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Gio' Pomodoro

Catalogue Raisonné

Edited by Marco Meneguzzo

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- Within its pages, you will find a collection that spans over 3,000 sculptural pieces created by the artist between 1955 and 2002

The General Catalogue of Gio' Pomodoro's sculptures (Orciano di Pesaro, 1930 – Milan, 2002) stands as the most current and comprehensive publication encompassing the entire body of work crafted by this master sculptor.

Within its pages, you will find a collection that spans over 3,000 sculptural pieces created by the artist between 1955 and 2002. This monumental undertaking was executed with meticulous research, analysis, and documentation spanning two decades, all orchestrated by the Gio' Pomodoro Archive. This project was initiated under Luciano Caramel's guidance and continued by Marco Meneguzzo, the current president of the Archive. It was carried out with the close oversight of all the artist's heirs, transforming it into an invaluable resource for professionals, collectors, and enthusiasts.

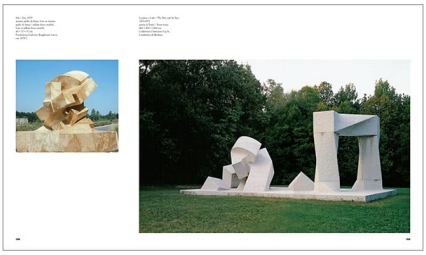
This publication offers a treasure trove of information, documentation, and research materials. The catalogue presents the artist's complete body of work, from his smallest sculptures (excluding jewellery, which will receive its own separate catalogue) to his grandest public installations, all organised chronologically. Each work is accompanied by an in-depth entry, featuring bibliographic and exhibition references and individual images.

Due to the sheer volume of work and the Archive's careful editorial decisions, the publication is divided into two distinct volumes. The first volume functions as a comprehensive monograph on the artist, containing previously unpublished texts by Marco Meneguzzo and contributions from the artist's heirs: Bruto Pomodoro, Antonietta Ferraris, and Emilio Mazza. It also incorporates a rich photo gallery of selected works.

The second volume, however, constitutes the actual catalogue of his works. It includes a series of scientific instruments and a programmatic essay by the artist, shedding light on his personal motivations and the subsequent technical choices that drove him to embrace traditional sculptural materials while fearlessly experimenting with the plastic materials that have since become commonplace in sculpture.

Text in English and Italian.







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