

ARCHETYPES OF TOMAINO

Offered by
CIR food at
EXPO 2015



GIULIANO TOMAINO, RED SCULPTURES

An indoor and outdoor exhibition at the restaurants managed by **CIR food at EXPO 2015**

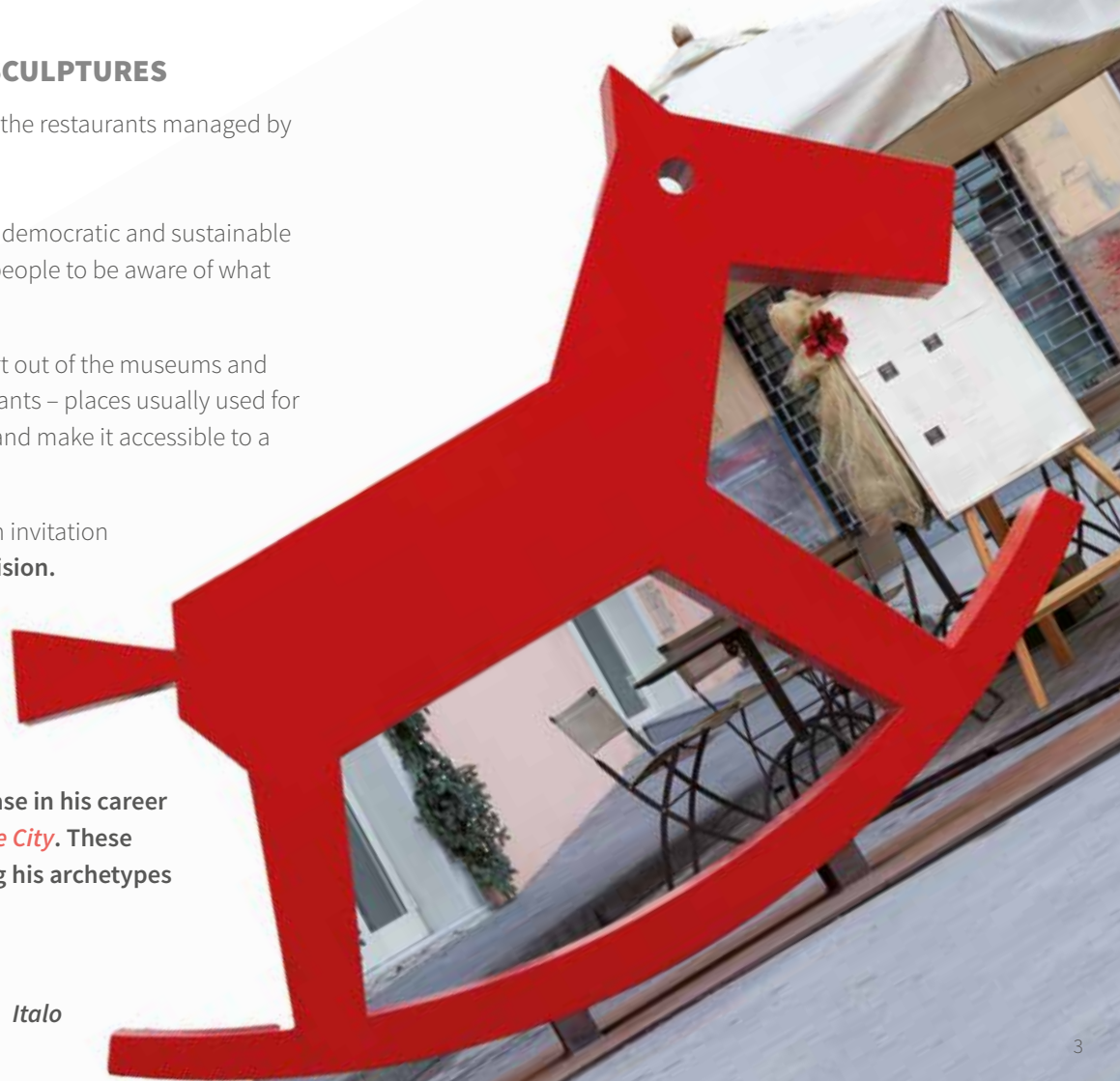
CIR food believes in offering democratic and sustainable food service and in helping people to be aware of what they eat.

At EXPO, CIR food will take art out of the museums and galleries, display it in restaurants – places usually used for the daily activity of eating – and make it accessible to a vast public.

The artwork of Tomaino is an invitation to experience **the Taste of Vision.**

In 2009, Tomaino began a new phase in his career creating his iconic *Sculptures in the City*. These large, box-like red sculptures bring his archetypes into the urban landscape.

Italo





IMAGES FROM A DISTANT MEMORY

Mario Botta

The artist, condemned within the immense kaleidoscope of globalisation, survives, **at the limits of his own fragility**, in the complexity and rapidity of his current transformations. These are now dictated by the rules of the market and the powers that be, all of which are far from the quality of his work and the thought behind his **poetry**.

Tomaino's images, which are **disarming in their candid simplicity**, remain foreign to ideas promoted by cultural styles and present the visitor with an extreme comparison between the symbolic aura that recalls an **archetype** and the "poverty" of our times. These **ancestral figures** lay beyond the surface of coloured material. They are **images from a distant memory** that now challenge the hustle and bustle of our everyday life. His artwork harkens back, with a silent and powerful voice, to **a land of memory, which is subtle, ironic and sometimes embarrassing** for the visitor who measures themselves against the finality of a **language reduced to a few expressive figures**.

In his **apparently "minimalist" approach**, the artist obliges the observer to live **the paradox of a distant history that**

Houdini



reappears through emotions delicately veiled with a subtle melancholy. The strength of his artwork lays in its **disenchantment with our childhood**. It appeals to that hopelessly lost time that is still present in the meanderings of our fragile and uncertain “reason”. It causes **unexpected emotions and feelings of loss to emerge** and illuminate the precariousness of our being with a blinding flash.

These figures – almost like enlarged toys – refer back to our roots, to the common history that we lived despite all the possible contradictions and remind us that we are an insignificant, yet living, part of the world.

Cimbello

RED SCULPTURES IN THE CITY

Giuliano Tomaino was born in La Spezia in 1945.

He began his artistic career in the late 1960s in the **Arte Povera** style creating *assemblages of found objects*.

In the 1970s, he used **bedcovers** as a support to represent nature, decay and the action of time. His **picket-fence** pieces were also from that same period.

In the mid 1970s, he began exploring the use of symbols and lines and his artwork was characterised by **criss-crossed black and red lines of various sizes**.

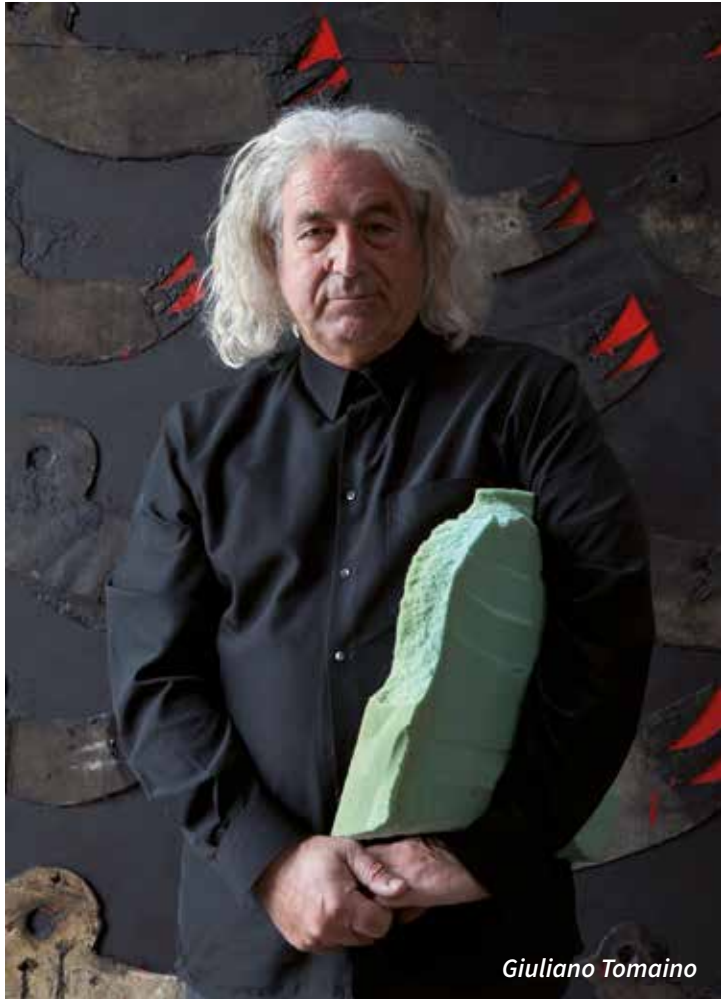
In the mid 1980s, two events in Giuliano's life had a very significant effect on his career; he spent some time in New York City and became friends with the influential Italian writer and film director Mario Soldati.

The city of Tellaro, where the artist lived at that time, and the Ligurian landscape began to appear in his paintings as **iconic objects representing the posts of mussel farms, jellyfish, clouds and the port**.

In the 1990s, the theme of **cimbello** (from the word *zimbello*, which means bird caller) appeared in his artwork. It was inspired by the swallows that flew into his studio in Sarzana, where Tomaino

Sono qui (I am here)





Giuliano Tomaino

still works to this day. At that same time, his pieces were being shown in a greater number of more important exhibition spaces throughout Europe.

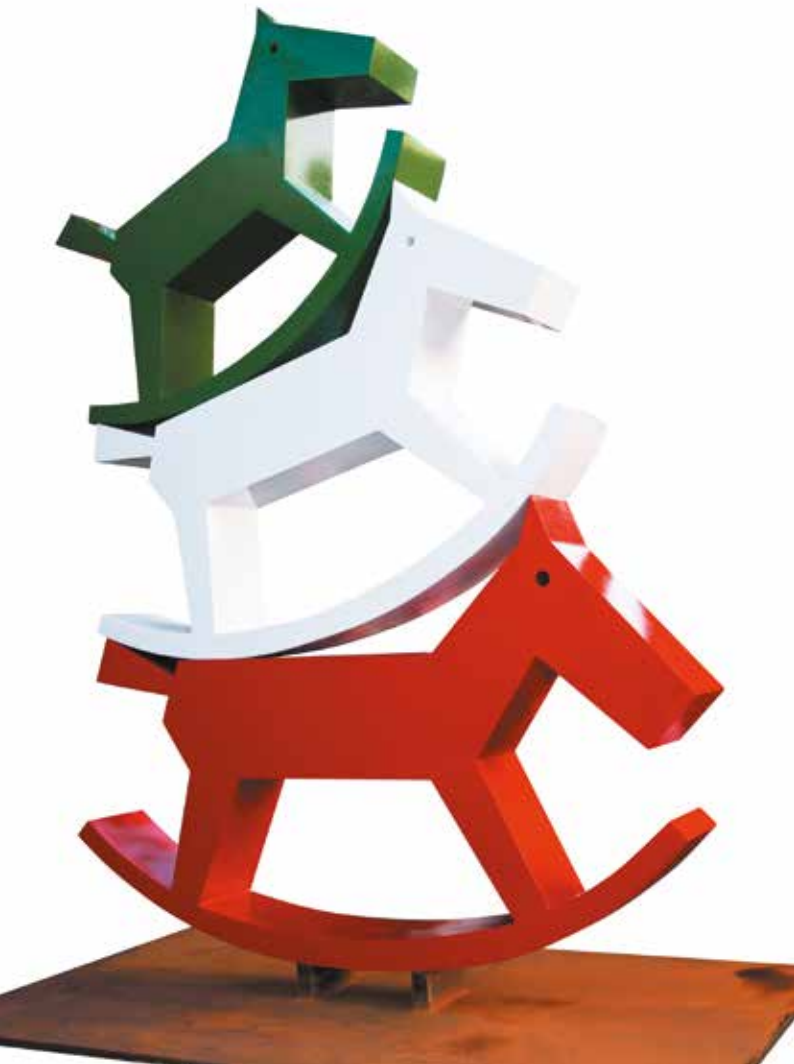
In that phase, the artist blended themes linked to his land with tragedies in the news. He also began to work seriously with various artists present on the international scene. Tomaino's studio and the abandoned biscuit factory below it hosted initiatives entitled **Arte come pre-**, which were exhibitions of *site-specific* installations.

In 1995, Tomaino designed and executed a piece entitled **Houdini**, which focuses on the thrill of play and danger, for **Triebquelle**, a biennale exhibition in Munich dedicated to water. While in 1997, his **rocking horse** theme, which would become one of his most iconic symbols, appeared for the first time at a show entitled **Thaumata** in La Spezia.

In 2006, his piece **Voyage dans la lune** was displayed in the courtyard of the Uffizi Gallery and then in the garden of Borgo Allegri, both in Florence. It was then moved to the Wunderkammern Museum in Rome. A year later, his homage to the author Italo Calvino, entitled **Italo's House**, was shown in Siena.

Tomaino began to exhibit more in 2009 and his red, memorable **Sculptures in the City** series began to appear. This was a new phase for him, in which he created large box-like sculptures that brought his archetypes into the urban landscape.

Mara Borzone



ARTWORK PRESENT AT EXPO 2015

Outdoor

Italo 2010, painted iron, 350 x 90 x 300 cm

Houdini 2010, painted iron, 265 x 90 x 290 cm

Voyage dans la lune 2009, painted iron, 209 x 130 x 270 cm

Leggera (Light) 2010, painted iron, 350 x 90 x 300 cm

Io sono qui (I am here) 2009, painted iron, 135 x 165 x 400 cm

Sono qui (I'm here) 2011, painted iron, 220 x 225 x 100 cm

Cimbello 2007, painted iron, 345 x 60 x 205 cm

Indoor

Volo 1-2-3-4 (Flight 1-2-3-4) 2015, painted iron, 80 x 80 x 190 cm

These sculptures are installed in pairs on the first floor of the AROMATICA restaurant, located in service area F2, and on the ground floor of the CIR VIP LOUNGE, located in service area G1.

Paint sponsored by



Voyage dans la Lune

«Red is the warmest colour, it is the first colour of the rainbow, it is the first colour that newborns can recognise and it is the first colour that all ancient peoples had given a name to. When I was a child, my father and I would cycle from La Spezia to the shipyard in Muggiano to watch the ships being launched. I remember the first ship I ever saw: it was gigantic and red.»



«Technique only serves to create what you do not know yet. Picasso said he spent his entire life trying to forget it. I use various materials, such as tar, wax, wood, iron, fire and industrial enamels. I am certainly not a painter!»

«When I was in Calabria last year, I visited an archaeological site, the Grotta del Romito, dating back 20,000 years that contained evidence of prehistoric art in Italy. I was fascinated by the rock carvings, they were pure art with the purpose of not only keeping memory but of also evoking successful hunting or healing. While art still has this purpose, artists are no longer shamans, they have become...saints.»

Giuliano Tomaino

Artwork photographed by Alberto Lavit

Portraits photographed by Stefano Lanzardo

Volo 4 (Flight 4)





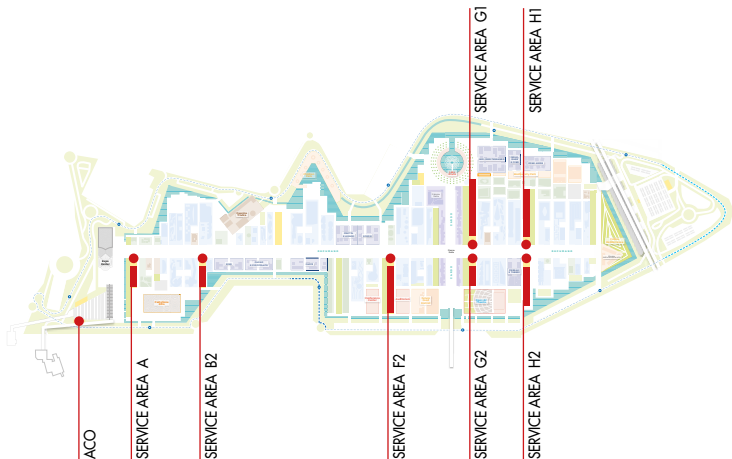
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MILANO 2015

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**You can find the Archetypes of Tomaino exhibition in front of
CIR food restaurants in the following service areas:
ACO, A, B2, F2, G1, G2, H1, H2.**

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