

Giuseppe Uncini

(Fabriano, Ancona, 1929 — Trevi, Perugia 2008)

Giuseppe Uncini stated that his research was always guided by “a fixed, constant idea, to build and structure.” During the mid-1950s he began to utilize materials that had been extraneous to the artistic tradition until then, such as marble or coal dust, ashes, sawdust, lime, and cement, in a series of paintings with equally unusual supports, such as cardboard, masonite, or celotex. In 1957 the artist overcame the dichotomy between possible pictorial materials and supports, identifying cement and iron as tools that would allow him to achieve autonomous works, free from any metaphorical intention, where the process coincides with the outcome. He called this series of works *Cemento armato (Reinforced Concrete)*. The two works in the collection belong to this series, which he began in 1961.

Cemento armato n. 22 (Reinforced Concrete No.22), 1961, is traversed by two diagonals that intersect at the center, delineating a so-called Saint Andrew’s Cross. Precisely the same as a potential portion of a building under construction, the work’s surface is left rough and reveals the process that generates it. Marked by the impressions of the moulds, it also allows one to glimpse at the iron grid that reinforces the concrete, including the presence of rods that project out into the space.

Cemento armato con due cuciture in ferro (Reinforced Concrete with Two Iron Seams), 1961, is cut vertically by two spaces, partially filled with portions of wood and with iron rods stabilizing the empty spaces. Just as in a building project in progress, they seem potentially ready to handle and support other external demands that might arise. (MB)