



Umberto Boccioni, "the Caterpillar Man," Also Known As "fusion Of Human Form," 80 Cm (1911-1912)



51 EUR

Signature : Umberto Boccioni

Period : 20th century

Condition : Très bon état

Material : Bronze

Height : 80 cm

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Umberto Boccioni, unpublished.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 time now, 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

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earthquake shakingbeneath its feet didn't exist.
How many trials, studies, trials, and errors dida
true Artist have to endure to forge his character?
Works that almost allremain unknown. For
example, regarding a brilliant artist like
UmbertoBoccioni, of whom only a few sculptures
are known, as he himself destroyedseveral, we do
not know the complete evolution of his art during
his earlyyears. Before he decided to compose
'multi-material' works, which unfortunatelyperish,
who would have stopped him, even during his
stay in France, fromcreating one or more bronze
works, which remain unknown to this day? Only
ifdocuments or photographs of the artist are
discovered alongside his work can apotential
attribution be discussed. This too has brought
much intelligence tothe cellar, among cobwebs
and mold. The fear of catching a hoax by the
hornshas killed thought. And there are many
snipers, waiting at the pass for anyonewho dares
to express their opinion. What can be said about
the harmony ofcharacter between Umberto
Boccioni's 'Unique Forms of Continuity in Space'
andthis sculpture, titled 'Fusion of Human Form'?
This early twentieth-centuryFuturist sculpture is
still unidentified. 'Fusion of Human Form' (h. 80
cm) cancertainly be dated to the very early 1900s,
both in terms of patina andcharacter, but it raises
some questions... At first glance, it would appear
tobe a metaphysical sculpture, linked to the
canons of Giorgio de Chirico's earlymetaphysical
period. Just a moment, because we immediately
realize that thestatic nature of the metaphysical,
the roundness of classic egg-headed men, isnot
the model for what is being conveyed to us. The
head in "Fusion ofHuman Form" features a clean,
slanting cut from top to bottom, reminiscentof
both the upper part of Umberto Boccioni's famous
sculpture "Developmentof a Bottle in Space" and
several of Boccioni's futurist drawings and
oilspicturing human figures. The dissolving
human form is missing arms, a
concreteconnection to the famous sculpture
"Unique Forms of Continuity inSpace," 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 metamorphism. 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 Umberto Boccioni, 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. The importance of this sculpture is exceptional, both historically and conceptually. It is the primordial idea from which "Unique Forms in the Continuity of Space" would emerge. An idea born in this sculptural form with metaphysical roots, already foreshadowing Futurism. Here is the cocoon of the metaphysical seed that metamorphoses into dynamism and movement. A vibrant transformation: matter twists, almost crumples, to recompose itself into a metamorphic form. A pure stroke of genius that would lead the caterpillar-man to the Futurist man of the famous sculpture "Unique Forms." A liberation from classical form, compressed and circumscribed by eternal and pre-established canons, which now explodes into movement, transcending the rigidity of matter.

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