

Emilio Villa, *Serotipie di Lorri e Nuvolo*, exhibition brochure,  
Libreria al Ferro di Cavallo, Roma, 1958

## SEROTIPIE

The bookshop “al ferro di cavallo” offers an exhibition of *serotipie*, by Nuvolo and Lorri: and by serotypes is to be understood painting with the means of serigraphy, or silkscreen, but conducted within the limits of the unique and unrepeatable specimen.

An exhibition, perhaps brief, but intense, and seen as an example and proof of the use of materials never or only scarcely employed today by painting technique for the execution of the maximum intentions of expression, may in the meantime assert the principle that the modern painter is no longer the servant and mechanic of colour, of matter, and even less so of a single matter (oil or tempera) abstractly validated by collective use: but rather, he is its master and inventor. Matter is no longer a strict convention; but, in every single expressive event, and in the orbit of the organic rethinking of painting, the fruit of a conviction, of an inner persuasion, and an instrument of the spirit of investigation proper to painting. To rediscover or find a celebrated resonance in the horizons marked out in this nature apparently so resigned, so everyday: in the case of Nuvolo and Lorri, silk, solvents, nitrocellulose. This medium, expressively employed by the painter Nuvolo first, seems, of all those possible, to submit to increased vigilance and freedom of invention, of automatic probing and reintegrating the agitation of indistinct climates.

## NUVOLO

The (serotypical) painting of Nuvolo (who is by now considered, also by general consensus or almost, in the young post-war Roman echelon, a personality of the highest, peremptory vocation) presents in this exhibition the other face, the acute pole, of his mild, clement pictorial reason; the stunned and dramatic degree of his resignation and availability to the superior dictations of the spontaneous revelatum. His searches for extremely fragile, very subtle, risky balances, which are in themselves a moral proof of resistance to the invasion of ‘pure visibility’, a way of obeying the two orders of chaos and form with principles of musical assertion, continue in these chosen works the other aspect of his unconscious religious depth, the black, caliginous subtelluric aura, almost as if sacrificial. To this excellent spirit of our painting we would like on this occasion give the gift of Federico Schlegel’s disconcerting insight, (on the Athenaeum): «to become an artist is nothing other than to sacrifice to subterranean divinities».

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