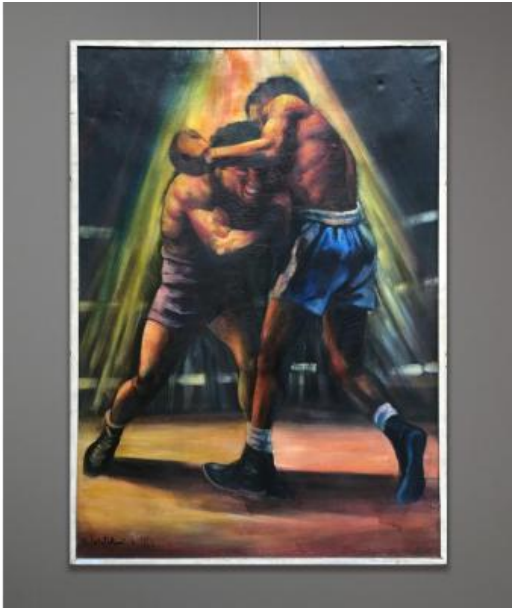




Renato Bertoloni (1924-1986) The Boxers, 1953



2 000 EUR

Signature : Renato Bertoloni

Period : 20th century

Condition : Bon état

Material : Oil painting

Length : 100

Height : 140

<https://www.proantic.com/en/821395-renato-bertoloni-1924-1986-the-boxers-1953.html>

Description

Renato Bertoloni (1924-1986) The Boxers, 1953,
oil on canvas, cm 140 x 100
With frame: cm 143 x 103
signed and dated lower left

Provenance: Milan, Galleria Schettini

He discovered his artistic vocation as a child and enrolled at the Academy of Brera where he attended the classes of Aldo Carpi and Achille Funi. He obtained the Brussadelli Scholarship which allowed him to settle in Paris where he took a sculpture course led by Zadkine at the Académie des Beaux-Arts. He attends Severini's studio with whom he shares neo-Cubist research that will play an important part in his artistic and cultural training.

Dealer

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For eight years he lived outside Italy, painting and exhibiting diligently. He has won many awards and distinctions, both at home and abroad. His participation in the group exhibition organized in the fairs of the "Friends of France" alongside De Pisis, Carrà, Morandi, Sironi, Campigli is important. He alternates his stays in Paris with participation in Italian group exhibitions. In 1951, he won the S. Fedele Prize for Young Artists and in 1952, he won the first national prize with the opera *The Balalaika Player*. In the same year he left Paris to stay in London and Brazil. In 1960, he won two national awards "Ville de Busseto" and in 1962 he joined the *Groupe de la Galerie Bernheim* in Paris. The following year, the gallery itself organized a major personal exhibition for him. At the same time, he participates in the biblical exhibition organized in the rooms of the Royal Palace of Milan with the work *Lotta between Jacob and the Angel*. In 1966, she won a prize at the national exhibition organized at the clinical institutes of Milan on the theme of motherhood. In 1967, the *Il vertice* gallery organized a personal exhibition for him and an anthological exhibition was set up at the *Teatro Regio* in Parma.

Rejecting academic painting, and the delicate 19th-century colorism, his paintings are characterized by large format and violent arrangement of pure colors. As the artist himself states: "... It is very difficult to connect innumerable pure colors in a single painting, just as it is just as difficult to solve a great work ...". Critics often talk about him. Leonida Repaci writes: "... In Bertoloni's paintings, everything that has passed from the Impressionists to the present day seems historically re-proposed to have proof that all pictorial civilizations have occult connections, the consequences of which are not always determined by premises. In Bertoloni, there is a coexistence of different and even opposite artistic epochs over time ... ". Eva Tea, on the other hand, states: "... Bertoloni does not compose, he invents; and his invention

has unexpected sources, which only he can
discover for us... ".

The painting is in good condition.

We remain at your disposal for further
information.