

## Space navy - 1976 circa

Oil on canvas, 61 x 75 cm.

The work is part of the cycle, begun in the second half of the 1970s, of the abstract navy motif, configured in planes and geometric figures according to chromatic and spatial proportions. The painting depicts two horizontal planes: one, at the top, in white to symbolize a bright sky and, below, a plane in light blue of the sea while at the bottom towers the tip of a large yellow triangle evoking a kind of imaginary landing place.



## Head - 1981

Oil on canvas, cm. 40 x 30

The work is an example of the language developed by the artist in his last period: the color is dense, superimposed, with effects opposed to its ineffable luminous transparencies. The composition recalls motifs already addressed and turned to sketch, in an essential way, ideal female faces. The image connects to the extremes of visionariness to which his expressive need had reached and to be referred to the cycle of "white on white," declined in multiple variants both thematic and formal, and in a sense synthesizes the extreme goal of an imminent luminous electrocution, the disturbing nagging of his entire long creativity.



# VIRGILIO GUIDI

MOSTRA ANTOLOGICA

## Still life with eggs and cup - 1914

Oil on panel, 31.5 x 41.5 cm.

A clear formal and chromatic rigor pervades this example of a cycle of paintings on a similar genre, characterized by the need to transpose Cézanne's binomial, shape-color, into the Guidi's poetics.



## The Old Woman - 1915

Oil on cardboard, 50 x 60 cm.

A textural and dense painting reminiscent of Gustave Courbet's "high pastes" painting, led by the white parts that artist would take up in the paintings of his last period with the intention-after so many stylistically distinctive and increasingly extreme versions, on the verge of visibility-of succeeding instead in attempting to imprison or, better, to "crystallize light." In several exhibit catalogs the work is mentioned as "The Sick Old Woman".



## The Giudecca - 1927

Oil on cardboard, 30 x 40 cm.

This is one of the first works made by the artist after his arrival in Venice at the Accademia in place of Ettore Tito. It is also an early version on this landscape motif, depicted in his time by Ciardi and Monet. Guidi proposes a new and totally different interpretation of it from those naturalistic or impressionistic solutions. The island is frontally painted and all the architectural detail are outlined. Here the artist welds tone and volume into a plastic unity, operating a fully luminous recasting.



### Adriana's portrait - 1928

Oil on canvas, 93 x 60 cm.



This figuration lends itself to summarize the phase for certain stylistic features of his antinovecentism, marked by the idea of a color-light that here transcends the merely psychological investigation, offering a sumptuous example of firm formal unity in the same vibrant definition of the face divided into two differently luminous planes that evocatively accentuate both from the pose and the gaze the inner state of the absorbed and thoughtful figure.

### Self portrait - 1930

Oil on canvas, 65 x 72 cm.

The theme of the self-portrait accompanies almost all the stages of his long creative life on the increasingly essential direction in the formal features of an abstraction with strong symbolic content. In this '30s diction, one can particularly discern an expressive intonation that anticipates certain coloristic and formal modes of the exponents of the group. However, the tonal concertation is modulated by the luminous matter that expands in the relief of the figure whose face - with its sharp, proud and serene gaze - appears divided into a part in light and a part slightly in shadow, a harmonious contrast of the same figurative enucleation.



### Marina of San Giorgio - 1947

Oil on canvas, 60 x 100 cm.

This example was the prototype for a series of paintings on this iconographic subject. The space of the painting is divided into two planes. In the center, the boundary between sky and sea, shows the almost evanescent profile of the island, transfigured into essential elements: the barely shaped body of the bell tower and the church depicted in an absolute frontality of gaze, almost seems to float or be suspended in an atmosphere of luminous clarity.



### Figures in space (the angel) - 1952

Oil on canvas, 100 x 130 cm.



The figure is a part of a face emerging from a blue background of intense luminosity. More than a figure, it is the phantasmagorical apparition of a celestial presence, which seems to fly through space in an overlook of the infinity of the cosmos. Unlike his typical figures in space, this image presents itself in the semblance of an angelic figure reflected in pristine whiteness against the encroaching blue of an unseeable horizon.

### Judgment - 1955

Oil on canvas, 120 x 90 cm.

The painting shows at the top a large eye, symbol of a supernatural entity, while, in the surrounding space, essential profiles of human figures are flying and in the center there is a sphere of a deeper blue.

The author's "spatialist" conception never excludes evocative, symbolic and visionary elements. The great eye is that allusively of the divine entity judging the behavior of men from above. It should be noted that this concise depiction - precisely because of its contents that are not only expressive - configures a judgment on a restless present of our earthly existence.



### Figure - 1956

Oil on plastered cardboard, 40 x 30 cm.



The oval of the face emerges to outline an ideal portrait of a woman with an elongated neck adorned with a light blue scarf, the dress colored on one side slightly yellow and on the other intensely green. It is an abstraction that aims to symbolize the icon of feminine grace.

The face is divided in two parts, on one side there isn't physiognomic features, on the other part, almost against the light, are marked the orbit of an eye and the line of the mouth on which a light imprimitura is spread, a transparent shadow of no different brightness.