

BRUNO MUNARI (Milano 1907 - 1998)

Considered one of the greatest protagonists of twentieth century art and design, he has made fundamental contributions in various fields of visual expression and writing, poetry, didactics with a multifaceted research on topics such as movement, light and the development of creativity or fantasy in childhood through the game.

Bruno Munari was born in Milan, but his childhood and adolescence were spent in Badia Polesine where he arrived when he was six years old. In 1925 he returned to Milan and in 1927 he began to interact with Marinetti and the Futurist movement, exhibiting with them in several exhibitions. Three years later he partnered with Riccardo Ricca Castagnedi, with whom he worked as a graphic designer until 1938.

The 30s are Munari's first years of art research in movement during which he made the structure that is considered the first "mobile" of art history, the Macchina Aerea, later taking him to the Macchine Inutili. It stands out in 1948 his already immersion in art with the Foundation of the MAC group (Concrete Art Movement) together with Gillo Dorfles, Gianni Monnet, Galiano Mazzon and Atanasio Soldati.

Undoubtedly the 50s are those that mark Munari as the "totale artist" that we now know. His visual investigations lead him to photographic experimentation with negative- positive, kinetic experimentation evolves to present the Macchine Aritmiche in which the repetitive movement of the machine, in this case, is interrupted by chance through humorous interventions. Particularly noteworthy is the creation of the Libri illeggibili in which the story ceases to have literary-informative value to be purely visual. In 1955 he created the Museo Immaginario delle Isole Eolie, based on an investigation that recovers objects modified by the sea. Finally he presents the famous sculptures of Viaggio that constitute a revolutionary revision of the concept of sculpture in a world already in the process of globalization.

The trips he makes frequently to Japan in the 60s will leave a palpable affinity between the artist and the Japanese country due to his interest in the zen spirit, asymmetry, design and packaging of Japanese traditions. During this decade, it is dedicated to the realization of serial works, to the cinematographic experimentation that later will lead to the cineethe di monteolimpono (international center of the film of ricerca) and to the photographic experimentation with the use of printers. Do not forget the educational side of Munari. In addition to creating games for children, in 1977 he created the first laboratory for children in a museum (the Pinacoteca di brera in Milan) becoming in some way the precursor of museum teaching in terms of training and approach to children.

Between the 80s and the 90s, Munari's creativity continues to be latent and develops through the creation of various operas cycles. The creator made his last work a few months before dying at age 91 in his hometown. Munari's work is not deposited in a Museum or a specific Foundation dedicated to its conservation and study, but if there is a private collection dedicated solely to the Italian artist.

He has participated in several exhibitions in: Museum of Modern art of Hayama (Japan), Andrew Kreps Gallery (New York), Kaufmann Repetto (Milano), Estorick collection of Modern Italian Art (London), Museum für Gestaltung (Zurich), Museum of Modern Art Modern Art Soto Foundation (Bolivia), Kunstgewerbeschule (Basel), Howard Wise Gallery (New York), Museum of Modern Art Tokyo and MoMa (New York).