

Implements for an active self-consciousness

Vasco Bendini 1966-67

"Being open to wonder" (1), liberated from any form of conditioning, in anticipation of the unforeseeable image. An intention to which Vasco Bendini (Bologna, 1922) has remained faithful all his life. The freedom of his interior need and his need for creative freedom have always been the two fundamental genes of Bendini's DNA, which necessarily led him to keep to his isolated, solitary path, far away from the lights of the media; as a result, he has often been misunderstood and even his historical significance has been ignored. How many other artists, in Italy and elsewhere, can be considered anticipators, like Bendini, of all the informal art alternations and also of the following conceptual and pre-poverist openings without ever losing any trace of coherence at all? His only apparently discontinuous coherence - not understood and in fact unappreciated by many critics - was instead fully acknowledged at that time by Maurizio Calvesi, who in his many contributions, placed it at the centre of an insightful ontological meditation on the interaction between himself and the external world which pervades all the artistic research of this artist from Bologna. While Bendini's informal works have by now gained visibility and recognition, the same cannot be said of two crucial years of his wide production, 1966 and 1967, during which he apparently put painting aside and chose to open himself up to the world, to objectuality, partaking and participating in a pluralism of conceptual and pre-poverist issues which culminate in a work such as "Cabina solare" (1967), an extremely innovative example of immersive and interactive art. As Flaminio Gualdoni rightly pointed out, Bendini "could have assumed the attitude of a guru of the new generations which in the early 70's started to occupy the world of art: he prefers rather to flee from any contamination of *compound* and cultural fashion: inflexible, silent, nonconforming" (2).

From 1966, after realizing the works belonging to the cycles "Sentimento come storia" and "Senso operante", Bendini decides to exceed the limits of the canvas and attempts to renovate, in a new personal way, the ancient

relationship between the sentient and thinking self through his acting self. Once again he calls into question and stakes all the results he has so far acquired. He moves out of the solipsistic closure of informal art taking his own body out of the enclosed precinct of painting and dissolves it into the physical structure of a familiar object of daily use. As Francesco Arcangeli wrote in 1967, one can feel in Bendini's works a "a struggle to forget oneself and there is no better way of doing so than losing oneself in objects" (3). It is not by chance that throughout 1966 votive urns and bowls appear in the works of this artist from Bologna: he is secretly and intimately celebrating the ritual sacrifice of himself. Bendini feels the need to share directly with others his unrelenting obsessive analysis on himself, on his identity and his relationship with the world, which represents the excruciating raw nerve of all his brave, interior, solitary path. The simple and austere objects of the works of 1966-67 are material correlatives of his daily memories, which are externalized, displayed in order to establish a relationship with the others, outside the ivory tower in which painting took refuge. Yet, in the simplicity of these poor objects there still remains a vague link in reason of his *esprit de finesse* with the familiar objects painted by Giorgio Morandi, his master at the Academy of Fine Arts in Bologna. Beyond painting, however, these works by Bendini are devices, contraptions for understanding for which the artist often provided detailed instructions for use. Bendini gives up the reassuring, but solitary, almost egoistic, private dimension implied in those objects and shares them with the public. The elements of his new works are all directly drawn from life, with striking vicinity to his forthcoming poetics of Arte Povera, although they are also characterized by a significant conceptual and analytical component. They are "Oggetti e processi" (Objects and processes), title of the text by Maurizio Calvesi which accompanied, together with a contribution by Giulio Carlo Argan, Bendini's exhibition held in 1968 in Rome at InArch in Palazzo Taverna and, for the pictorial section, at the Galleria Senior. By making his inner life and personal experience- which had emerged so far only through his paintings- public, "social", Bendini feels the need to tie a close link with the spectator and adopts, as he himself says, "actions and methods of body and behaviour

art" (4). His constant and coherent process of self reflection is transposed on the observer, thus assigning him an active role. However, as Giulio Carlo Argan pointed out in 1968, Bendini does not offer him "a work of art model in conformity with the old mimetic praxis tradition according to which the observer imitated the artist who imitated nature. He prefers to offer him instead a device together with instructions; and in order to make the device work, his direct and personal intervention is necessary" (5). According to Maurizio Calvesi, this device "suspends our perceptive activities and the flux of our experience directing it towards the only end which is always ignored: ourselves" (6).

"La Scatola U" (U Box) (1966) represents the zero point of this ascetic revelation of himself through daily objects emblematically represented by that plain, ordinary box with the word Union written over it referring to a type of kerosene stove. "Ombre prime" (1966) is a sort of radical and silent representation of the memory of painting of which nothing remains but the shadows of a ramshackle frame, few canvas fragments and two chairs, the artist's, recalling distant echoes of Plato's cave: we only perceive but the illusory shadow of reality. The overturned frame of "Icona" (1966) is filled with compressed package paper the upper part of which is torn as if a wound into which the seeds of a new beginning are to be thrown, similar to soil dug up by a plough. "Come è" (1966) and "Cabina solare" (1967) come into life only when someone activates their device which starts an immediate, almost playful relationship ending with an unexpected renewed self discovery. "Quadro per Momi" (1967) opens itself up like a book although it still bears memory of the traces of a painting and represents the aspiration to a dialogue between the artist's hands and the critic's: it is a clear reference to the intellectual bond between Bendini and Francesco Arcangeli, nicknamed Momi; "La mano di Vasco" (1967) seems to close the cycle of this incitation to sharing with its crowd of hands in the search of one another, difficult as this may be.

Bendini however always deeply remains a painter, but his intention is now to re-establish painting itself starting from the objectivised analysis of its main

instruments (canvas, frame, cellophane gloves and so on) which are carried bare into his world as traces and memories of a pictorial conception which he considers, as the artist himself wrote "an unsuitable act of responsible social consciousness". In short, a reflection on painting without painting. Bendini himself clearly expressed the aims of that period in the text "Cerchio supremo": "From 'the relentless extroversion of a persistent and obsessing introversion' I then moved on to the perception of the others considered objectively. I began to investigate both neutral and public spaces; I analysed how the world affected me and the others and how the others affected the world. The problem was to seize this very moment and to manage to visualise the field of harmony existing between myself and the others. I then decided to provide anybody who came in contact with my works with support and instructions which could directly be followed through personal participation. My intentions were accompanied by some reflections by Merleau-Ponty: "I gaze upon a living being on the point of acting, suddenly all the surrounding objects acquire a new layer of meaning. They are no longer things that I might use, but things that will be transformed by my behaviour". It is indeed another person who is making use of my objects and treating the objects I experimented with in a different way, though similar to mine. So my own body finds a sort of extension of itself and its intentions in a different body. We become like two minds which have found a common, though indirect, way of communicating. Two behaviours start interweaving. Solitude and communication thus become aspects of a single phenomenon"(7).

In the hands of the artist, objects which in a world transforming into a consumerist society are bound to replace independent, thinking individuals, become instead means of behaviour communication.

In the works of those years what strikes us is their ephemeral, interlocutory aspect, almost typical of a removal, as if to suggest we are all fragile, transient creatures in this world. It is a metaphorical removal from painting to life, from colours to objects, from the internal to the external, from oneself to the other, in both directions. With a sense of abandonment which is the starting point to

make us meditate on ourselves in our relation to the world. "It was then – Bendini wrote in "Lettera con accordi" – that I emptied my studio in Bologna, in Palazzo Bentivoglio, of all the remaining paintings, leaving only boards and packaging material together with some cardboard containers. In that desolate and disquieting space, in the squalor of those objects, I saw the reflection of my desolation" (8). Painting moves elsewhere, abandons the field, leaving few fragments and memories of its past behind. It is a shadow separated from the world, waiting for a rebirth, as we can in fact see in "Ombre prime". So, although in that context of post- removal barrenness and desolation, Bendini sets up some devices, providing also instructions, in which the observer-actor is invited to reflect on himself, to make discoveries about himself in a sort of rebirth and regeneration. Calvesi, ever since in 1966, was right again in underlining the marked difference between this kind of research and that of the American New Dada or of the European Nouveau Réalisme or also that of the international Fluxus: "in this philosophy of objects and appearances, that complex but synthetic mechanism of thought which distinguishes him from any circulating objectualism and which is the ontological flower of Bendini's poetic garden, consumes itself with the same ineffable concentration" (9). In the years of Fluxus for instance Yoko Ono created works which were simply "instructions for use": for example, among many others, "Painting to see a room through" in which the visitor is asked to make a small hole in the canvas to look through it. These instructions for use are far different from Bendini's as they are limited to an easily accessible and, above all non formalized, playful involvement with the observer; Bendini's works, on the contrary, in their ascetic morphological realizations, are based on solid speculative foundations.

These works were created in Bendini's studio in Palazzo Bentivoglio, in Bologna, in via Belle Arti. In the years 1966-1969 his life is connected, under certain aspects, to the short, but not irrelevant experience of the Studio Bentivoglio, located inside the building bearing the same name, close to his own studio, which gathered a group of artists, younger than Bendini, open to experimentation, to comparing their works and to dialogue: Pier Paolo Calzolari, Maurizio Mazzoli, Nino Ovan, Bruno Pasqualini, whose works were

grouped together with Bendini's from September 7th-16th 1966 in the exhibition in Ca' Giustinian, in Venice. Among the young artists who attended Studio Bentivoglio there was also Luigi Ontani. So, if we think of the works Bendini produced in those years which, in spite of all their different articulations, could be called at the same time behaviouristic, poverist, objectual, conceptual or performative, we realize how important it is to underline the pioneering power of works which undoubtedly strongly influenced the development of the works of Calzolari, Ontani and many others. The absolutely revolutionary quality of these works leads the way to various experiences, as Renato Barilli and Maurizio Calvesi, among others, have well underlined. The former writes in 1978, that Bendini in this period "soon liberates himself of every remnant of illusory virtuality and places his objects in a real space, making that leap forward that New Dada, Rauschenberg and Johns hardly ever achieved. And even for Italy the '66-67 of these plastic aggregates are very precocious given that it would not be fair to place them at the same level as the plastic forms generated by the meditations of kinetic, serial or neo-constructivist art. Here the objects are ordinary and banal"; in these works, Barilli also underlines, "a human presence-absence" is involved "with the aim of animating such materials and sending a psychic wave through them, dragging them in a 'behaviour' circle" (10). Calvesi points out in a text written in 1989: "In the mid Sixties Bendini was a forerunner, he never became part of that group of artists whose researches were to flow into poverist art owing both to his solitary and withdrawn nature and to the barrier of a certain generational "racism": theirs were emerging names whereas Bendini, who belonged to an earlier generation, already had a history behind him". Referring to "Come è", Calvesi adds: "From Neo Dada culture Bendini managed to acquire the instruments of an operation which could be manifestly linked to his informal season. That meditative power which his painting was imbued with would become a meditation "in progress" on the condition of the artist and, more generally, of mankind, with a "non aesthetic "approach to the work of art which for that period was absolutely original" (11).

Between 1966 and 1967 the seeds which will generate Arte Povera are scattered and systemized with lucid pragmatism by Germano Celant beginning with the exhibition held in 1967 at the gallery La Bertesca in Genova. It will never be enough to underline, as Bendini among few others did, the fundamental significance and innovation represented by the exhibition "Fuoco, Immagine, Acqua, Terra", inaugurated on 8th June 1967 in Rome, at Fabio Sargentini's Galleria L'Attico with texts by Alberto Boatto ("Lo spazio dello spettacolo") and by Maurizio Calvesi ("Lo spazio degli elementi"). Umberto Bignardi, Mario Ceroli, Piero Gilardi, Jannis Kounellis, Pino Pascali, Michelangelo Pistoletto and Mario Schifano take part in it. The works in particular by Kounellis ("Margherita con fuoco") and Pascali ("9 mq. di pozzanghere, 1mc di terra e 2mc di terra") mark the event as the first exhibition ever in which poor and natural elements such as fire, water and earth become the concretely absolute and real protagonists in the creation of a work and lead the way to the Arte Povera movement. As Boatto underlined in his introduction, "Kounellis and Pascali rediscover the primordial elements, the raw materials which the ancient populations believed the universe was made of. The rediscovery is no longer iconographic, but explicit, direct, real". What emerges, Boatto adds, is "an hypothesis of a new nature, a state of rediscovered naturalness, of rooted and emerging primitivity" (12). *Mutatis mutandis*, the transfer from painting to objectual reality realized by Bendini finds a correlation, although with many differences, in the works by Kounellis and Pascali which are in fact, as Calvesi masterly underlines in his presentation to the exhibition, "almost the logical consequence of a transferred interest, from the palette to matter" (13). If we find in Bendini a memorial mythology of daily life, the fire we find in the works of the Greek Kounellis, according to Calvesi, "is the flame of Prometheus and Olympia" whereas the water in Pascali is the sea of his native town, Polignano a Mare. "Arte Povera had, in practice, been invented – Calvesi pointed out in 1990 – although without a name yet, and the participation together with Ceroli, Kounellis and Pascali, of Michelangelo Pistoletto, with his mirrors capturing the entire space, and of Gilardi with his *tappeti-natura* (which had origin in a speculation on the relationship nature-art with some analogy with

Kounellis'), established the beginning which was to become the main nucleus of the movement which was founded three months later and which was appraised by the critic/manager of great merit: Germano Celant" (14). While making considerations on the relationship between nature and art, it is legitimate to recall an emblematic work by Bendini such as "Cabina solare" (1967), recently donated by the artist to MACRO in Rome. Speaking of "poverism" we must mention in this work the uncommon coexistence of natural (wood, resin, washed sand) and technological materials (quartz and neon lamps). However, in Bendini, unlike in the Arte Povera artists, there is no interest in the alchemy of materials which was to raise a sort of original enchantment.

"Cabina solare" once again experiments with the dialogue between interior and exterior which is one of the points of reference in Bendini's research. With an alienating effect, the artist brings an artificial sun into a cabin, a place which normally has the function to protect from sun light. So, the precocious intuition of placing the sun in a closed space recalls, *mutatis mutandis*, the electrical suns in a room painted by De Chirico in his successful metaphysical period which started in 1968, and above all the giant artificial sun made by Olafur Eliasson for the Turbine Hall of the Tate Modern with "The Weather Project" (2003). Unlike the latter, however, Bendini had given up any surprising spectacular and standardised effect of aggregating a potential community around an artificial sun, in order to privilege an intimate, philosophical dimension on a human scale, but already precociously immersive and interactive. We have an although indirect confirmation of this in, for instance, the words Federico Vercellone dedicated to Eliasson's work but which surprisingly can apply also to Bendini's "Cabina solare": "We are dealing here with a new sun, which can even tan, which illuminates and can, as to say, 'invent' a new environment and modify also our way of perceiving things. It is a sun that replaces the real physical sun, but performs the same functions. The limits between the physical, biological and the artificial world, between science and technology, have been greatly surpassed both from the point of view of the cultural artifice and of nature" (15). Natural effects of light, heat, scents

are artificially recreated as if Bendini could foresee the forthcoming replacement of nature with our artificial and technological civilization or at least the advent of a new environment in which nature and technology coexist. That dimension which should be lived naturally and in the open is confined into a cabin. "It is a closed space – Calvesi underlined in 1968 – and it may recall the open air, the beach, the nature we can enjoy on our skin, but it also recalls a closed space, of growth where time has a purely organic rhythm"; or it might recall the cranium where thoughts originate and sensations flow giving life to perceptions" (16). Inviting the user to remain inside the cabin alone, Bendini focuses on the fact that our "perceptive space is personal" (17), as he himself will write in the In Arch catalogue, therefore, it always has an exclusively internal, impenetrable dimension. Actually, in the words of Bertrand Russell – whose "Philosophical Synthesis" Bendini carefully studied in 1966 – "according to physics, everything you see must be considered inside your body" (18). So, with "Solar Cabin" Bendini objectively brings the exterior into the interior through an experience that the user undergoes in total loneliness. It must also be said that in the 1968 InArch catalogue the full title of the work as indicated by the artist is: *Something that occupies a small finite quantity of space-time. Solar cabin*. This title evidently recalls the scientific, experimental, ascetically-cognitive terminology which also characterises the relative "instructions" supplied by the artist.

"Through "Cabina solare" – Bendini explained – I also meditated on the fact that only by living is it possible to discover one's senses fully. In this work what matters is time and light, in reciprocal relation like the morning after sunrise. The screen is illuminated in clockwise sectors; the time interval between sectors (twelve in total) is of a few seconds, and it is regulated by a metronome. The gradual increase in the amount of light corresponds to a gradual increase in temperature, since the source of light of quartz lamps is very powerful. Moreover, the stone pine environment emanates its smell and on the ground there is the effect of "tautological" neon on the wax and resins: the written words I included, which name the materials used, placed on the sandy platform, also suggest the fact that things, too, are unveiled by light.

Stepping inside a dark and silent environment alone is like going back to the origins, then, as time passes, light appears" (19). In some way, in the passage from darkness to light and heat, there is almost a rebirth, comparable under certain aspects to Kounellis and Pascali's new cosmogony of fire, water and earth. "When I designed Cabina solare – Bendini said – I aimed at building a usable environment . It had to produce thermal, tactile, auditory, olfactory sensations. It had to be a place for self-reflection, self-rediscovery, regeneration, imaginative provocation. Facing these works – and I take again for example Come è, La Ruota, Pad – the visitors are invited to undergo a psychological-aesthetic experience which provides them with sensations, emotions, unexpected impressions, pleasure, which implies a shift from the traditional kind of fruition-contemplation to a new one of fruition-action" (20).

Come è (1966), the first work of Bendini's "new" course, caused quite a sensation since its first display (Ca' Giustinian, Venice, 1966). It is a device, an apparatus, an instrument made of poor items which were listed by Bendini in 1968, in the catalogue of the exhibition held in Rome in Galleria Senior and at InArch in Palazzo Taverna: "a mat, two wooden kitchen chairs, wooden frame, mirror, cardboard box, plastic sheet, cellotape, amplifier.

Self-objectification through the mirror

Objectification of uttered words, of their tone, rhythm, of their connection with thought through recorder placed within the heart cardboard box of the simulacrum

Things and facts waiting for a meaning" (21). The meaning will be provided by the direct intervention of each user: two solitudes, the artist's and the spectator's, communicate through the same objects, deprived of any aesthetic aim. Calvesi, in a text dated 1973, recalls the sensation caused by this work: "I am thinking of the famous 'chair' exhibited in Ca' Giustinian in '66: I say famous because it was quite a case, Bendini was not recognized the right to move away from "the painting" in such a radical way, it was all branded as a concession to the latest trends, that is, to Rauschenberg, instead [...] he was

actually starting a new chapter of research, he was launching a move away not just from the painting but from the notion itself of a more or less "open" work, to suggest, foster, indicate what? A connection, precisely". He continues: "It was not only a work, but it was an analysis of its means and conditions, or of creation; apart from the importance of this further innovation of Bendini's who was already an anticipator of informal taste, the chair is a key to study the constant terms of his problem as an artist. It is evidently the problem of establishing a relationship with reality, this effort of creating a bridge of connection with the "other", an effort risking failure in a poetic split. There is a frame, but also a mirror, and the voice is repeated almost obsessively. Consciousness or disgust of the self?" (22). At his first impact with "Come è", the beholder tends to be reduced to an object among objects as if a consumer: Bendini placed the mirror in such a specific way that our reflection in it, all our body is reduced to a fragment exactly like all the others around us. But then that "human object" is invited to reflect on himself, on his own image, on his identity, on his connection to the others and the outside world. The structure, made of humble, but conceptually ambitious materials has the following scheme: after sitting down, the spectator/actor can see a part of his/her face reflected in the mirror placed on the ground on the left: the self is taking a objectivised form, as Bendini wrote, through an object taken from a daily and ordinary dimension. The artist covers one of the two chairs, between which there is a straw mat, with a red plastic sheet, to indicate the presence of another possible interlocutor. This simulacrum is placed on the opposite side of an empty frame, on which a microphone is positioned. The painting thus dematerialized into a mere frame still bearing however some traces of the canvas formerly painted then destroyed, becomes an open window on the world in a literal and not illusory sense. The "heart" of the simulacrum contains an amplifier which repeats the voice or sounds uttered by the user. A splitting effect is obtained: the person sitting and looking at his/her reflection in the mirror is not simply revealing himself/herself to the others but there is rather a self revelation. If the person speaks or utters a sound or an exclamation, he/she hears them repeated, amplified, by the recorder which makes his/her

voice objective. There is an *alter ego* in front of the user, but a dialogue is in fact impossible: in this maze-like mirroring of images and sounds, the user is only self-soliloquizing. It is not by chance that "Come è" is defined by Calvesi "a reflection on human reflection and on the experiential conditions which prompt it "(23), while Giovanni Scardovi, in 1966, defines it "A toilette of the self" ("here we have a *self-service* work in which the spectator is no longer an observer but becomes the immediate consumer of a work characterised by multiple connected components. I sit on the chair and immediately get, with an assumption of responsibility, a *toilette of the self*") (24). As Bendini says, "It is a conceptual work where everything is deliberately anonymous. There is a situation of reflection on the fact that we actually know neither ourselves nor the others" (25). The artist puts us in the condition to finally come to terms with ourselves.

In those years, in his studio in via Belle Arti in Bologna, near the famous Studio Bentivoglio in via Moline 1b, Bendini gathers everyday objects and creates a sort of memory of objects which he delivers into a public dimension. The cellophane gloves, the bare frames, the cardboard boxes, the straw chairs, the mere palette: everything becomes a concrete fragment of memory, to be assembled in a different, unusual way in order to remember and give new life to the simple ordinary things we use, deprived of their usual utilitarian function. This is how *La Scatola U* was conceived. It is made of a bare frame leaning against a bar. From its upper right section hangs a cardboard box with the word Union written over it referring to a type of kerosene stove. The choice of this box- Bendini claims – was on the whole accidental although I was particularly struck by the letter U. A critic eventually pointed out to me that the letter seemed to evoke words such as union and universality connected to my research of those years" (26). Its whole composition is rigorous and essential, based on very few and poor objects which create a tabula rasa effect and, at the same time, suggest the possibility of creating a new communicative language. On the occasion of Bendini's one-man exhibition at Studio Bentivoglio, from 23rd to 30th September 1967, Francesco Arcangeli commented : "It is possible to say that the "absolute operation" and the "zero

operation " are both present – and in some cases we will see how happily they coexist; to be more precise, there is a definite polarity between the reaffirmed anxiety of existing and the desperate will to efface oneself; the balance may in fact seem absurd and problematic, precarious owing to the choice of its means, yet, it eventually turns out to be firm, in spite of its difficult, hazardous origin" (27).

His invitation to dialogue, the communicative quality of his activity expressed in extra-pictorial materials is more evident, almost exhibited, in "La mano di Vasco" (1967). It is a triptych composed of three wooden frames measuring 190 x 190 cm each, the canvas is cut in the shape of fingers and there are foam-rubber hands projecting into and out of the cellophane, the canvas and the frame in a rhythmic and pressing dialogue which is inviting, playful and warning. According to Arcangeli, in his 1967 text, "La mano di Vasco" clearly represents "Bendini's highest visual extroversion peak. [...] Cut off hands, slaughter of the innocents, faces, red drapes: an itinerary of unremitting, absorbed, burning, intact presences" (28). Yet, this dramatic feature seems to be far from the artist's intentions. On the contrary, it is possible to see in the work an almost playful liveliness based on a parade of hands stretching towards one another. As Bendini says, "In this work I have translated into images my enthusiasm for making a discovery, a different way of expressing myself. The hand belongs to the painter who encourages dialogue" (29). A couple of years later, his hand will resume painting, and his renewed painting will bear the fruits of the experience of the "Oggetti e processi" (Objects and processes) accomplished, in Bendini's words, "to extend the actions and the methods of body and behaviour art to the same space of the painting. A sort of energy thaw fostered by the need to renew communication with the spectator more explicitly" (30). It represents a sort of creative regeneration confirmed at the conclusion of the performance phase, by the action "Io. E io ora" performed by Bendini in 1969 in the Civic Museum in Bologna. He will soon return to painting impregnating it with new life, open to dialogue, in expansion, in a perceptive balance between contemplation and immersion.

Gabriele Simongini (Translation by M. C. Lapetina)

Notes:

- 1) F. Bartoli, G. Baratta, *Intervista a Vasco Bendini*, exhibition catalogue *Sette stanze. Un giardino*, Casa del Mantegna, Mantova, 8th July-30th September 1984.
- 2) F. Gualdoni, I.Iori, *Vasco Bendini*, Grafiche Step Editrice, Parma 2012, p.68.
- 3) F. Arcangeli, *Vasco Bendini*, exhibition catalogue, Studio Bentivoglio, Bologna, 23rd-30th September 1967.
- 4) V.Bendini, *Tracce di un'autonalsi*, in "Rondanini", year 1, n. 8, November 1976.
- 5) G.C.Argan, *Vasco Bendini*, exhibiton catalogue, Galleria Senior and InArch, Rome, 11th November 1968.
- 6) M. Calvesi, *Bendini '65-'68. Oggetti e processi*, in *Vasco Bendini*, exhibition catalogue, Galleria Senior and InArch, Roma, 11th November 1968.
- 7) V. Bendini, *Cerchio supremo*, in "Creativa", year II, n.8, Genova, May-June 1986.
- 8) V. Bendini, *Lettera con accordi*, Monte Università Parma Editore, Parma 2003.
- 9) M. Calvesi, exhibition catalogue, Ca' Giustinian, Venice, 7th-16th September 1966.

- 10) R. Barilli, Sandro Sproccati, *Vasco Bendini*, exhibition catalogue, Galleria Comunale d'Arte Moderna, Bologna, November 1978, Grafis edizioni, Bologna 1978.
- 11) M. Calvesi, *Nel segno della continuità*, exhibition catalogue *Vasco Bendini* (curated by Giorgio Cortenova), Palazzo Forti, Verona, 8th December 1989-31st January 1990, Mazzotta editore, Milan 1989.
- 12) A.Boatto, *Lo spazio dello spettacolo*, exhibition catalogue *Fuoco, Immagine, Acqua, Terra*, Galleria L'Attico, Rome, June 1967.
- 13) M. Calvesi, *Lo spazio degli elementi*, exhibition catalogue *Fuoco, Immagine, Acqua, Terra*, Galleria L'Attico, Rome, June 1967.
- 14) M. Calvesi, *Cronache e coordinate di un'avventura*, in exhibition catalogue *Roma anni '60. Al di là della pittura*, Palazzo delle Esposizioni, Rome, 20th December 1990-15th February 1991, Edizioni Carte Segrete, Rome 1990.
- 15) F.Vercellone, *Dopo la morte dell'arte*, Il Mulino, Bologna 2013, p.134.
- 16) M. Calvesi, *Bendini '65-'68. Oggetti e processi*, cit.
- 17) V.Bendini, *Appunti generali*, in *Vasco Bendini*, exhibition catalogue, Galleria Senior and InArch, Rome, 1th November 1968.
- 18) B. Russell, *An Outline of Philosophy*, George Allen & Unwin Ltd, London 1951; Italian trans. B. Russell, *Sintesi filosofica*, La Nuova Italia, Florence 1966.
- 19) G.Simongini, *Vasco Bendini 1966-67. Aprirsi al mondo*, in exhibition catalogue *Vasco Bendini 1966-67*, Macro, Rome, 27th February-5th May 2013, Edizioni Quodlibet, Macerata 2013.
- 20) F.Bartoli, G.Baratta, *Intervista a Vasco Bendini*, cit.

- 21) V. Bendini, *Appunti generali*, in *Vasco Bendini*, exhibition catalogue, Galleria Senior e InArch, cit.
- 22) M. Calvesi, in exhibition catalogue *Vasco Bendini*, Sala dei Contrafforti in Pilotta, Istituto di Storia dell'Arte, Parma, 1973.
- 23) M. Calvesi, *Bendini '65-'68. Oggetti e processi*, cit.
- 24) G. Scardovi, exhibition catalogue, Ca' Giustinian, Venice, 7th-16th September 1966.
- 25) G. Simongini, *Vasco Bendini 1966-67. Aprirsi al mondo*, cit.
- 26) *Ibidem*.
- 27) F. Arcangeli, *Vasco Bendini*, cit.
- 28) *Ibidem*.
- 29) G. Simongini, *Vasco Bendini 1966-67. Aprirsi al mondo*, cit.
- 30) V. Bendini, *Tracce di un'autonalisi*, cit.