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Guglielmo Sansoni, called Tato
(Bologna 1896 – 1974 Roma)

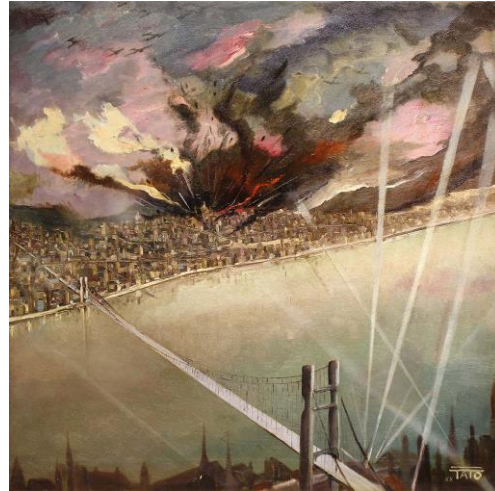
Aeropittura of an imaginary bombing of London

Signed and dated “XX Tato” (lower right); on the reverse the cartouche of the Biennale of 1942

Oil on canvas

37 ½ x 37 ½ in. (95 x 95 cm.)

Painted in 1941



Provenance

Rome, private collection.

Exhibitions

III Mostra Sindacato Nazionale d'arte di Venezia, 1942.

Bibliography

Catalogo mostra Sindacato Nazionale Fascista Belle Arti, III Mostra Milano.

XXIII Esposizione Biennale Internazionale d'Arte – 1942 – XX, catalogo prima edizione, p. 244, n. 188.

The swirling, sometimes abstracted, aerial imagery of Futurism's final incarnation, *Aeropittura* (painting inspired by flight), came about through contact with Filippo Tommaso Marinetti, the founder of Italian Futurism, and was launched in 1929 with the manifesto *Perspectives of Flight*, signed by Tato, Benedetta, Depero, Dottori, Fillia, Marinetti, Prampolini, and Somenzi. The manifesto stated that “The changing perspectives of flight constitute an absolutely new reality that has nothing in common with the reality traditionally constituted by a terrestrial perspective” and that “Painting from this new reality requires a profound contempt for detail and a need to synthesise and transfigure everything.” *Aeropittura* emerged from the Italian Futurists' interest in modern aircraft and photographic technologies. Propelled by Italy's military pre-eminence in aviation, their fascination with the machine shifted focus from the automobile to the airplane. In flight the artists found disorienting points of view and new iconographies to explore in painting, photography, and other mediums.

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For artists such as Tato, as well as Tullio Crali and Gerardo Dottori, *aeropittura* represented a novel painting approach that allowed the Futurists to address nationalism, speed, technology, and war, providing radical perspectives that exalted these concepts.

