

## **Chronology of the works *Unique Forms of Continuity in Space* and *Development of a Bottle in Space* by Umberto Boccioni**

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**1912 – *Sviluppo di una Bottiglia nello Spazio per la colore* and *Sviluppo di una Bottiglia nello Spazio per la forma*.** Boccioni created two versions of what, it seems, the same sculpture, identical in shape and dimensions, differing only in color, one (by the form) was left blank, while the other (by the color) was painted red. Both were commonly displayed side by side in the exhibitions;

**1913 – *Forme uniche della continuità nello spazio*;**

**20/06/1913 – 16/07/1913 – *1re exposition de sculpture futuriste du peintre et sculpteur futuriste Boccioni*,** exhibition of the sculptures by Umberto Boccioni at Galerie La Boétie in Paris, in which both sculptures ***Forme uniche della continuità nello spazio*** e ***Sviluppo di una Bottiglia nello Spazio*** were exhibited, along with other pieces in plaster of the artist;

**18/05/1913 – 15/06/1913 – *Les peintres et les sculpteurs futuristes italiens*,** futurist exhibition on Rotterdamsche Kunstkring in Rotterdam, in which were exhibited Boccioni's sculptures;

**06/12/1913 – 15/01/1914 – *Esposizione di scultura futurista del pittore e scultore futurista Boccioni*** on Galleria Futurista Sprovieri in Rome, in which were exhibited Boccioni's sculptures;

**09/03/1914 – 04/1914 – *Esposizione di scultura futurista del pittore e scultore futurista U. Boccioni*** on Galleria Gonnelli in Florence, in which were exhibited Boccioni's sculptures;

**04/1914 – 08/1914 – *Exhibition of the works of the Italian Futurist painters and sculptors*,** on The Doré Galleries in London, in which were exhibited Boccioni's sculptures;

**20/02/1915 – 04/12/1915 – *Exhibition of Boccioni's sculptures*** in San Francisco, on *Panama-Pacific International Exposition*;

**28/12/1916–14/01/1917 – *Grande esposizione Boccioni pittore e scultore futurista*.** Memorial exhibition in tribute to Boccioni, at Palazzo Cova, Milan, where both sculptures ***Forme uniche della continuità nello spazio*** and ***Sviluppo***

**di una Bottiglia nello Spazio** were exhibited, along with other plasters of the artist;

**1917** – While most of the works by Boccioni is taken to Verona for the artist's sister, Amelia Boccioni, the sculptures in plaster are mostly left in deposit on the studio of the sculptor Piero da Verona.

**1917** – After the death of Boccioni the plaster of **Forme uniche della continuità nello spazio** is left for Fedele Azari.

**03/1924** – Exhibition “*Umberto Boccioni*” presented by F.T. Marinetti, on the Galleria Bottega di Poesia in Milan in which both sculptures, **Forme uniche della continuità nello spazio** and **Sviluppo di una Bottiglia nello Spazio**, are exhibited. Among the sculptures presented on the occasion only *Dynamic Construction of a Gallop* belonged then to the poet;

**1927** – According to the testimony of Marco Bisi, because the work was already damaged, Piero da Verona decides to demolish the plaster of **Sviluppo di una Bottiglia nello Spazio per la colore** after extracting the iron of the sculpture. Marco Bisi then retrieves the pieces and restores the work with the aid of Arrigo Minerbi. He contacts Amelia Boccioni, whom responds in a letter to him he should contact Fedele Azari, who then would make a cast in bronze of the sculpture.

**1927** – Azari, after having received the plaster of the “Red Bottle” from Marco Bisi probably made two copies in plaster of the piece;

**1928** – The original plaster of **Forme uniche della continuità nello spazio** was sold by Fedele Azari to F.T. Marinetti;

**c.1930** – Gianni Mattioli buys from Pompeo and Quintino Azari (Fedele's brother and father) two plasters of **Sviluppo di una Bottiglia nello Spazio per la core**;

**1931** – Marinetti casted the first bronze of **Forme uniche della continuità nello spazio (cast 1931)** on Fonderia Chiurazzi di Napoli, with head office in Rome. Between 1931 e 1934 Marinetti casted the second bronze of the sculpture **Forme uniche della continuità nello spazio (cast 1934)** on the same foundry;

**c.1932** – One of the plasters of **Sviluppo di una Bottiglia nello Spazio** sold to Gianni Mattioli returns to Pompeo Azari;

**c. 1932** – The second plaster of **Sviluppo di una Bottiglia nello Spazio** in red is, almost certainly, returned to Quintino Azari and is, following, acquired by Ausonio Canavese alongside many other futurist works from Fedele Azari collection, among them the drawing *A Unique Line of Continuity in Space*, now on the Civico Gabineto dei Disegni in Milan.

**14/06/1933** – Opening of a major exhibition dedicated to Boccioni at the Castello Sforzesco in Milan. In this occasion F.T. Marinetti offers to the Galleria d'Arte Moderna di Milano the bronze of **Forme uniche della continuità nello spazio**, stating that he intended to make 4 casts in bronze of the sculpture, one for Milan, one for Rome, one for Reggio and one for his own collection.

**02/1934** – The Comune di Milano acquires from F.T. Marinetti the cast **Forme uniche della continuità nello spazio (cast 1931)**, now at the Museo del Novecento di Milano;

**07/03/1934** – Letter from Gaetano Chiurazzi to Marinetti in which he mentions a “piccolo modello di fontana”, probably a copy of **Sviluppo di una Bottiglia nello Spazio (cast c. 1931)** on Marinetti Collection e latter sold to MoMA;

**10/1934** – Ausonio Canavese donates the futurist works acquired from Azari collection to the Comune di Milano, among them a “bottle” in plaster;

**11/1934** – It is authorized by the Comune di Milano, the casting in bronze of a plaster by Boccioni, that is supposed to be the plaster of **Sviluppo di una Bottiglia nello Spazio**, donated by Canavese, which was lost after the casting. The copy **Sviluppo di una Bottiglia nello Spazio (cast 1934)** is now at the Museo del Novecento di Milano.

**1944** – With the death of F.T. Marinetti, his widow, Benedetta Marinetti, inherits the plasters of **Forme uniche della continuità nello spazio** and **Sviluppo di una Bottiglia nello Spazio**, and also a cast in bronze of each taken by F.T. Marinetti, **Forme uniche della continuità nello spazio (cast 1934)** and **Sviluppo di una Bottiglia nello Spazio (cast c.1934)**

**1948** – Benedetta Marinetti sells the copies in bronze **Forme uniche della continuità nello spazio, (cast 1934)** and **Sviluppo di una Bottiglia nello Spazio (cast c.1934)** remaining in her collection to Museum of Modern Art of New York (MoMA), they enter the collection under the names **Unique Forms of Continuity in Space** and **Development of a Bottle in Space** respectively;

**1949** – Benedetta Marietti casted two bronzes of *Forme uniche della continuità nello spazio*, [**Forme uniche della continuità nello spazio, (cast 1949.1)** and **Forme uniche della continuità nello spazio, (cast 1949.2)**] and two bronzes of *Sviluppo di una Bottiglia nello Spazio* [**Sviluppo di una Bottiglia nello Spazio, (cast 1949.1)** and **Sviluppo di una Bottiglia nello Spazio (cast 1949.2)**] on the Giovanni e Angelo Nicci foundry, in Rome, and for the first time the bronzes of *Unique Forms of Continuity in Space* were casted with the base, like the original plaster;

**c. 1950** – On the 1950's there are already on the Gianni Mattioli collection two bronze by Boccioni, a bronze of **Forme uniche della continuità nello spazio (cast unknown)** and a bronze of **Sviluppo di una Bottiglia nello Spazio (cast unknown)**. It is probable that the casts were taken on the occasion of the

purchase of the plasters of **Sviluppo di una Bottiglia nello Spazio** by Mattioli before they were returned to Azari's heirs on the 1930's;

**c. 1950/51** – The bronzes casted by Benedetta were sold; **Forme uniche della continuità nello spazio, (cast 1949.1)** went to the Paolo Marinotti Collection, in Milan, and **Forme uniche della continuità nello spazio, (cast 1949.2)** went to the Lydia and Harry Lewis Winston Collection, in New York; **Sviluppo di una Bottiglia nello Spazio, (cast 1949.1)** went to the Kunsthaus museum in Zurich, and **Sviluppo di una Bottiglia nello Spazio (cast 1949.2)** to the Lydia and Harry Lewis Winston Collection;

**1951** – Benedetta Marinetti offered the three plasters by Boccioni in her collection (**Forme uniche della continuità nello spazio, Sviluppo di una Bottiglia nello Spazio** and **Antigravioso**) to Châteaubriant, at the Museum of Art of São Paulo.

**1952** – Benedetta Marinetti sold the plasters of **Forme uniche della continuità nello spazio** e de **Sviluppo di una Bottiglia nello Spazio** to Francisco Matarazzo Sobrinho, who donated the sculptures to the former MAM of S. Paulo, they enter the collection under the names **Formas Únicas de Continuidade no Espaço** and **Desenvolvimento de uma Garrafa no Espaço**;

**06/1952** – Letter from Benedetta Marinetti to Francisco Matarazzo concerning the copies in bronze of the sculptures. Marinetti refers to Lydia and Harry Lewis Winston Collection as a "private collection". Besides that, the dates by her informed are different from the dates informed by the museums to which the copies belong, she dates Marinetti's copies as 1929, not 1931, and her copies as 1950, not 1949, and the date of the MoMA's acquisition as 1949, not 1948. She does not mention the name of the foundrys;

**c. 1952** – The plaster of **Development of a Bottle in Space** was restored by Bruno Giorgi, after it arrived from Italy, for small damages caused by the various transportations;

**02/1960** – The plaster of **Unique Forms of Continuity in Space** was restored by Vittorio Sinigaglia, for small parts broken;

**04/1960** – Francisco Matarazzo casted a copy in bronze of each sculpture [**Development of a Bottle in Space (cast 1960) and Unique Forms of Continuity in Space(cast 1960)**] at the Benedeto Mettelo Foundry, from the original plaster;

**05/1960** – Plasters restored by Vittorio Sinigaglia after the cast in bronze;

**03/09/1962** – Donation of the works that belonged to Francisco Matarazzo Sobrinho to USP, in which both Boccioni's bronze;

**08/04/1963** – Donation of the works that belonged to the former MAM of São Paulo to USP, in which both Boccioni's plasters;

**17/09/1970** – letter from Walter Zanini (then MAC USP's director) to TATE's director, Norman Reid: about the visit to a foundry in São Paulo (Alberta L. Lazzeroni Benedetti) to cast the bronze of Boccioni's sculpture for the exchange of Henry Moore's Reclined Figure;

**03/02/71** – **Development of a Bottle in Space** was cleaned by Glória de Almeida;

**10/1971** – **Unique Forms of Continuity in Space** was restored by Vittorio Sinigaglia after an accident in the museum ("left leg, other details in the inferior part and cleansing);

**04/01/1972** – letter from Zanini to TATE's artistic director, Ronald Alley, speaking of the MAC board approval to cast Boccioni's bronze and effectiveness of the exchange;

**24/02/1972** – Letter from Zanini to Ronald Alley, saying he is already providing the casting of the bronze, which would be ready in two months;

**18/04/1972** – Newsletter MAC: speaking of the agreement with Tate for exchange Boccioni / Henry Moore; it is mentioned that the negotiations began in 1969;

**25/05/1972** – Letter from Zanini to Luis Saya (IPHAN), requesting authorization to export the bronze to England;

**1972** – 8 copies in bronze, and two *hors de commerce* of **Unique Forms of Continuity in Space** were taken by La Galleria Medusa in Rome, not from the original plaster, but by a process surmoulage from the bronze in the Collection Mattioli. (Information available in letter from Ronald Alley to Walter Zanini dated 16/01/1973, in which he writes: "As you have probably heard, the Galleria La Medusa in Rome have just cast further edition of eight bronzes from one of the bronzes! This is rather a dubious procedure and I am very pleased indeed that we are fortunate enough to have a cast made from the plaster itself.");

**22/01/1973** – Letter from Wolfgang Pfeiffer (then MAC USP's director) to Ronald Alley answering questions about the origin of the plasters and the Brazilian castings in bronze, in which he wrongly affirms that the bronze (originally from MAM's collection) was also cast in 1972;

**26/06/1979** – Letter from Alley to Wolfgang Pfeiffer: he thanks Pfeiffer's letter and the examination of the plasters and says he believes that, indeed, the plasters of Boccioni would have suffered accidents earlier as well;

**12/10/1979** – Letter from Marian Burleigh- Motley in which she says she's working on a catalogue of the Sidney Janis Gallery Collection for a exhibition and would like to know if the copy casted by the Galleria La Medusa in 1972 really wasn't casted from the plaster (She says that she has the information that the bronze was casted by the Francesco Bruni foundry from the Mattioli Collection's

bronze, which would have been sold to the Galleria);

**03/1984** – Verification of the conservation status of ***Development of a Bottle in Space***: Lack of a small fragment in a semicircle that is the base of the bottle.

**03/1984** – Verification of the conservation status of ***Unique Forms of Continuity in Space***: there are cracks in the surface and sides of the base.

**02/04/1986** – Document prepared during the exhibition *Futurismo/Futurismi* (when the plasters were borrowed) - spoken of the preparation of a label showing the history of the restoration process and the casts;

**1989** – Donation by Lydia Winston Malbin of the bronzes of ***Unique Forms of Continuity in Space (cast 1949.2)*** and ***Development of a Bottle in Space (cast 1949.2)*** from Harry and Lydia Winston Collection to the Metropolitan Museum of Art of New York (MET);

There are no information of when the plaster of ***Development of a Bottle in Space*** left Azari's Collection to Marinetti Collection, neither of when the red plaster was painted on the grey color that shows today, it is only known that was in a restoration before the acquisitions by Francisco Matarazzo Sobrinho at 1952.