

Biography

1926

Arnaldo Pomodoro was born in Morciano di Romagna on 23rd June. A few months later the family moves to Orciano di Pesaro, in the province of the Marche region, where he spends his childhood.

1937

Arnaldo takes up residence in Rimini, so as to continue with his schooling. After finishing junior high school, he enters the Technical Institute for surveyors.

1944-1948

Back to Orciano. Passionate interest in contemporary authors, both foreign and Italian, leads especially to the reading of Vittorini, Pavese, Hemingway, Faulkner, Steinbeck and Fitzgerald. Once the war is over, he receives his diploma as a builder and surveyor and enrolls at the Business School of the University of Bologna. He is employed by the Pesaro Department of Civil Engineering, as a consultant for the reconstruction of public buildings, and continues to hold this post until 1957. He is thus directly involved in the socio-economic realities which Italy faced in the period of postwar recovery.

1949-1952

He studies at the Pesaro Art Academy, largely focusing his interest on stage design, and meanwhile reads both classical and modern drama (Aeschylus, Sartre, Brecht). He starts to create his first jewels, casting with cuttlefish bone, a technique learnt in the goldsmiths' workshops in Pesaro. Together with his brother Gio' and Giorgio Perfetti, in 1952 he forms the 3P group and with them creates jewelry, pendants and articles of every day use.

1953-1955

He takes part in a stage-design competition promoted by Anton Giulio Bragaglia and is awarded second prize. He travels to Milan to visit the large Picasso retrospective in Palazzo Reale.

In the same year he designs the sets and costumes for Alfieri's *Oreste*. This is a period in which he is strongly influenced by the work of Paul Klee. In 1954, he is again awarded a prize, this time for his sets for Bertolt Brecht's *Saint Joan of the Stockyards*. Moves to Milan. Becomes friends with Fontana, Baj, Dangelo, Milani, Sanesi, Mulas and other artists and persons of culture. Invited to the Milan Triennale. His first exhibitions, along with his brother Gio', at Galleria Numero, in Florence, and at Galleria Montenapoleone 6a, in Milan. His researches as an artist are already held to be noteworthy. Leonardo Sinisgalli, who presented the 3P Group in Rome in 1955 at Galleria l'Obelisco, describes them as "a disconcerting form of writing". He makes the acquaintance of Igor Stravinskij, Alberto Burri, Emilio Villa and Asger Jorn of the CoBrA Group. Another exhibition takes place at Galleria del Cavallino in Venice, curated by Marco Valsecchi. His first sculptures are exhibited in a one-man exhibition at the Galleria del Naviglio, in Milan. His sphere of interest and acquaintanceship is already turning towards the international art scene.

1956-1959

The collaboration with 3P ends. He is invited to the Venice Biennale, together with his brother Gio'. The poet Alfonso Gatto presents one of their exhibitions at Cavallino in Venice, at Galleria del Cavallino: meetings with Emilio Vedova and Giuseppe Santomaso. His first trip to Paris. His reading now centres on T.S. Eliot, Franz Kafka

and Søren Kierkegaard, whose work provides the inspiration for a series of reliefs. Guido Ballo begins a systematic study of his work and in 1957 curates the exhibition, in Turin, entitled “Terre e Metalli”, as well as the new exhibition of his work at Galleria l’Obelisco in Rome. He receives the silver medal awarded by the 11th Milan Triennial. Important encounters with Alberto Giacometti, in Paris, and with Fernanda Pivano and Ettore Sottsass, in Milan. The artistic research of Gio’ and Arnaldo, after first being shared although with different potential developments, is now clearly different.

In 1958, he exhibits in Cologne (Kölnischer Kunstverein), Düsseldorf (Galerie 22), and Brussels (Galerie Helios Art). In 1959, a study grant from the Ministry of Foreign Affairs permits him to make his first trip to the United States, from New York, where he meets the sculptors David Smith and Louise Nevelson, to San Francisco, where he organizes a show of the work of Italian artists, entitled “New Work from Italy” in the Bolles Gallery. He receives the Book Prize at Padua’s Exhibition of Small Bronzes. In 1959, he creates his first *Colonna del viaggiatore (Voyager’s Column)*.

1960-1963

He becomes a member of the Gruppo Continuità which is dedicated to abstract research in the area that lies between an interest in physical matter and a commitment to graphic sign. Giulio Carlo Argan and Guido Ballo organize the group’s first exhibitions in which, as well as Arnaldo, take part Bemporad, Consagra, Fontana, Perilli, Novelli, Tancredi, Turcato, Dorazio and Gio’ Pomodoro. In 1960, he is awarded the prize—*ex aequo* with Garelli—of the 8th National Exhibition of the Figurative Arts in Spoleto. In 1961 he receives the second prize at Gubbio’s 1st Biennial of the Arts of Metal.

On the occasion in 1962 of the “Festival dei due mondi” in Spoleto, in the exhibition “Sculture nella città”, organized by Giovanni Carandente, Arnaldo presents a work in iron, *Colonna del viaggiatore (Voyager’s Column)*, a cylinder, 5.60 metres high and 60 centimetres diameter, that marks his passage to volumetric sculpture. Exhibitions at the Felix Landau Gallery in Los Angeles (“Recent Sculptures by Arnaldo Pomodoro”), at the Galerie Internationale d’Art Contemporain in Paris and at the Musée de l’Athénée in Geneva. Creates the large-scale mural for the City of Cologne, *Omaggio alla civiltà tecnologica (Homage to Technological Civilization)*, on the façade of the Volkshochschule. In New York he makes the acquaintance of Frank Lloyd, the Director of the Marlborough & Gerson Gallery, with which he begins an intense collaboration. He creates his first *Sfera (Sphere)* in 1963. He is awarded the International Sculpture Prize at the Biennial of São Paulo, in Brazil.

1964-1966

In 1964 he has a one-man room at the 32nd Venice Biennale, where he is also awarded Italy’s National Sculpture Prize. Here again, as before in São Paulo, the most notable works are his spheres and columns in molten bronze with interior perforations and lacerations. Gillo Dorfles dedicates a text to their exploration of negative space. The Milan headquarters of the Rank Xerox Corporation commission a large bas-relief in bronze. Exhibitions in Rome at the Marlborough Gallery (with a catalogue text by Umbro Apollonio, and poems by Francesco Leonetti and Roberto Sanesi), in La Chaux-de-Fonds at the Musée des Beaux-Arts, and in New York at the Marlborough Gallery. On the occasion of this last exhibition, Frank O’Hara dedicates a poem to the work, and “Time” magazine publishes an excellent critical review. In 1966, he is invited to Stanford University as “artist in residence”. He becomes friends

with the poets of the Beat Generation, from Allen Ginsberg to Gregory Corso. Purchases an old farm house in the Lomellina area, and begins its renovation in collaboration with his sister Teresa, which becomes an important place for relaxation, concentration and reflection.

1967-1969

The *Sfera grande (Large Sphere)* sculpture (3.50 metres diameter) is exhibited on the roof of the Italian Pavilion at the Montreal Expo, and then later permanently sited in Rome, in the square before the Ministry of Foreign Affairs: this is the work that marks the passage to large-scale sculpture. He is the recipient of the International Sculpture Prize, awarded by the Carnegie Institute in Pittsburgh along with Josef Albers, Francis Bacon, Victor De Vasarely, Joan Miró and Eduardo Paolozzi. He creates new spheroid sculptures—the *Rotanti (Rotors)*—which are shown in Stockholm and London as well as in Milan, at Studio Marconi.

In 1968 he is invited to assume the post of Visiting Professor at Berkeley University. He creates a large bas-relief for the Italian Embassy in Tokyo. He moves his studio to new quarters in 5 Via Vigevano, in Milan, which are later to be renovated on the basis of a project by the architect Vittorio Gregotti.

In 1969 he creates three columns for the Financial Plaza of Honolulu, placed in the square at the front entrance to the bank.

1970-1972

In 1970, he shows the sculptures *Forma X (X Form)* and *Onda (Wave)* in the square that faces the Galleria Manzoni in Milan. He again teaches at Berkeley, which also becomes the starting point for a large travelling exhibition that reaches San Diego, Portland, Oregon, Austin, Texas, and Hartford, Connecticut. Another large-scale open-air exhibition takes place in 1971 in the street and squares of Pesaro. The City of Bologna sites his group of three columns, planned for Honolulu, in the city's historical centre; they will subsequently be moved to the entrance of the Galleria Nazionale d'Arte Moderna. The City of Modena commissions the work *Una battaglia: per i partigiani (A Battle: for the Partisans)*, in memory of the Resistance, placed in the San Cataldo cemetery.

After a long absence, he returns to stage design with Luca Ronconi's production of Kleist's *Das Käthchen von Heilbronn*, which is produced in Zürich in 1972. For the Milanese headquarters of the Mondadori publishing company, in Segrate, he creates the sculpture *Colonna a grandi fogli (Column of Large Plates)*. He is awarded the Grand Prize of the City of Florence at the 3rd International Graphics Biennial. He exhibits in Munich, ("Arnaldo Pomodoro '72") and at Frankfurt, ("Arnaldo Pomodoro Skulpturen, Zeichnungen, Graphik"). At Darmstadt an exhibition is organized, promoted by the council and curated by Bernd Krimmel with thirty works placed in different spaces in the city. At the end of the event the *Grande disco (Large Disk)*—which will be permanently installed on a sheet of water in front of the Staatstheater on 16 October 1974—and the *Grande tavola della memoria (Large Table of Memory)* placed in the foyer of the theatre, remain in Darmstadt.

1973-1975

Plans and creates a "tactile book", *Siete poemas sajones/Seven Saxon Poems*, with the poetry of Jorge Luis Borges and his incisions in relief.

He receives the Small sculpture Prize at the 2nd Budapest Biennale.

He wins a competition for the enlargement of the Urbino cemetery. The highly innovative project, of a road cut into a hill in the countryside around Urbino, is highly

praised by planners, architects and art critics and opens a lively debate that divides the Italian cultural world; the project is never realized.

The American critic Sam Hunter helps him to prepare an anthological exhibition of works, with seventy works from 1955 to 1974, which is presented in Milan at the Rotonda della Besana, installed by Ettore Sottsass and with a catalogue edited by Massimo Vignelli.

1975 is the year of one of his most essential works, the great environmental sculpture: *The Pietrarubbia Group*.

1976-1978

In the spring of 1976, he holds a large retrospective show (installed by Pierluigi Cerri and curated by Jean-Louis Schefer) in Paris at the Musée d'Art Moderne de la Ville and in June *The Pietrarubbia Group* is exhibited at the Marconi Studio in Milan: the catalogue contains texts by Renato Barilli, Emilio Isgrò, Emilio Tadini and poetry by Francesco Leonetti. Other exhibitions take place in New York at the Marlborough Gallery, in Paris at the Artcurial, in Brussels and Frankfurt.

Eleonora and Valter Rossi help him to realize a series of graphic works in various techniques of aquatint with interventions in chalcography; the works are examined and interpreted by the critic Giovanni Carandente. In 1978 the exhibition of the new graphic works, "Arnaldo Pomodoro: impressioni" is presented in Milan, Roma, Genoa, Ivrea and later at the Galerie de Saint Pères in Paris and at the Wirtz Gallery in San Francisco. There is also an exhibition in the Georgia State University in Atlanta, that continues in Caracas. Other exhibitions in Brussels and Amsterdam. He is elected an honorary member of the Florentine Academy of the Graphic Arts.

1979-1981

In 1979, at the invitation of Mills College, in Oakland, California, he returns to teaching in the United States (until 1984). He is awarded the prize of the 13th International Graphics Biennial of Ljubljana. He designs and realizes his first *Aste cielari (Sky Shafts)*. Meanwhile, he has also begun the pursuit of a new activity which constitutes (along with a number of earlier sketches and smaller works) a series of 'visionary projects.' These projects consist of utopian inventions, of small-scale sculptures that play with the surrounding environment or that make use of motorized movements, true and proper construction projects that form parts of the fields of architecture and city-planning: one notes, for example, the *Tenda-fortilizio (Fortress-Tent)*, the *Faro (Lighthouse)*, and the *Porta d'Europa (Gateway to Europe)*. In 1980, an exhibition of these projects, entitled "Le invenzioni di Arnaldo", is held in Pesaro at Galleria di Franca Mancini, and then later in Brussels, Berkeley, Milan, and Paris. He is awarded the First Prize for Sculpture at the International Biennial of Alexandria, Egypt, and in 1981 he receives the Henry Moore Grand Prize, awarded by the Hakone Open-Air Museum. In Spring 1981 he exhibits at the Wirtz Gallery in San Francisco ("Arnaldo Pomodoro 15 Sculptures: 1960-1980"), and in the course of the summer the large-scale *Triade (Triad)* (three columns, each 15 metres high) is installed in the PepsiCo Sculpture Gardens, in Purchase, New York.

1982-1983

On the occasion of the seventieth birthday of the Queen of Denmark, he creates an imposing group of sculptures— *Pillari per Amaliehaven (Pillars for Amaliehaven)*—in Copenhagen's Amalienborg Square, in the gardens in front of the Royal Palace, as well as two large fountains between the gardens and the sea. Rome's Teatro dell'Opera invites him to design and create the sets and costumes for Rossini's

Semiramide, on the occasion of the theatre's centennial. *Il cimitero sepolto*, a book on the debate around the project for the new Urbino cemetery, edited by Francesco Leonetti, is published by Feltrinelli, Milan. Sam Hunter's monograph, *Arnaldo Pomodoro*, is published in the United States by Abbeville Press. The City of Milan awards him its Gold Prize for "Civic Distinction".

The City of Gibellina and Palermo's Teatro Massimo invite him to design the sets and scenic machines for Aeschylus' *Oresteia*, as rendered in the Sicilian dialect by Emilio Isgrò: the three parts are presented in 1983, 1984 and 1985 on the earthquake ruins of Gibellina's central square. The four sculptures *Forme del mito (Forms of Myth)*, sited in Brisbane, Australia, in 1989, derive from this trilogy. The travelling exhibition "Arnaldo Pomodoro: A Quarter Century", opens in Ohio at the Columbus Museum of Art (with a catalogue text by Mark Rosenthal) and then moves on to the Jacksonville Art Museum (Florida), the Worcester Art Museum (Massachusetts), the Arkansas Art Center (Little Rock), and the University of Southern California (Los Angeles).

1984-1985

The memorable exhibition "Luoghi Fondamentali" opens in 1984, installed by Pierluigi Cerri, at the Belvedere Fort in Florence and includes more than sixty works from 1955 to 1984. The catalogue publishes texts by Italo Mussa, Mark Rosenthal and Jacqueline Risset, as well as interviews by Sam Hunter and Francesco Leonetti. In the following year, this exhibition was to be the subject of a book with photographs by Carlo Orsi and a text by Giulio Carlo Argan. *Colpo d'ala (Wing Beat)*, a homage to Umberto Boccioni, is installed in Morciano di Romagna, accompanied by a publication with a text by Guido Ballo.

1985 also saw exhibitions in Japan, in Tokyo and Osaka, as well as in the United States, in Santa Barbara, ("Arnaldo Pomodoro: Sculptures") and San Francisco, ("Arnaldo Pomodoro: Intimations of Egypt"). He creates the book-object *De-cantare Urbino*, with poetry by Miklos N. Varga, presented by Paolo Volponi.

1986-1987

Exhibition at the Marconi Studio in Milan, where *Cippi (Milestones)* and *Papiri (Papyrus)* are exhibited. Major works are commissioned by the Sudameris Bank in São Paulo, Brazil, by the Berkeley Library of Trinity College at the University of Dublin, and by Mills College, Oakland, California.

He designs the sets and costumes for Christopher Marlowe's *Dido, Queen of Carthage*, produced in Gibellina under the direction of Cherif, with whom he begins an intense collaboration for theatrical work.

1987 sees the organization of important one-man exhibitions at the Marisa Del Re Gallery in New York, at the Malcesine Castle by Roberto Sanesi and at Palazzo dei Diamanti in Ferrara where Arnaldo was presented with a collection of critical essays by Stefano Agosti. The Principality of Monaco purchases a large *Sfera con sfera (Sphere within a Sphere)* for the gardens of the City of Monte-Carlo. He executes a graphic work, *Un pensiero visivo*, for two short poems by Paolo Volponi in the book *Lungo la traccia* (Edizioni Rizzardi). He designs the sets and costumes for W. Gluck's *Alceste*, produced by the City of Genoa's Teatro dell'Opera.

1988-1989

He is invited to prepare a one-man room for the 43rd Venice Biennale, organized by Giovanni Carandente, where, as well as historical works, he exhibits some new sculptures *Scettri (Scepters)* and *Rive dei mari (Seashores)*; and for the international sculpture show at the Brisbane World Expo.

The sculpture *Colpo d'ala (Wing Beat)*, a gift of the Italian government to the United States on the occasion of the commemoration of the Marshall Plan, is installed in Los Angeles in the centre of a huge pool, in front of the Headquarters of the Department of Water and Power General Office. He designs the sets and costumes for the production of Igor Stravinskij's and Jean Cocteau's *Oedipus Rex* in Siena's Cathedral square.

In 1989 the *Obelisco Cassodoro (Cassodoro Obelisk)*, monument to the Fallen in All Wars, is sited in the main square of the Island of Lampedusa where Arnaldo reorganizes the square and pavement.

His theatrical work continues with the production, at Gibellina, of *The Passion of Cleopatra*, by the Egyptian poet Ahmad Shawqi for which he planned impressive scenic machines and a series of masks and ornaments that next year are exhibited at Pesaro in the Franca Mancini gallery, presented by Franco Quadri. The sculpture *Giroscopio (Gyroscope)*—a work in continuous movement—is installed in Tokyo at the headquarters of the Sanyo Securities Co. In 2000 it is moved to the Headquarters of the Italian Ambassador.

1990-1991

At the suggestion of Arturo Carlo Quintavalle he donates to the CSAC of the University of Parma about seventy works from between 1956 to 1960 (sculptures and drawings), that are presented in an exhibition at the Palazzo Pilotta and later in the Great Hall and other spaces of the University. He designs the scenes and costumes for the production, in Bologna, of Jean Genet's *The Screens*. He creates the sculpture *Il cercatore oscillante (Rotating Drill)*, 9 metres high, for the Dallas headquarters of the Frito-Lay Co.

In collaboration with the Council of Pietrarubbia in Montefeltro, with finance from the European Social Fund and the Marche Region he founds TAM (Artistic Treatment of Metals), a school specializing in sculpture, jewels and design, where he becomes the Artistic Director. He is awarded the "Praemium Imperiale 1990" (inaugurated by the Japan Art Association) for sculpture together with Leonard Bernstein for music, Federico Fellini for cinema and theatre, James Stirling for architecture and Antoni Tàpies for the painting prize. He is awarded the UBU Theatre Prize for his stage sets for *The Passion of Cleopatra* and *The Screens*.

Sfera con sfera (Sphere within a Sphere), (4 metres diameter), is installed in the Courtyard of the Pine Cone at the Vatican Museums. The sculpture, created expressly for this space, is presented on 27 September 1990 by Cardinal Agostino Casaroli, by Carlo Pietrangeli and by Giulio Carlo Argan.

Disco solare (Solar Disk) a gift to the Soviet Union on behalf of the Italian Prime Minister is installed in Moscow, in 1991 in front of the Youth Palace and then moved to the Museum of Contemporary Art.

The chalcography *Pensiero visivo* traced in the text of Guido Ballo's *Sette Poesie*, is created and chosen, with lead binding, for the book printed by Vigna Antoniniana in the Edizioni d'Arte 2RC.

1992-1993

Trinity College of the University of Dublin awards him the Doctorate *honoris causa* in Letters. A large-scale work, entitled *Papyrus*, is designed and installed in front of the New Post and Telecommunications Building at Darmstadt. He creates *Frecce al cielo (Arrows to the Sky)* for Tokyo's Maeda House Foundation. He creates the sets and costumes for Bernard-Marie Koltès' *In the Solitude of the Cotton Fields*, and for the

second time wins the UBU Prize. A dialogue with the writer Francesco Leonetti on his experiences as an artist is published by Feltrinelli, under the title *L'arte lunga*. At the "Milano Poesia Festival", held at the ex Ansaldo space, he exhibits *Telone di rabbia (Field of Rage)*, initially designed for scenes in Jean Genet's *The Screens*.

He designs the sets and costumes for Eugene O'Neill's *More Stately Mansions* and Vittorio Alfieri's *Oreste*, both of which are staged in Rome in 1993. He is declared an Honorary Member of the Brera Academy. He executes nine large-scale graphic works, entitled *Sogni (Dreams)*, in various techniques (aquatint, relief, collage) on themes inspired by cuttlefish bone. Using four chalcographies he illustrates the poetry of Attilio Bertolucci in the book *La gioia delle rose e del cielo*, printed by Vigna Antoniniana for the Proposte d'Arte Colophon of Belluno.

1994-1995

The celebrations for the twenty-fifth anniversary of the Hakone Open-Air Museum begin with the exhibition "Arnaldo Pomodoro 1956-1993", which later travels to other Japanese museums (the Museum of Modern Art, Toyama, the Ohara Museum of Art, Kurashiki, the Otani Memorial Art Museum, Nishinomiya). *Sfera con sfera (Sphere within a Sphere)*, of a diameter of 3.3 metres, is installed in Tokyo, in front of the Forum Hotel. The Minoa Symposium, not far from Marsala, is the scene for the construction of *Moto terreno solare (Earth and solar motion)*, an architectural sculpture in the form of a mural 90 metres long. For the centennial of the Banca Commerciale Italiana he creates the work *Disco in forma di rosa del deserto (Disk in the Form of a Desert Rose)*, sited in the bank's Turin headquarters. Commissioned by the City of Rimini, he creates a large sculpture in memory of Federico Fellini: *La grande prua (Large Prow)*. He is elected Academician of the National Academy of San Luca and receives the Medal of the Council of Ministers of the Italian Republic in the context of the Big Millennium Conference, organized in Rimini by the Pio Manzù Centre. He designs the sets for Antonio Tarantino's *Stabat Mater* and *La Passione secondo Giovanni*. In 1995, the courtyard and Napoleonic Hall of the Brera Academy of Fine Arts host an exhibition of stage-set designs and theatrical machines, under the title "Scene del Mediterraneo", and installed by Pierluigi Cerri. The summer sees two exhibitions, curated by Renato Barilli, at the Museum of the City of Rimini, and at the Rocca Malatestiana in Cesena. Other shows take place at Galleria Allegrini in Brescia and at Galleria Marconi in Milan, where he shows his more recent works. He designs the sets for the production of Harold Pinter's *Moonlight* at Brescia's Teatro Santa Chiara, of Antonio Tarantino's *Vespro della Beata Vergine* at the Festival of Benevento, both of which are directed by Cherif. He sets up the Fondazione Arnaldo Pomodoro to which he donates a significant number of his own works, and is nominated President. Under the direction of Pierluigi Cerri, the restructuring of the exhibition space at Rozzano in the Milan hinterland takes place. The Foundation is formally recognized in July 1997. Sam Hunter's volume *Arnaldo Pomodoro* is published by Fabbri, Milan. An analytical study it gathers together the most beautiful images of his works.

1996-1997

On the occasion of the fiftieth anniversary of the founding of the United Nations, *Sfera con sfera (Sphere within a Sphere)*, of a diameter of 3.3 metres, is erected in New York in the United Nations Plaza, as a gift of the Italian government and people. This event is also accompanied by the publication of the book "*Sphere within a Sphere*" for the U.N. Headquarters (Il Cigno Galileo Galilei), with an introduction by

Sam Hunter and a selection of critical texts concerning the inventiveness of the 'sphere.' He presents a number of works from 1983 to 1995 at a one-man show at New York's Marlborough Gallery. Other exhibitions take place at the Italian Cultural Institute in Toronto—where he exhibits the series of *Sogni (Dreams)*—at Espaço Cultural Sudameris in São Paulo, and at the Semiha Huber Gallery in Zürich. He designs the sets for Eugene O'Neill's *Plays of the Sea* and for Cesare Pavese's *I dialoghi di Leucò*, both of which are produced in Rome, and also for the production of Jean Anouilh's *Antigone* at Taormina's Teatro Antico.

The President of the Italian Republic awards him the honorary title of Cavaliere di Gran Croce dell'Ordine "Al merito della Repubblica Italiana".

In the summer of 1997, the town of San Leo, in Montefeltro, sees the opening of an exhibition of sculptures—with a catalogue text by Achille Bonito Oliva and previously unpublished notes by Paolo Volponi—on the Belvedere, in the Medici Palace, and in the Fortress of Francesco di Giorgio Martini. The works displayed also include *Fantasma di Cagliostro (The Phantom of Cagliostro)*, which is dedicated to Giuseppe Balsamo, Count of Cagliostro, who was imprisoned in the fortress from 1791 to 1795, after having been tried and condemned by the Inquisition.

The complete graphic works are shown for the very first time, under the curatorship of Sergio Troisi, at the former Carmine Convent in Marsala, and another exhibition takes place in the Cloisters of Santa Caterina and in the Oratorio de' Disciplinanti in Finalborgo. He is commissioned to realize the *Croce (Cross)* and the high altar for the new Liturgical Hall of Padre Pio in San Giovanni Rotondo, designed by the architect Renzo Piano. *Arco-in-cielo*, an arch in terracotta, 5 metres high and 10 metres wide, is installed in the marine and hydro-thermal park of the Negombo, on the Island of Ischia. He designs the stage sets for Michele Di Martino's *Il caso Fedra*. He is commissioned by the Banca d'Italia to create a sculpture for its new headquarters in Frascati: a relief some 2.7 metres high and 14 metres long, entitled *Movimento in piena aria e nel profondo (Movement in the Air and the Depths)*. The work is inaugurated in 1999, in the presence of the President of the Italian Republic. He is commissioned to create the *Porta dei Re* for the Norman Cathedral in Cefalù by the Regional Province of Palermo: the sketches and relative projectual studies will be presented in April 1998 at the Palazzo Comitini in Palermo by Federico Zeri as a "work of great commitment that stimulates thought".

1998-1999

With some of his theatrical models he takes part in the exhibition, "Opera. Percorsi nel mondo del melodramma", which is held at the Palazzo delle Esposizioni in Rome. He creates the set and costumes for Franco Scaldati's adaptation of Shakespeare's *Tempest*, produced in Palermo by Cantieri Culturali della Zisa. A retrospective exhibition, curated by Flaminio Gualdoni and Riccardo Prina, is held in Varese, at the Masnago Castle, in the Rectory of the Università dell'Insubria and in Piazza della Repubblica. Other exhibitions take place in San Francisco (Stephen Wirtz Gallery) and Venice (Venice Design Art Gallery). He receives the 1998 Michelangelo Prize for Sculpture. The Poldi Pezzoli Museum in Milan commissions him to redesign its 'armory hall.' His project embraces stage design, architecture, and sculpture, and is inaugurated in Spring 2000.

In 1999, the government of the Balearic Islands invites him to hold an exhibition in Palma de Mallorca at the 'La Llonja' Palace, a late Spanish Gothic building that dates from the fifteenth century. The show—his first in Spain—is curated by Armando

Ginesi and Joan Oliver Fuster and presents works and projects from 1959 to 1997, which are also on display at Casal Balaguer, Circulo de Bellas Artes. The catalogue features a critical text by Francisco Jarauta. The closing of the exhibition in September is the occasion of an official visit on the part of the King and Queen of Spain. He takes part in the period of June-September 1999 in the exhibition "Proiezioni 2000. Lo spazio delle arti visive nella civiltà multimediale", under the aegis of the Rome Quadriennale at Palazzo delle Esposizioni. His large *Sfera con sfera* (*Sphere within a Sphere*), of a diameter of 3.3 metres, is installed at the headquarters of the American Republic Insurance Company, in Des Moines, Iowa.

Arnaldo is deeply involved in the questions of urban space design, in the relationship between art and architecture, and in the realization of interventions for the requalification of the territory. He is a member of the jury for the international competition, concluded in February 1999, for the new Centro delle Arti Contemporanee in Rome and participates in the "Michelangelo Workshop" for the creation of a new setting for the *Pietà Rondanini* at Milan's Castello Sforzesco. From 1999 onwards he is invited by the Milan Town Council onto the commission to examine the plans for installing works of art in public spaces.

2000-2001

Rome's Jubilee Committee and the City of Rome commission a sculpture to install in Rome to celebrate the new millennium. Arnaldo begins to work on the plaster model for the large-scale work 21 metres high and 7 metres wide at its base entitled *Novecento*.

In May 2000, he shows twenty-five large sculptures in the gardens of the Royal Palace at Caserta, in an exhibition sponsored by Gruppo 3M Italia. This is the first occasion on which this site has hosted contemporary art.

Disco in forma di rosa del deserto (*Disk in the Form of a Desert Rose*), of a diameter of 3.2 metres, is installed at the Frederik Meijer Sculpture Gardens, in Grand Rapids, Michigan. He takes part in the exhibition "Novecento. Arte e Storia in Italia", which is held at the Scuderie Papali at the Palazzo del Quirinale.

Two one-man shows take place in New York, at the Marlborough Gallery and at Marlborough Chelsea, where five projects for works in public spaces are presented.

January 2001 sees the publication, edited by the Arnaldo Pomodoro Foundation, of *Writings on the art of Arnaldo Pomodoro and a selection of the artist's works 1955–2000* (Lupetti Editori di Comunicazione): a collection of the most significant critical texts, accompanied by images of the major works. He is elected Honorary Associate of the Russian Academy of Fine Arts. A one-man show in Monte-Carlo at Marlborough Gallery Monaco.

He creates the sets and costumes for Bertolt Brecht's *St. Joan of the Stockyards*, as performed by the inmates of the "L'Opera" theatre company, with Teresa Pomodoro as Art Director, and presented at the House of Detention at Milano-Opera on March 28.

In Milan, the Via Senato library hosts, in June, the exhibition, "Arnaldo Pomodoro. Le opere e i libri", curated by Flaminio Gualdoni. The show presents all the special art editions created in collaboration with various writers and poets, the various interventions in books or magazines, and the bronze pages dedicated to artists and friends.

The month of August sees the opening at Palazzo degli Scalzi in Sassoferrato, in the Province of Ancona, of the exhibition "Arnaldo Pomodoro. Progetti visionari, scrittura su carta e sculture", a curated by Armando Ginesi.

He creates the visual setting for the concert in homage to Igor Stravinskij, performed in December at Rome's Teatro Olimpico.

In recognition of his sensitivity to the problems experienced by the modern city, and as well of his contribution to the current debate on the relationship between art and architecture, the University of Ancona awards him a Doctorate *honoris causa* in Civil Engineering and Architecture.

2002-2003

On commission for the Archdiocese of Milwaukee, Wisconsin, Arnaldo creates a great *Corona radiante (Radiant Crown)* (with a crucifixion by Giuseppe Maraniello) which is installed in the centre of Milwaukee's cathedral directly above the altar.

He creates the stage sets for Strauss' *Caprice*, which is performed in April at Naples' Teatro San Carlo.

The month of April also sees the opening at the Gardens of the Royal Palace in Paris of a retrospective exhibition that includes some forty works, dating from 1962 to 2000. The catalogue includes texts by Jacqueline Risset and Pierre Restany.

In recognition of his generous support of the world of music, the Academic Corps of the Rome Philharmonic confers him the title of "Academician of the Rome Philharmonic".

May sees the opening in Valencia at the l'Almodí Museum of the exhibition curated by Luciano Caprile. This exhibition travels in July to the Llonja Palace in Zaragoza.

In March 2003, the Riva Centre in Cantù opens the exhibition "Arnaldo Pomodoro. I progetti scenici 1972-2002". The show presents the sets and theatrical machines which Pomodoro created for some thirty theatrical events: from Greek tragedy to melodrama, from contemporary theatre to music.

May 2003 sees the opening at the Torre Guevara in Ischia of a one-man show of some forty works, from 1960 to 2003.

In September the work *Freccia (The Arrow)*, donated by the artist to the Italian Government for Unesco, is placed in the Parisian seat of the organization. In December the book *Arnaldo Pomodoro in the Gardens of the Royal Palace in Paris* (Skira) is published. The volume, with important critical essays by Carlo Bertelli, Jacqueline Risset and Pierre Restany, documents the preparation and the inauguration of the exhibition and contains a selection of reviews from the Italia and French press.

2004-2005

The exhibition "Arnaldo Pomodoro. Esculturas 1983-2003" is inaugurated at the Galería Marlborough of Madrid in March. In the same month an anthological exhibition, curated by Rudy Chiappini, is organized in the streets and squares of Lugano which includes approximately thirty large works from 1962 to 2000; the catalogue includes texts by Luciano Caprile, Flaminio Gualdoni and Giovanni Raboni. He participates in the collective exhibition "W lo SPAC" (Sistema Provinciale di Arte Contemporanea) organized by Renato Barilli, installed in various locations in the Marche.

He creates the stage set for Puccini's *Madama Butterfly* at Torre del Lago in May, on the occasion of the centenary of the first performance of this opera.

He begins the works for the installation of the *Novecento* in the spring. The preparatory drawings, the photographs of the 'work in progress' and the layout in the scale of 1:7 are exhibited in September in the Sala Santa Rita in Rome. The sculpture, placed in a large pool of water, is inaugurated on 23rd October in the presence of the Mayor Walter Veltroni, the civic authorities and many critics and journalists.

In Cortina d'Ampezzo during the summer a personal exhibition takes place with presentations by Renato Barilli, in the streets of the historic centre and in the Galleria Farsetti. For the centenary of the Cantine Ferrari he creates a sculpture in the form of a 6 metres high spiral which is placed in front of the Trento plant in September. In the same period the exhibition "Arnaldo Pomodoro. La gioia delle rose e del cielo", presented by Ermanno Krumm, is opened at the publishing house Colophon of Belluno.

He creates seven chalcographies in relief on paper with sheets of lead and copper for *Sette frammenti* from *L'arte dell'uomo primordiale* by Emilio Villa, in the book edited by Aldo Tagliaferri and printed by Vigna Antoniniana for *Cento Amici del Libro* of Milan. And for the volume *Caro Claudio – Omaggio a Claudio Abbado*, edited by Duilio Courir for Edizioni Colophon of Belluno, he plans a wooden container with a bas-relief in bronze.

In the new quarter of Milan, Milano Santa Giulia, rising out of the industrial sites abandoned by Montecity and Rogoredo and designed by the architect Norman Foster, is placed the sculpture *Sfera di San Leo (Sphere of San Leo)* (5.5 metres diameter).

Two volumes are published: the monograph *Arnaldo Pomodoro e il Museo Poldi Pezzoli. La Sala d'Armi* by Olivares editions, containing essays by Vittorio Fagone, Alessandra Mottola Molino, Angela Vettese e Annalisa Zanni, which document in depth, through information and images, the project and the installation of the room and for Skira *Arnaldo Pomodoro – Giuseppe Maraniello. Corona radiante nella Cattedrale di Milwaukee*, with text by Marco Meneguzzo and photographs by Alberto Piovano.

He participates, with a maquette in bronze of the *Progetto per il nuovo cimitero di Urbino (Urbino cemetery Project)*, in the exhibition curated by Germano Celant "Arti&Architettura 1900-2000" which is organized in the Palazzo Ducale of Genoa.

In May and June of 2005 two one-man exhibitions are held: in the Gallery 2RC of Rome and Venice Design Gallery in Venice, where the book *Sette frammenti* from Emilio Villa's *L'arte dell'uomo primordiale*, and the relief in bronze that it inspired.

As part of the Spazio Arte initiative for Urbino is exhibited, promoted by Piero Guidi, his sculpture *Disco in forma di rosa del deserto (Disk in the Form of a Desert Rose)*, is temporarily exhibited in one of the city squares.

In July his one-man exhibition is organized at Paestum, by the Museum of Minimal Materials of Contemporary Art, with some ten sculptures placed along the walls that encircle the ruins: critical texts in the catalogue are written by Gillo Dorfles and Raffaele D'Andria.

He receives the gold medal with the "Diploma di I classe come Benemerito della Scuola, della cultura e dell'Arte" from the Ministry of Heritage and Cultural Activity.

23th September sees the opening of the exhibition space of the Fondazione Arnaldo Pomodoro, with the exhibition entitled "La scultura italiana del XX secolo".

An open space of around 3500 square metres in the ex-steel mill of Riva Calzoni, it is restructured from a plan by Pierluigi Cerri and Alessandro Colombo.

He creates the scenes and costumes for *Un ballo in maschera* by Giuseppe Verdi directed by Ermanno Olmi at the Oper Leipzig of Lipsia and conducted by Riccardo Chailly.

2006-2007

On the occasion of the Winter Olympics the fiberglass work, *Triade (Triad)* is installed in Turin. On the initiative of Giovanni Carandente, the Association Friends of Spoleto awards him with the prize Lex Spoletina 2006. He also receives the Guglielmo Marconi Prize for sculpture (Emilio Vedova for painting).

In April a one-man show is inaugurated in Belluno, in the exhibition spaces of Palazzo Crepadona, presented by Enzo Di Martino. On this occasion by the initiative of the Municipal Administration, the sculpture *Novecento* (3 metres high) is installed permanently in front of Porta Dante.

The Bilbao Guggenheim museum presents the exhibition "Homenaje a / Homage to Chillida" curated by Kosme de Barañano with the works of 45 artists dedicated to the Basque Sculptor: among these is *Soglia: a Eduardo Chillida (Threshold: for Eduardo Chillida)*, which Arnaldo designed and created specially for the occasion.

In June at Palazzo Magnani in Reggio Emilia (with a supplementary section devoted mainly to graphics, in the Palazzo dei Principi di Correggio) an extensive anthological collection is inaugurated with works from 1960-2005, curated by Sandro Parmiggiani, with catalogue texts by Parmiggiani and Luciano Caprile. Other one-man exhibitions: at Staffolo, curated by Armando Ginesi and at Chiari in the Galleria d'Arte L'incontro with texts by Flaminio Gualdoni and Elena Pontiggia.

In 2007 he is commissioned by the Tivoli Town Council to create a new work, *Arco per Tivoli (The Tivoli Arch)*, to be placed in Piazza Garibaldi, as part of a project to reorganize the area of Villa d'Este. In the Summer two one-man exhibitions are held: in Savona, at the Priamàr Fortress and at Monopoli, at the Melograno Foundation for Art with the temporary installation of two huge sculptures, the *Sfera di San Leo (Sphere of San Leo)* in fiberglass (5.50 metres diameter) and *Novecento* (5.50 metres high) placed respectively at the Bari and Brindisi Airport.

On the 23rd September the world premiere is staged at the Teatro alla Scala of *Teneke* directed by Ermanno Olmi and conducted by Roberto Abbado, taken from the story of the same name by Yaşar Kemal. Arnaldo designed the costumes and created the sets that like a hill of earth covered the entire stage.

In its third year of existence, the Foundation exhibits 120 works, from the most important of its permanent collection, in an exhibition curated by Angela Vettese and Giorgio Verzotti. These include sculptures by Arnaldo and works by other artists, that form part of his personal collection and that were allotted to the collection. *Cuneo con frecce (Wedge with Arrows)*, a large bronze sculpture on the theme of the relationship between Turin and water, commissioned by Smat (Turin Metropolitan Water Authority), is installed at the front entrance of the Turin Headquarters of the Company.

October sees the publication of *Arnaldo Pomodoro. Catalogo ragionato della scultura*, edited by Flaminio Gualdoni, with critical texts by Giovanni Carandente, Gillo Dorfles, Sam Hunter and Arturo Carlo Quintavalle (Skira). This is the first complete bio-bibliographic reconstruction of Arnaldo's work with scientific inventories and pictures of all his works.

2008-2009

The *Libro d'oro*, a work commissioned by the Foreign Ministry to remember the "Italians who died abroad in service to their country", is installed in the De Grenet Room of the Farnesina Palace with an inauguration ceremony on the 20th February. In April the International Sculpture Center awards him the "Lifetime Achievement in Contemporary Sculpture Award", an important international recognition of his artistic career and his research into the field of sculpture. In May he receives the "Man of the Year 2008" award from Tel Aviv Museum of Art.

He is nominated an honorary academician of the Accademia di Belle Arti in Florence. In October a major exhibition curated by Bruno Corà opens at the Fondazione Arnaldo Pomodoro, featuring a representative selection of monumental sculptures from the 1970s to the present day in a sequence that traces developments in the artist's rapport with large-scale works. Concurrently, on the walkways, the Foundation houses an exhibition, "Ugo Mulas fotografa Arnaldo Pomodoro", with over a hundred pictures taken by the great photographer between 1959 and 1972. A book with the same title is published by Edizioni Olivares, with an introduction by Angela Vettese.

On 2nd June *Arco per Tivoli (The Tivoli Arch)* is inaugurated. The form's traditional historical value as triumphal urban decor mutates in this context into an expression of territorial continuity within the town's architectural context.

Early summer sees the inauguration of *Rive dei mari (Seashores)*, designed for the entrance walkway of the Capri Palace Hotel in Anacapri: the imposing bas-relief in fiberglass with ground marble is a tribute to the sea, 3 meters in height and 36 meters in length.

In November Pomodoro exhibits a group of works at the Galleria 20ArtSpace in Rome, with an introduction by Luciano Caramel. The items featured range over a considerable period of time, from the *Colonna del viaggiatore (Voyager's Column)* and the first *Sfera (Sphere)* of 1963 to a number of recent sculptures. He designs the sets for a double bill of the operas *Cavalleria rusticana* by Pietro Mascagni and *Šárka* by Leoš Janáček at the Teatro La Fenice in Venice in December, in productions directed by Ermanno Olmi.

2010-2011

Grande Portale Marco Polo (The Great Gate of Marco Polo), 12 meters in height and 10 meters in width, is inaugurated outside the Italian Pavilion at the Shanghai Expo. This event is also accompanied by the publication of the book *Arnaldo Pomodoro. The Great Gate of Marco Polo* (Skira) with critical texts by Wu Zhiqiang, Victoria Lu, Huang Du, Bruno Corà and photos by Luciano Romano and Carlo Orsi.

For the very first time he exhibits in South Africa, at the Nirox Sculpture Park, together with Edoardo Villa.

He produces a series of new works, *Continuum*: in a return to the origins of his output, this sets out an inventory of all the forms of his "writing", an exploration in depth of earlier work in incision, on small tablets.

The sculpture *Torre a spirale (Spiral Tower)*, 5.50 metres high, is installed in Milan, in front of Piccolo Teatro.

"Alfabeta" magazine dedicates the third issue in its new series to Pomodoro, with illustrations of his work and a long conversation with Aldo Nove, in which the manifold experiences of the sculptor's life are inextricably interwoven with his artistic career.

In December a one-man show presented by Marco Meneguzzo is opened at Chiari in the Galleria d'Arte L'incontro.

March 2011 sees the opening of a solo exhibition in Paris, at Galerie Tornabuoni Art, curated by Bruno Corà. At the same time, the bronze sculpture *Lancia di luce (Lance of Light)* is shown in the Italian Embassy in Paris, in the occasion of the celebration of the 150th anniversary of the Italian unification. In spring he exhibits at Marlborough Chelsea Gallery in New York with some of his recent works, further to the series of *Continuum*.

Another solo exhibition opens in Pietrasanta at Flora Bigai gallery, curated by Danilo Eccher. *The Pietrarubbia Group*, dated 1976 and dedicated to the medieval small village of Pietrarubbia, in the Montefeltro region is installed at the Storm King Art Center, the wide sculpture park northern Manhattan.

From the President of the Italian Republic Giorgio Napolitano, he receives the Premio Vittorio De Sica for Sculpture.

He completes the realization of an environment inspired by the Epic of Gilgamesh entitled *Ingresso nel labirinto (Entering the Labyrinth)* (1995-2011). It involves a route through linked spaces and large-scale bas-reliefs with movable panels and false doorways, alluding to the theme of the journey and labyrinth as a metaphor for life.

2012-2013

One man exhibition at Lugano with twenty or so works from 1960 to 2011 in the Imago Art Gallery and three monumental sculptures installed in the city streets. Critical essay in Edward Lucie-Smith's catalogue.

In June the cellar for the Lunelli Family at the Castelbuono estate at Bevagna in Umbria is inaugurated. The work, entitled *Carapace* due to the way it recalls the form of a turtle, has strong symbolic meaning and harmonious relationship with the surrounding countryside. At the same time a publication, edited by Aldo Colonetti, comes out that, from 2005, documents the whole ideative and creative process of *Carapace* with images by Antonia Mulas and Pietro Carrieri and with many essays, among which is a deep critical intervention by Gillo Dorfles. *Carapace* won the Unesco prize "the Landscape Factory".

In a long interview with Flaminio Gualdoni, published by con-fine edizioni, with the title *Vicolo dei Lavandai*, Arnaldo talks about his arrival in Milan and the start of his activities and speaks about the area of the Navigli and the future of his Foundation.

In September, an exhibition of all his theatrical work opens at Turin's Royal Palace, with models, scenographies and sculptures.

At this time the 600 page volume *Arnaldo Pomodoro. Il teatro scolpito* is published, edited by Antonio Calbi and published by Feltrinelli and the Fondazione Arnaldo Pomodoro, with several essays and a large number of pictures that show all the 44 scenic projects carried out by the artist from 1972 to today.

On the 7 December the artist is awarded the Grand Award of Merit by the American Society of the Italian Legions of Merit, as representative of Italian excellence in the field of Art.

In March 2013 a relief by him is installed in the cloister of Teatro Grassi in Milan to remember Nina Vinchi who with Giorgio Strehler and Paolo Grassi founded the Piccolo Teatro in 1947. He donates a work expressly made for the *Chanukkiot* contemporary art collection at the Jewish Museum of Lights in Casale Monferrato.

The exhibition "Una scrittura sconcertante. Arnaldo Pomodoro. Opere 1954–1960" is inaugurated in the new exhibition hall of the Fondazione Arnaldo Pomodoro, situated next to the archives and the studio of the artist. The exhibition, curated by Flaminio

Gualdoni, documents Arnaldo's first creative season through a group of lead, silver, cement and bronze reliefs and some drawings, never seen together before.

He takes part in several collective exhibitions in Milan, among which, "1966-1976 Milano e gli anni della grande speranza", in the exhibition space of Bocconi University, "La Lettura. Cento copertine d'autore", at the Triennale and "Con il Gruppo 63. Artisti", at the Marconi Foundation.

The Friends of the Scala Association name him honorary member and dedicate to him the monograph *Pomodoro alla Scala* by Vittoria Crespi Morbio and a long essay on the environment-work *Ingresso nel labirinto (Entrance into the Labyrinth)* by Laura Tansini is published in "Sculpture".

2014-2015

In the series "Scritti d'artista" published by Maretti Editore *Forma, segno, spazio*, is published, a collection of his writings and thoughts on his work and art, edited by Stefano Esengrini and in "la Repubblica" newspaper, in a long interview with Antonio Gnoli, he recounts the history of his family, his dreams, the meetings of his life.

For the anniversary of the Centenary of the National Institute of Ancient Drama (INDA) he creates the scenography and costumes for three plays, that are staged at the Greek Theatre of Syracuse from the 9 May to the 22 June; *Agamemnon*, and *The Choephoroi-Eumenides* by Aeschylus and *The Wasps* by Aristophanes.

He takes part in the exhibition "Ritratti di città", in Villa Olmo in Como with a study for *The Pietrarubbia Group* work, completed with the two new elements of the whole structure, A one-man exhibition curated by Lea Mattarella, "Arnaldo Pomodoro nei castelli di Federico II", is staged in the summer at Castel del Monte, in Trani Castle and the Svevo Castle in Bari.

The exhibition "Spazi scenici e altre architetture" curated by Antonio Calbi, takes place in October 2014 in the CAOS (Centro Arti Opificio Siri) exhibition space in Terni.

In January 2015, the sculpture *Lancia di luce (Lance of Light)*, (7 metres high) is erected in the courtyard of the Conservatorio di Musica "Giuseppe Verdi" in Milan, together with the works of Alik Cavaliere, Pietro Coletta, Pietro Consagra, Giuseppe Maraniello, Eliseo Mattiacci, Gio' Pomodoro and Giuseppe Spagnulo as part of the "Bosco nel Chiostro" initiative, in collaboration with the Fondazione Arnaldo Pomodoro.

The Contemporary Art Museum in Tehran presents *Rotante primo sezionale n. 3 (Rotating first section no. 3)* (1967-1975) to the public once again, following its restoration, in a ceremony entitled *Dusting the Earth*, in the presence of local authorities, the sponsor, and the Italian ambassador to Tehran.

Sorrento hosts the exhibition "Arnaldo Pomodoro - Rive dei Mari", curated by Flaminio Gualdoni and Gino Fienga at Villa Fiorentino and in the main squares of the city.

In Pisa, an anthological exhibition was organized by the *Opera Primaziale Pisana* and curated by Alberto Bartalini, which involved the *Palazzo dell'Opera*, the *Museo delle Sinopie*, as well as the outside space of the *Piazza dei Miracoli*.

2016-2017

Solo exhibition in London in the Tornabuoni Art gallery with a selection of works, from the earliest to the most recent sculptures and in Bologna in the International Museum and music library an exhibition dedicated to the staging of *La Passione di Cleopatra* which took place in Gibellina in 1989.

In the City of Milan's online survey, the Great Disc in Piazza Meda was chosen by the Milanese as one of the city's six most symbolic works.

On the occasion of his ninetieth birthday (23 June) the publication of a collection of poems dedicated to him by fellow poets from 1964 to today, and edited by Bitta Leonetti and Eugenio Alberti Schatz, with an introduction by Paolo Di Stefano (Gli Ori publishers). The autumn saw the publication of a book (Con-fine publishers) that documents the monumental environmental work *Entrance to the Labyrinth* (1995-2011) with texts by Aurora Donzelli, Gino Fienga and Federico Giani and images of the multiple views of the entire environment.

On November 29th a major retrospective was inaugurated in Milan, curated by Ada Masoero in collaboration with the Fondazione Arnaldo Pomodoro and organised by Dialmo Ferrari in several locations: in the *Sala delle Cariatidi* of the Royal Palace, at the Poldi Pezzoli Museum, the Triennale and the Arnaldo Pomodoro Foundation. The project was completed by a guided itinerary around the city that connected the works found in museums and public and private spaces. In the Royal Square, the sculptural complex The Pietrarubbia Group was exhibited for the first time in its entirety. The environmental work begun in 1975 and completed in 2015 was, at the end of the exhibition, installed in the new site of Milan-Bicocca University square, thanks to a free loan agreement between the Fondazione Arnaldo Pomodoro and the University. At the inauguration on the 15 May 2017 intervened the university Rector, representatives of the Milanese institutions and the architect Vittorio Gregotti, in charge of the reconversion project of the entire former Pirelli Bicocca area.

During the exhibition at the Royal Palace a 3D project was set up by Eugenio Alberti Schatz, allowing a virtual journey through the intricacies of the *Entrance to the Labyrinth*: the navigation and reconstruction of environments and interactions were realized by Olivier Pavicevic with sound by Steve Piccolo.

On December 2nd "Arnaldo Pomodoro. One hundredth of a second" opened at the Marconi Foundation in Milan, an exhibition that recalls the historical one of 1972 which focused on the problem of disequilibrium and movement within sculpture.

On December 18, he took part in the television program *Che tempo che fa* hosted by Fabio Fazio.

In January 2017, as part of the retrospective exhibition of the Royal Palace in Milan, three meetings were held where critics and artists discussed the different aspects of his work and the meaning of making art today: on sculpture at the *Museo del Novecento* with Ada Masoero, Tommaso Trini and Giorgio Zanchetti, on the theatre at the Poldi Pezzoli Museum with Antonio Calbi, Emilio Isgrò and Ferdinando Bruni and at the Triennale on the relationship between sculpture and architecture with Aldo Colonetti, Gillo Dorfles and Alberto Ferlenga.

In February a selection of materials from his archive was presented in the ARC#IVE 6 exhibition curated by Lorenzo Respi. The photos, letters and archive cuttings exhibited at MAC in Lissone narrate his teaching period at the Stanford and Berkeley universities, and offer a reflection on American society in the Sixties and Seventies, the culture of the Beat Generation, the student movements and committed cinema. He participated in the "New York New York Arte Italiana" exhibition held in Milan between April and September at the *Museo del Novecento* and the *Gallerie d'Italia* with two works: *the Cube* of 1961 and the sculpture *In memory of J.F. Kennedy*, created to commemorate the assassination of the American president.

He is currently working on some projects for new works: through ideas arising from reading Peter Sloterdijk's books he has dedicated a sculpture named *Bolle* to the philosopher, a study for a possible monumental work to be smelted in bronze or created using new and unusual material.