

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