



---

Umberto Boccioni, \*the Caterpillar Man\* Or \*fusion Of Human Form\*, 80 Cm (1911-1912)



51 EUR

Signature : Umberto Boccioni

Period : 20th century

Condition : Très bon état

Material : Bronze

Height : cm. 80

Description

Umberto Boccioni, unpublished. The mysterious Futurist sculpture "Fusion of Human Form," nicknamed "The Caterpillar Man." After the blunders of most "experts," "critics," and "art historians" regarding Modigliani's authentically "fake" sculptures from 1984, achilly wind still blows over all Italian sculpture... There is no new opinion, no new opinion, however debatable, among scholars, old and new. For some timenow, we have not witnessed any stimulating discoveries in ancient or modern art, even though there are concrete grounds for serious and motivated research. Proposing a 'new' major attribution without academic hierarchical support is a provocation, an arrogant perspective on 'Subversive Art', to which the Academy silently turns its back, snubbing the discovery as if the

Dealer

**Giulio Torta**

Painting and sculpture. Medieval art, collectibles

Tel : 3483501711

Via Isidoro Carini 34

Palermo 90146

earthquake shaking beneath its feet didn't exist. How many trials, studies, trials, and errors did a true Artist have to endure to forge his character? Works that almost all remain unknown. For example, regarding a brilliant artist like Umberto Boccioni, of whom only a few sculptures are known, as he himself destroyed several, we do not know the complete evolution of his art during his early years. Before he decided to compose 'multi-material' works, which unfortunately perish, who would have stopped him, even during his stay in France, from creating one or more bronze works, which remain unknown to this day? Only if documents or photographs of the artist are discovered alongside his work can a potential attribution be discussed. This too has brought much intelligence to the cellar, among cobwebs and mold. The fear of catching a hoax by the horns has killed thought. And there are many snipers, waiting at the pass for anyone who dares to express their opinion. What can be said about the harmony of character between Umberto Boccioni's 'Unique Forms of Continuity in Space' and this sculpture, titled 'Fusion of Human Form'? This early twentieth-century Futurist sculpture is still unidentified. 'Fusion of Human Form' (h. 80 cm) can certainly be dated to the very early 1900s, both in terms of patina and character, but it raises some questions... At first glance, it would appear to be a metaphysical sculpture, linked to the canons of Giorgio de Chirico's early metaphysical period. Just a moment, because we immediately realize that the static nature of the metaphysical, the roundness of classic egg-headed men, is not the model for what is being conveyed to us. The head in "Fusion of Human Form" features a clean, slanting cut from top to bottom, reminiscent of both the upper part of Umberto Boccioni's famous sculpture "Development of a Bottle in Space" and several of Boccioni's futurist drawings and oils depicting human figures. The dissolving human form is missing arms, a concrete connection to the famous sculpture "Unique Forms of Continuity in Space," for which

he seems to have provided the iconographic input of the feet with moving blades, which, from jagged, become one with the form thus transformed into dynamism, in "Unique Forms." What we are interpreting here is a 'liquefaction' in progress, that is, a fusion of the face that slides, amalgamating at the level of an arm that isn't there, having already dissolved. An inverted 'face' with a strange physiognomy, with a swollen forehead, a true character parallel to Boccioni's famous sculpture 'The Antigracious'. The complete lack of a pedestal also links to Boccioni's idea of Futurist sculpture. A base conceptually separated the sculpture from its surrounding environment, which was intended to convey energy, like a dynamo. Looking at our sculpture from the back, a void stands out in the center, at the level of the brain, which is missing, having already liquefied. It seems as if the aim was to convey the evolution of an idea in progress, a model and a conception of movement, still in the process of metamorphic transition and modification. More than a dynamism of movement, it is a true dynamism of transformation, like a human caterpillar, evolving. The 'Fusion of Human Form' in transformation, towards something we don't know, or perhaps in the process of self-destruction due to incipient metamorphosis. On the back of the 'Fusion of Human Form', we notice evident depressed reserves, like masses of moving furrows, also there as if to express an ongoing becoming. An idea of futurism in embryo, in a cocoon, from the silent movement of a caterpillar-man who dissolves to mutate and transform into becoming. This sculpture could be interpreted as the ingenious seed of a futurist idea, like the 'flash' generated by the 'lightbulb' head of our 'metamorphic man'. Here is the liquefaction of the body of a mutant man, slowly moving due to a mysterious evolution underway. The 'mystery' of an 'overly' demanding attribution becomes enigmatic when comparing the upside-down head of our 'Caterpillar Man' with the portrait of

UmbertoBoccioni. ... An unpublished idea comparable to the genius of a great artist, which would probably be placed at the dawn of Futurist sculpture, that is, between 1909 and 1912, in fact preceding the Manifesto of Futurist Sculpture (12 April 1912). The sculpture's provenance would reinforce the bold considerations: the Collection of an art dealer who has now passed away, a personal friend of Sprovieri, a Roman gallery owner and sponsor of UmbertoBoccioni, and an expert on Italian Futurism, the creator of the first exhibition on Futurism in Rome. In fact, genius screams, but genius cannot be put on the scale, only understood and sometimes shared.  
Giulio Torta