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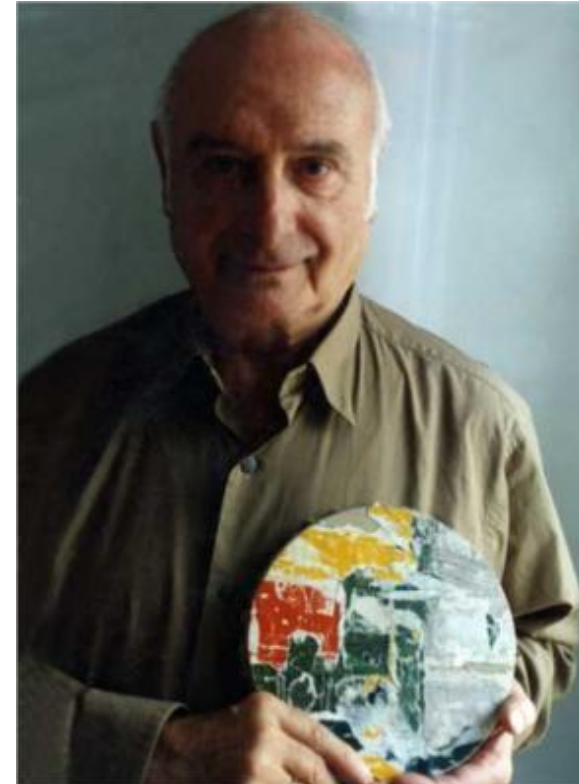
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Domenico "Mimmo" Rotella,

was born in Catanzaro on 7 October 1918, was considered one of the most reputed character in post-war European art. Best known for his works of *décollage* and "psycho-geographics" made from torn advertising posters. He was associated to the Ultra-Lettrists an offshoot of Lettrism and later was a member of the *Nouveau Réalisme*, founded in 1960 by the art critic Pierre Restany. Mimmo died in Milan, 8 January 2006.



Décollage is an artistic technique of collage to the opposite procedure. Instead of adding elements of the work, it starts from an artistic object from which the parts are detached. The idea of decollage was born during a period of "artistic crisis" and took place following the trip to the US, during which he was in contact with members of the New Dada. Back in Rome he became inspired by torn posters around the town and began to carry them in his studio and to work on them. The result was the creation of canvases on which pasted wheel one or more pieces of torn posters, often superimposed. Rotella wanted to somehow find some form of artistic innovation and at the same time give artistic dignity to a common object, and of little value removed from its natural environment. The first trials of Rotella with decollage date back to 1953. The first decollage, in most small cases, were exhibited for the first time in the spring of 1955.



Retro d'affiches

The two roads that Rotella takes on simultaneously, starting in 1953-1954 are those of decollage and retro posters. The first retro d'affiche documented date back to 1954. The retro d'affiche are displayed for the first time to the public in December 1955 at the personal exhibition the artist held at the Galleria del Naviglio in Milan. Unlike decollage where often textural layers are wrapped together and manipulated, in the back of posters the artist retains the "urban relic". In these works his speech tends to be subtle, the colours are often absent, the surface is gritty and raw, it has compared to decollage a more targeted research to informal language, except that it will become evident starting especially from the sixties when decollages in expected to be influenced by the rising pop language.







IL GRANDE DITTORE







LA STORIA
DELLA
STAGIONE
DEL
NATALE

THE THIRD MAN

HUMPHREY BOGART · INGRID BERGMAN · JOSEPH COTTEN

A FILM BY JOSEF VON STAUDER

KAINS WEINT GRÜNSIEDEL LÖKKE
Directed by MICHAEL CURTIZ