

DIANA BAYLON

BIOGRAPHY

Diana spent the early years of her life traveling from airport to airport, surrounded by military aircrafts and pilots. Her family would follow her father, Dante Pagnotta, a WWI Pilot and famous aviator in his travels. Her father, "beautiful, courageous, and generous," would often take the young Diana flying with him. These flights, which Diana described as, "the first thrill of [her] life," would make a profound impression, the experience of light refraction and wide horizons would stay with the child Diana. The chills and emotional pleasure of risk would later influence both her work and life.

As a teen her traveling would stop and she would complete her studies in Florence, Italy in 1938. Two years later she married Pier Nicola Ricci, and quickly found herself in the middle-class and raising two sons. For Diana this life proved oppressive and, six years later, following a default judgment she separates from her husband to be with Beppe Baylon, an Aviation Ace of World War II. For Diana this union is a return to the the freedom of her early childhood, to the flying, the light and color, the descent. Her rule would become, " remove the shadow from the earth, " and it would guide her the rest of her life.

She approaches art as an autodidact first with ceramics, then with drawing and figurative paintings which demonstrate expressive courage and a firmness of composition. Yet in the 1940's her work as an artist is complicated by her gender, there is little acceptance of duality in women, one is either a mother or something much worse, and it is this taboo against a woman as an artist which leads to sign her early artworks Matteo.

At the end of the 50's, having further honed her natural talent, she turns away from figuration and approaches the grammar and syntax of abstract painting. It is a path that she forges for herself, practicing in craftsman shops, meeting with collectors and artists like Ottone Rosai, and art galleries. One of the most important, Il Fiore gallery of Corrado del Conte had since 1945 been unifying the art with an intense publishing activity carried out with the help of writers and poets that in those years were attending le Giubbe Rosse: among them, Alfonso Gatto, Mario Luzi, and Eugenio Montale. Enriched by her cross-disciplinary research and experience, Diana introduced to Del Conte the reasons of avant-garde art, and would begin directing *Il Fiore Gallery* for a period filled with new activity, and aimed at the fast-paced experimentalism of those years. It is a time of great energy and innovation. In 1960 Diana conceives an oil on canvas that represents the beginnings of her programatic art period, and from 1962 until the end of the '70s, with her metal sculptures or "surface sculptures," she has her most inspired artistic period.

From 1961, she also collaborates with Fiamma Vigo, artist, gallery owner and patron of the arts with its gallery *Number*, and the art magazine, founded in 1949, *Number. Art and literature*. Diana also worked at the *Inquadrature* Gallery of Marcello Innocenti.

In the summer of 1969, The Spoleto Festival of Two Worlds, the Parisian *Studio G30* with the *Inquadrature* Gallery, exhibits the collective *Maitres et Jeunes d' Aujourd' Hui*, ghot a part of The Art of the Last Century - Diana Baylon appears with, among others, Alberto Burri, Pablo Picasso, Jean Dubuffet and Lucio Fontana, her great friend and companion.

It is her partnership with Fontana which Diana will later give credit to for the expansion of her work with metal surfaces. She would celebrate their ability to reflect light, the way that both light and color could be multiplied in the surface of her sculptures. She considered it

her most elevating medium, where the geometry and the logical process become analysis, synthesis and the creation of reality: "Geometry as a language of expression and a path for the imagination, somehow it prepared me for adventure."

At the end of the 60s, Diana grows tired of the art scene - "I do not want to communicate, I just want to express myself," and she retreats into her hermitage in Fiesole, in the hills above Florence. She devotes herself to experimenting with new materials, as well as to writing, and seeks to create visual poetry.

At the end of the 70s, no longer interested in manipulating metals, Diana will say that it is, a "material that mistreats me, she is too slow and I'm very fast." Finding herself further hindered by carpal tunnels syndrome, she moves on to other forms of expression.

During the 80s and 90s she mostly produces unique pieces, rarely repeating themes or materials, she continues to explore new mediums.

In 2012, The Cabinet of Drawings and Prints at The Uffizi Gallery, in Florence, Italy selects 12 works to be included in its collection.

Diana Baylon died in Florence on April 14th 2013. During her long artistic journey Diana Baylon never identified with one specific tendency or trend, though she would be an influence on some. On her memorial stone in the small cemetery of Monterecci in Fiesole there is her verse... *I am romantic and Etruscan / lightly / so that death does not scare me.*

1920 Born in Bevagna (Perugia), by Lucilla Amante Nazzi and Dante Pagnotta, Pilot Aviator;

1930 She follows the family, along with her two twin sisters and brother, first to Udine and Gorizia, then in Pistoia, and numerous military airfields;

1938 She completes her higher studies in Florence;

1940 She marries Pier Nicola Ricci, with whom he will have sons Aldo and Andrea;

1946 She legally separates from her husband, at the time a great scandal in Italy;

1947 She meets Beppe Baylon, the charismatic aviator of the second war; self-taught, she begins to draw, paint and make pottery;

1950 She breaks away from figurative painting to abstract;

1960 she meets Corrado Del Conte from gallery Il Fiore, she plays a critical role in the gallery's promotion to one of the most important art locations in Florence; she begins the first period of personal and collective exhibitions in Italy and abroad;

1969 Le *Studio G30* de Paris and the *Inquadrature* Gallery of Florence exhibit at the Festival of Two Worlds in Spoleto, the manifesto *Maitres et jeunes d'aujourd'hui*, in which the name Baylon appears in '900 ghot contemporary art, together with Picasso and her friends Burri and Fontana;

1970 She continues to work with metal surfaces;

1980 The impairment of her carpal-tunnel caused by continuous manual manipulation of metals, forces her to turn her attention to other art media;

2013 She dies in Florence in and is buried in the small Monterecci cemetery in Fiesole.

CRITICS

CRITICS ON DIANA BAYLON

Michelangelo Masciotta
Un'artista proba
Florence, 1965

Diana Baylon calls her sculptures "virtual" and with good reason. The term "virtual" is not to be understood in its promo lexical meaning of a thing not truly in a place, but almost instead acting as an acknowledgment of the real possibility, but with a wider view to the capacity of control and crossing over into the employed means. We reach in the meantime to "virtues" initially barely perceptible, but continuously revealed by the work, and there are "liberators." Liberation from every form of passive objectivity, liberation from an inert past to a meditated and alive present. A long, happy journey.

Ennio Pouchard
Diana Baylon
Florence, 1967

Diana Baylon began working with marble when she embraced the mathematical concept of altering a volume through translation of the surface, two years ago. She spoke to the marble as you talk to plants to make them grow, relentlessly (...) her ideas, freed, to be precise, from naturalistic premises, are born in Fiesole, and take shape in Pietrasanta, which is the active center of Apuan marble (...) Diana presents mostly interpenetrations and joints in black marble from Belgium. Hard, heavy, proud, but able to be transfigured under a slow, stroking caress ; an endless stroking with files, abrasives, hands, and eyes.

Lara-Vinca Masini
Curved space-time, infinite of Diana Baylon
Florence, 1972

The use of these shiny materials, reflective, with dense and constantly varying colours, which respond in direct and immediate ways to even a minimum passing by of light [...] The use, additionally of these materials, to form steps of color, gradients of light from thin scraps, seeks to be a analogical transformation of a personal concept of space-time, which, for Baylon, in a sort of mystical inspiration (or perhaps more animistic than mystical), with its infinite curvature, is identified with absolute silence.

This concept also involves, in its direct relationship with the unique sense of silence, rhythmic waves, gradients, like that of music, intended as union of sound waves, progressive, flowing, without interruption, reflection, also, of the emotional connection, between the deepest part of man and the infinity of sound in which we are immersed.

Teresa Rampazzi
(Gruppo NPS - Padova)
Firenze, 1974

In her later artworks the objects of Diana Baylon are definitely taking flight - as if they had just gone through dense layers of atmosphere, as though they did so with the same intent, already whirling into space but with an elegance that seems almost too excessive and smug - although mozartianly free.

Now the discourse is harder - from the profane to the sacred. You cannot dance anymore between being and not being.

We are simply already in flight. In recent objects, the light beams pass through the atmosphere which is itself light - nothing holds them - only the limits of a perfect geometry - that are no limitations but freedom - singing victory - there are secret numerical ratios, symmetries not symmetrical, geometric shapes which escape the definitions of perception - all remains compact and stable - so fast that it appears stationary - it is not disconnected from us - we understand it.

Piero Pacini
Diana Baylon, contemplation and conscious hypnosis
Florence, 1982

The metallic compositions (or virtual sculptures) of Baylon intimidate more than a spectator for their technical rigor and the severity of language that distinguishes them: they are unique pieces shining coldly, that seem to defy the wear and patina of time and that refer to ever more perfect forms of an advanced technology (...) a constructive and fantastic process that is not easy, which avoids and rejects formal complacency such as the complications of didactic closures.

Giuliano Serafini
Diana Baylon or the sensitive absolute
Florence, 1982

This is how the "surface" sculptures (...) that reflecting the light, prevent any "penetration" inside.

In their splendor of technological totem and with their relentless joints, the absolute perfection of the object in which the shape seems marked on mathematical principles (...) and rhythms that allows light to intensify the exquisitely contemplative meaning of the work through sidereal intensity.

It's still the singular complicity of thought and emotion that continuously interacts and overlaps their own terms: you see the latest joints in black marble from Belgium, where the light touches the edges and seem to slip away as if against an impassable wall, inching and interpenetrating to an inexorable attractive mechanism. Also here, as in the metal inlays, Baylon gives the single moment of the project a promise of eternity.

We are in the territory of the absolute contemporary, next to Zen thought. (...) Thus, the aesthetical and manual absolute, sets the goal and instrument of his experience, helping

to stabilize the sense in terms of "value," as opposed to ephemeral adventures of the conceptual. Ultimately the work of Baylon indicates a concept of beauty according to the "classical" meaning, as it unfolded in Western civilization.

Giuliano Serafini
Diana Baylon, Pitagora and passion
Bologna, 1992

Referring to the work of Diana Baylon, or rather its relation to artwork, in a presentation a few years ago I talked about solipsism and loss. If the first term was alluding to that which is the natural condition of each artist, with the other I meant to indicate, rather than defeat, the intransigent refusal opposed to economic trends and strategies of art; to say that it may even require pain to establish a distance between oneself and the world, at the cost of sacrificing everything, even career.

Lisa Licitra Ponti
Diana ama il rischio
Pontedera, 2007

I admire Diana Baylon. Diana the "difficult and principled" artist. Diana the Etruscan who loves geometry, or better, that focuses emotion in geometry: Diana "seals the temporal" in ways that vibrate, that do not emit anything more than light. (It is beautiful the understanding between Diana and Lucio Fontana, who also wrote the poem: "The sea is black / you are transparent / the sky is black / you are profound... ciao").

The light is controllable, the space is controllable: not true of the "Great Fire" a ceramic, joking with its creator, and Diana does not play, even if it's warm. Diana, as across time, works with the weight, the material, the surface, the pace. She is not afraid of the dimension: a ring, a jewel, if the form is hard it will stay unaffected by time.

Diana is the artist – I think – that loves the risk but not the precipice. (The risk is in her blood, as the daughter of a famous daredevil aviator). Diana loves art. Congratulations to Diana Baylon! And to all of us, that we may think about her work, we can look and admire her.

Carlo Cioni
L'avventura di Diana Baylon
Milano, 2008

Diana, it was said, had a particular quality, to live consciously and happily with the "emotional knowledge" (...) if you want to think that all life is one and within each of us exists all the things of the world. So let us be able to penetrate the light that emanates from her works, but which originates from a dimension that does not belong to space-time and contradicts the solidity of shapes and materials.

Anna Mari
D-iana come D-esign = arte & utopia
Milano, 2008

It is not the aurea that is being questioned, but all eras prior to the industry. The aurea can not be threatened, even removing it is safeguarded by the peculiarities of feeling, by the miraculous gesture of the artist, to return to men, to the contemporary, indeed modernity. The aurea "cleaned" crystallizes shining "a new life" made of "concrete actions". The Art opens, it exceeds the hateful boundaries, it becomes architecture, design, painting, sculpture, graphic ... gesture, it is "concrete art".

The metal artworks of Diana Baylon are simple geometric surfaces, integrated and perfectly juxtaposed to each other, forming a perfect utopia. Surfaces with no color, reflective, made of shimmer, matte, glossy, anodized. Surfaces that do not tell you – there is no memory – they merely stand as tools- icons of modernity.

From her father the aviator Diana Baylon has probably inherited the inevitability of the exact gesture, control of emotion, admiration for the engineering of the engines.

While the thrill of flying has confined to the transience of cards "a doll" – his "self-portrait" – made of strips of paper blowing in the wind, written and rewritten – painstakingly. Hieroglyphs as traces of her life, before to take off on the inevitable, last flight.

Paola Barbara Segà
Diana Baylon or the return of the "aura"
Milan, 2008

Paradoxically, Baylon thinks of herself as an "outcast" artist. Looking over her exhibition history, the art historian notices that the presence of the works, objects, pieces of jewelry and design have always been considered very highly in the most prestigious exhibition spaces. I hope that this show in Turin will lead to her being numbered among the most significant artists of post-World War II abstractionism and of the European programmatic and optical-kinetic movement.

Marta Casati
Telling Diana Baylon
Milan, 2008

The flight connected to the early discovery of vast horizons, has inspired the the child Diana's imagination, an emotional thrill that would influence her life and work. Flights that later will inspire her works of large-scale effort and wide architectures, such as Space City in 1964. When the artist leave the painting is invaded and acted by the light and the color is replaced by light. Diana Baylon manufacturer of pure archetypal forms (...) the key mechanisms of geometry and mathematical secret of being, transposable from experience to essence – cause and effect together – solid, magnetic and transparent.

It will be the light-color, multiplied by the metal surfaces – the most original conquest of Baylon – where geometry and the logical process become analysis and synthesis of

reality, and at the same time pure creation: "The geometry has always existed as grammar and channel of imagination that predispose me to the adventure of the case".

From this miracle springs a work consisting of reflective and bright materials, which now absorbs and now rejects the light, changing from time to time refractions of a work apparently reproducible. A process that denies any monumentality, as Diana Baylon does not believe in social function or any celebratory and rhetoric function to art. For her, the forms do not need to fill in the blanks, but only to shape them.

Philippe d'Averio
Dear Diana
Milan, 2008

You, Diana, you apply yourself, as an artist, to the themes of personal artifact, that is artwork. Going from large to small – that is from painting to sculpture, from sculpture to painting-sculpture, then the jewelry to the little items and vice versa. Always striving to seek, experimenting with them, the connection of light with new materials – from metal to glass, from the wool to the paper, from jewelry to Plexiglas – but descended from the tradition of stone and marble. One world, yours, made of subtle balances and courteous elegances.

In spite of the Venetian-New York biennals of yesterday, and maybe tomorrow, those who would condemn the peninsula to a mere stage for international holidays, in the years to come will discover many artists, real and authentic, sometimes minor, but never marginal, that we thought not to possess at all.

Anty Pansera
Un'artista per il design
Milano, 2008

And I think, in particular, for her series of jewelry (exhibited in 1977 at the Florentine *Menghelli* gallery), and her necklace/jewelry also presented between the *Marginalia* – just one of the exceptional pieces, then – at the Sala della Balla of the Sforza Castle in Milan, for the retrospective *Designing for the gold* (1980) ordered by Pier Carlo Santini Felice here the miniaturizing, of a lexicon that well characterize, in addition to the creativity, to the "designing". And the variation of these two terms – creativity and design – I was involved in this "tribute" to Diana Baylon, "an artist for design" (...) free creative expression "applied to the design as a complement to Use", a piece at the time of exception, "intended / destined" anyway as a part of the series.

At the start of the eighties, then, there will be the plexiglass to intrigue her and enclose "essences" – when its not colored "paper" (...). Glass, plexiglass and steel in *Projects of Light* (...) Wool for the tapestries...

In recent years, Diana has been almost isolated in her hermitage in Fiesole and has also found in poetry a new tool to communicate and represent herself: *Words over the wall*, which was published in 1992 and *Drops to Sea* in 2000. Twists of feelings, her hardships and joys: emotions, then, as well as those that transpire – and take us – in the "reading" of her paintings, her sculptures, her "complements of use," are always exceptional.

Lucrezia de Domizio Durini
Un soffio di serenità
Milano, 2008

Aldo Ricci and Diana Baylon in different instances and in very different tasks have in common a courage, seen as the only possibility in language, and as a feature, today more than ever, necessary to remind the man to be a real man.

Diana Baylon, one of the few female artists who has the "sex of angels," in which nothing is lost of her life as a woman and artist. An infinite universe of forms and values that seal the grandeur of her art.

A social good, that for Baylon, for whom the long journey of Art has been traveled with friends like Fontana, Burri, Munari and many others ... with whom she shared moments, places and feelings of unique interrelation (...) in which the poetry of her entire existence, undergoes creative transubstantiation of priceless cultural value.

An Art that lives in symbiosis with the Life (...) and for Nature (...) as "mother", always ready to bestow immense possibilities, eternal, in which Baylon, with her magical eye discovers and steals secrets hidden in the bowels of the earth, as if from some beneficent deity. (...) And 'This is the period in which Diana Baylon leads her vision of art to the sacred lands of Nature, beyond time and space, in the cosmology of human spirituality. She observes earth and plants. She looks at the tree as a child of the earth, vegetal and secular transmitter that rising into the sky, show man the way to the top, toward the high level of transcendence.

Roberto Logi
Fiesole, 2008

"The first merit of her work is that she never condescended to mono-maniacity of many artists who are forced to repeat themselves endlessly just to make themselves visible, they have become monotonous. That's why a historicizing critic might consider, at first glance, the work of Diana as Mannerism. Anyway, it is the same reflex that moved Picasso, the best artist of the century and the greatest Mannerist of all time.

A common thread links all the research of the works of Diana Baylon. A minimalist and geometric deduction that fascinates even more because it was created by a woman. A special Woman, with a capital W, which has always refused to paint easy doodles and instead, with a masculine rigor, analytical and monastic, has consistently reduced the useless, the superfluous.

It's time then to recognize her Merit in being able to escape the cages - those of the market, the intellectual parties, the little pictures for the living room, the decorators flirtation - always standing out in her flight. "

Aldo Ricci
Ritratto d'autore
Rivoli, 2012

Diana loves risk wrote Lisa Ponti (...) and Baylon while forewarning the risk that she would take in first ignoring the so-called poor art and then the trans/avant-garde and what little else remained, she continued unabated to experiment, passing rapidly from aluminum to steel, from wood to acrylic, from paper to glass, from stone to precious metals, continuing unabated to produce paintings, sculptures, carpets, tapestries, jewelry ...

Giancarlo Politi, about contemporary art, writes that: "It is always a mirror of society, bitter, painful and often tragic," while the art of Diana is joyful, vital and beautiful - almost a blasphemy.

Diana Baylon is guilty of having indulged in the luxury – and of continuing to indulge in it, at a time when she seems to have dropped out of sight – of deliberately ignoring the rules of the *art system* – and of the art market – shunning it was enough to set herself up in opposition to it – this is the waste, the dissipation, noticed by Casati and Serafini, by means of which Diana Baylon has inadvertently dug her own grave, as in *La Tomba di Diana* (Diana's Tomb), one of her most successful pieces of Plexiglas jewelry – a sort of memorial before-the-time for a protagonist of the Italian avant-gard of the twentieth century.

Alfonso Panzetta
Rivoli, 2012

The apparent eclecticism [that of Diana Baylon] because which is a continuity and an absolute consistency between one piece and another, as if she had digested Baylon and repurposed Brancusi in an absolutely contemporary way.

Alfonso Panzetta
Alluminio
Montevarchi, 2013

...the contemporary mental elegance of Baylon...

Giulia Stagi
Alluminio
Aska, 2013

Strong contrasts and light, absorbed and rejected, are the basics, the alphabet of the Art of Diana Baylon, without frills, without unnecessary transgress, because the artist does not believe in the social function of art or, even less, the celebratory and rhetoric mission of sculpture.

Stefano de Rosa
Beyond the fences of the words
Fiesole, 2013

It has been long, the journey of Diana. She crossed the deserts of an Italian society inhibited by Catholicism and deluded by an ideology that only Marxism could see, and with pedestrian monotony, the appearance of a mechanical and sterile scientism. She has been laic with the disarming serenity of poets who live and do not speak, contemplate and then recreate, with a rhythm that has something of the pressing breath of the pathos.

This process took strength and her art drove her to use many different materials, without stopping for anything. So, Diana Baylon was a painter, sculptor, designer, poet. She created artworks conceived for open spaces, as well as designed to distill grace and beauty in closed caskets. She was able to pass with a rare sense of relevance and significance, from the monumental to the minute detail, from gigantism to minimal work.

Over the last two decades of her active and generous existence, Diana tried not to forget, against ontological settings grotesque Manichean coinage, that the purpose of art is the encounter with beauty. This meeting has been looking at all the life that has been interrupted at 92 years. It's easy to think of her, now, as a core of pure light, resolved in a dazzling space.

Francesca Bartoletti
San Settimio private estate, 2014

I think Baylon gave one of the greatest contributions of the age in fervent and courageous vision of those years... she will be recognized for foresight and real participation at her time... I love her for her sensitive force!

DIANA BAYLON'S WRITINGS

Here, closed in my hermitage, I would like to reveal everything while having the certainty of not being able to express anything. I deal with pain but also detachment.

I'm a woman and I claim the right to express myself as a woman. I want to be the subject, I think the story is also told from our point of view, although I have not yet been able to escape the absurd cruelty of men. They feel threatened by my security, but I do not want to go to war.

"Do you want war?" – they shout at me.

But it is a threat, not a question.

And then it happens that one must make the war all on his own and this only incites a greater hatred towards the enemy that will not accept it. Man does nothing but make war. I, instead of war, have my ideas, and I demand respect for them as well as for my desire for peace.

This system, still so archaic and paternalistic, has failed to destroy my vitality. In fact, there is not an idea devised by the mind of man which can contain the whole truth of life. The

human mind has only explored half of the sky, the other half has never, nor ever will belong to man (...), but being a woman is better, much better.

An artist cannot put herself on the side of both history and nature, each of her actions cannot be a historical research however substantiated by its unpredictability. An artists actions can be spontaneous, even using the methods of programmed art. Hence the research continues with different results, even though using expressive media, even technological. So my knowledge takes the form of energy that is transfused in this form, abstract and neo-concrete.

I have worked in the laboratories together with craftsmen from whom I humbly learned the skills. As the Dadaists, I think that is ideal, 'to learn how to work in groups, collectively and lovingly, it increases the strength and decreases the pride'. In fact, I do not work for the elite but for anyone who appreciates my work, which is made of emotion and will power, with only apparent rigidity (...) because the woman who is the earth, knows that from the roots you can reach the sky but not vice versa.

*Who cares if nobody remembers me anymore
I am I was and I will be
In the infinity of time
The long thread of the eternal spider
into the silence
vagabonds in the stars*

In the mechanical irrationalism in which we live, conditioned by a society that has lost the sense of reality, we find ourselves on an alienated quest for wealth. I think it is crucial for the individual man, and for the system, that people find the way to express themselves through an artistic operation. I think that an artist can express himself in any way and with any material, using any technique, in total freedom. I personally utilize widely used materials, only I use them in a different way. My way of 'being' is to use the imagination, and it is fantastic, exciting, liberating, disalienating...

1. In art I have been a great experimenter. Every material tempted me, every technique had to be experienced, from figurative to informal, looking for those atmospheric and cosmic dimensions that magically sprang from the brush.
2. Then came the time when I felt the need to save the vision of a moment, so that it would last forever; the marks strong and unique, a concentration of color and form as a sort of identification and annihilation of the universe.
3. From time to time I questioned everything, because I allowed myself constant questioning, I gave myself the chance to go further.
4. Knowledge has no barriers. Each material, from marble to metal, everything is available and subject to creativity: when art is figurative it denounces reality, when it represents the vision it aspires to future models and guarantors of the only possible freedom.
5. Making sculpture is a way for me to adjust the flow of emotions, trying to summarize in simplicity and order the form in all its inexorable and possible mutations.

*In the silence
In this Everything
I am going finding myself
Ignoring the world
opaque dream in this light
let me listen*

*that the running and screaming
does not shatter
the fragile wings
I experience*

By Diana Baylon have written: U. Baldini, L.P. Baratti, M. Bergomi, G. Breddo, E. Buck, D. Cara, M. Casati, C. Cioni, C. Colombo, P. Daverio, L. de Domizio Durini, R. De Grada, S. De Rosa, G. Di Genova, L. Fontana, V. Guzzi, M. Iacorossi, A. Mari, C. Marsan, S.M. Martini, G. Mascherpa, S. Mazza, F. Miele, B. Munari, E. Nistri, G. Nocentini, M. Novi, P. Pacini, T. Paloscia, A. Pansera, L. Ponti, R. Radice, R. Ricchi, A. Ricci, S. Scarane, P. Scarpa, M. Sebore, G. Serafini, A. Socal, V. Sparagna, E. Torres, E. Treccani, C. Titomanlio, D. Valeri, R. Venturi, L. Vinca Masini, L. Vivarelli.

EXHIBITIONS

1962 collective at *La Chiocciola* gallery, Padova; **1963** individual at *San Luca* gallery, Roma; **1965** individual at *Vinciana* gallery, Milan; **1966** XVII international art exhibition - Fiorino Prize, Palazzo Strozzi, Florence; **1969** collective at "Maitres et jeunes d'aujourd'hui", *Festival dei due mondi*, Spoleto; **1972** individual at *Il Fiore* gallery, Florence; **1973** individual at *Giraldi* gallery, Livorno; collective "Im Naivn Kabinett", *Offenbacher Kunstkabinett Behr & Trefz*, Offenbach am Main, Germany; **1974** 1° biennial of contemporary art "Botticelli", basilica di S. Lorenzo, Florence; individual at *Studio Inquadrature* gallery, Firenze; individual at *Eremitani* gallery, Padova; collective "Strutture della Coscienza", Florence; **1975** collective città di Fiesole, azienda autonoma di soggiorno e turismo; Arte Fiera '75, Bologna; XX National Festival of Contemporary Art, Castello Svevo, Termoli (CB); **1976** Aurea 76 – Biennial Gold-working Art, Palazzo Strozzi, Florence; individual at *San Vitale* gallery, Bologna; **1977** individual at *La Stufa* gallery, Firenze; individual "Diana Baylon jewelry" at *Menghelli* gallery, Milan; individual at *il Fiore* gallery, Florence; exhibition "Sculptores and artisans in an historical center", Pietrasanta; **1978** collective "Silex l'Italie des rendez vous manques" – Centre Nazionale des Letres, Paris; individual at *Lo Zibetto* gallery, Milan; exhibition "Sculptores and artisans in an historical center", Pietrasanta; Centro Design Orafo, "14 protagonists of gold-working art", Camera Nazionale della gioielleria italiana, Milan; **1980** collettiva "Sculptures in precious metals", Tokyo, Japan; "Design with gold" - Castello Sforzesco Milan; **1981** collettiva "Discovery of the square", Bologna; **1982** Muestra internacional de Obra Grafica "Arteder'82", Bilbao; collective "Love Object", Italian Culture Institute in Paris, itinerated to Italian Culture Institute in San Paolo, Brasil; individual at *Aglaia* gallery, Firenze; individual "About Sensible Absolute" at Expo Arte, Bari; **1983** individual for XXII Pitti Uomo, Palazzo dei Congressi, Florence; **1985** "Artists for a jewel", Centro arti visive Modigliani, Scandicci (FI); **1992** collective "The Stone and the Sea" II International Outdoor Sculpture Festival, Riccione; **1993** collective "Author's valuable" *Fallani Best* gallery, Florence; collective "Scarperentola", Milan; **1994** collective "Cinderella's Revenge", *Cristenerose* Gallery, New York City; **1995** collective "Cinderella's Revenge", *Smith's Galleries*, London; **1996** collettiva "Artists & Designers" at *Fallani Best* gallery, Florence; **2000** "8th march 2000", Palazzina Mangani, Fiesole (FI); **2002** monographic exhibition "An artistic journey", Palazzina Mangani, Fiesole (FI); **2007** retrospective "Baylon", Villa Pacchiani, Santa Croce sull'Arno (PI); **2008** retrospective "Diana Baylon artist for design", galleria Sottana del MIAAO, Turin; "Diana Baylon e Lia Drei, two ladies of italian art" at *Valmore* gallery,

Vicenza; **2009** collective "Mathematics and art - Dialogues" at Palazzo delle Miniere, Trento; **2010** "Contemporary jewelry two", Museo degli argenti di Palazzo Pitti, Florence; opening of La casa dell'arte, fourth international forum; **2011** "rediscovered paths of Italian art. VAF Stiftung 1947-2010" MART - museo di arte moderna e contemporanea di Trento e Rovereto; ArtePadova, XXII Sales exhibition of Modern and Contemporary Art, Padova; **2012** exhibition/workshop "Arazzeria Pennese", Museo di Arte Moderna e Contemporanea, Penne (PE); **2013** mostra "Alluminium - between futurism and modernity", museo del Cassero, Montevarchi (AR); "Arazzeria Pennese 1965/1998", Guardiagrele (CH); individual at *spazio Quadro 0,96* gallery, Fiesole (FI).