

BIOGRAPHY

Born in Bergamo in 1924 Tilde Poli studied under Guido Ballo, after graduating from Brera Art High School. She began exhibiting very early, sparking interest in the more discerning critics and many international collectors who became loyal patrons.

After participating in the 1942 4th Bergamo Prize, the artist moved to Rome where she worked from 1947 to 1950 and then to Milan from 1952 to 1957, where she was part of the vibrant cultural scene in that unique period, working alongside and befriending artists such as Lucio Fontana, Enrico Baj, Gianni Dova, Emilio Vedova and Carlo Cardazzo.

In 1956 she was among the founders of the Gruppo Bergamo (active between 1956 and 1962), as the only exhibiting female artist and the coordinator of exhibition activities at the Galleria Gruppo Bergamo which she ran until 1959.

Poli then began to show her work at some of the most prestigious public and private galleries. In 1958 she was already included in the seminal exhibition *Giovani Artisti Italiani* (Young Italian Artists) at Palazzo della Permanente in Milan, and acknowledged as one of the most interesting younger representatives of contemporary Italian abstract art.

This was followed in the early 1960s by exhibitions at the Lorenzelli and Fumagalli galleries in Bergamo, Vismara in Milan, Brandale in Savona, Martano in Turin, and Diade and Vanna Casati, also in Bergamo.

Significantly, her return to Bergamo coincided with her collaboration with Bindo Missiroli's *Teatro della Novità* held at the Donizetti Theatre during the 1959 to 1961 seasons, which was exhaustively documented in the *Doppio Segno* retrospective staged in the foyer in 2008.

The two major exhibitions held in Paris in 1990 and 1991, set the seal on her international reputation.

In 2001 the Province of Bergamo awarded her the Ulysses Prize for her artistic achievements and in 2005, the GAMeC in Bergamo organized a solo show of her work.

Tilde Poli died on 26 December 2006.

The extensive bibliography on the artist includes texts by Anzani, Caramel, Cavadini, Coccia, Daneri, Dragone, Fabiani, Fezzi, Fullenbaum, Gallina, Geddo, Gilly, Lorandi, Munari, Musso, Nava, Passoni, Pizzigoni, Sala, Sanesi, Valsecchi, Veca, Zanchi and Zucchelli.

“... The psychic resonances of colour – used by the artist in the later works on display – the compelling geometric rhythms and volumes rigorously positioned in the space, and the mysterious quality created by the soft luminosity that reveals a hidden beauty, transcend *abstract* representation. They convey to the viewer a mood that the artist experienced profoundly and elaborated, creating an intense and penetrating *poetic suspension*, imbued with an elevated spirituality diffused through the restraint and values intrinsic to her paintings...”

(Franco Passoni, presentation of the solo show at the Galleria Vismara, Milan, 1967).

“... Tilde Poli's works rightly belong to the lyric-abstract school of painting, partly because her creative process is characterized by a psychological and emotional approach that favours communication, which from a phenomenological perspective is represented by the *expressive* datum. In her last exhibition at the Galleria Vismara, we already perceived the psychic resonances of colour she uses in her paintings to express a particular mood, a *poetic suspension*, a space strictly determined by architectural rhythms.

From this point of view Tilde Poli's latest works, while still intimately identifying with her imaginary world, seem to be moving towards more emphatic and tonal chromatic variations, where the light tends to free itself from psychological overtones and the forms acquire greater autonomy and physical impact, endowing them with a more limpid quality than the subtle relationships with existential reality...”

(Franco Passoni, presentation of the solo show at the Galleria Martano, Turin, 1968).

“It is the meeting of a keen sensibility, a subtle perception verging on silence, a rational, almost desperate tension seeking order within, and a unifying composition of dissimilar or elusive elements, which makes some of Poli's works so ambiguous. This is suggested by the open, spacious structure, and the even colour devoid of excessive resonance, perhaps due to modesty or fear of showing her feelings. But also by the dynamic yet elegant play of lines and their stem-like appearance, which through the alternation of solids and voids, becomes more concrete, to the point of resembling a bas-relief. Nor should one underestimate the attempt, also in the technical sense, to expand the given surface, by exploring movement and the relationship between stillness and motion, as a means of accentuating convergence and vanishing points, to suggest the constant, infinite restlessness of the image.”

(Roberto Sanesi, in *Corriere d'Informazione*, 1977).

“Even though she has run the risk of foregoing the absoluteness of her earlier approach, Tilde Poli is more heedful of the danger of a repetitive fossilization, the graveyard of so much figurative and other art. That this was the right choice appears to be confirmed by the results – even when the artist, with a more radical approach and unquestionable courage, adds explicit, but not descriptive, layers of iconic depth.

Adopting a reference outside painting multiplies the wealth of cross-references and interpretive possibilities, and perhaps also points up the surrealist allusions (clearly in an objective and no longer organic key, as indicated above).”

(Luciano Caramel, presentation of the solo show at the Galleria Lorenzelli, Bergamo, January 1982).

SOLO EXHIBITIONS

1945

Galleria Tamanza, Bergamo, IT

1947

Bar Moka Efti, Bergamo, IT

1958

Galleria d'arte Selezione, Milan, IT

1963

Galleria Lorenzelli, Bergamo, IT

1967

Galleria Vismara, Milan, IT

1968

Galleria Martano, Turin, IT

1975

Galleria Fumagalli, Bergamo, IT

1977

Galleria Vismara, Milan, IT

1980

Centro Culturale Il Brandale, Savona, IT

1982

Galleria Lorenzelli, Bergamo, IT

1986

Galleria Vismara, Milan, IT

1989

Galleria Diade, Bergamo, IT

1990

Petite Galerie, Paris, FR

1999

Galleria Vanna Casati, Bergamo, IT

2001

Premio Ulisse, Bergamo, IT

2004

Galleria Scoglio di Quarto, Milan, IT

2005

GAMEC - Galleria D'Arte Moderna e Contemporanea, Bergamo, IT

2008/2009

Doppio Segno, Teatro Donizetti, Bergamo, IT

Doppio Segno, 105 Bedroom Project, Genoa, IT

2011

Omaggio a Tilde Poli, Centro Congressi Bergamo, Bergamo, IT

2017

Il respiro dello spazio, Palazzo storico Creberg; ex chiesa della Maddalena, Bergamo, IT

GROUP EXHIBITIONS

1942

Mostra d'arte Gioventù Italiana del Littorio, Sala Maggiore dell'Unione Fascista, Bergamo, IT
IV Premio Bergamo, Palazzo della Ragione, Bergamo, IT

1943

Biennale di Milano, Palazzo delle Permanente, Milan, IT

1945

Premio Fra Galgario, Palazzo della Ragione, Bergamo, IT

1946

Premio della miniera, Galleria Tamanza, Bergamo, IT
I Mostra nazionale di pittura Città di Bellagio, Casinò di Bellagio, Bellagio, IT

1948

Premio Iseo, Iseo, IT

1949

Il Mostra del premio di pittura e scultura Città di Bergamo, Rotonda dei Mille, Bergamo, IT
Il Tesoretto di Brera, Bar Titta, Milan, IT

1950

Premio Bolzano, Bolzano, IT

1953

Galleria Selezione, Milan, IT

1958

Giovani artisti italiani, Palazzo della Permanente, Milan, IT

1959/1960

La donna nell'arte contemporanea, Galleria d'arte Brera, Milan, IT

1962

Camillo Campana, Giuseppe Milesi, Dietelmo Pievani, Tilde Poli, Galleria Lorenzelli, Bergamo, IT

1966

Rassegna dei pittori bergamaschi, Palazzo della Ragione, Bergamo, IT

1967

Monteverdiana, Palazzo dell'Arte, Cremona, IT
Premio Dondi, Palazzo dell'Arte, Cremona, IT

1972

LXXII Mostra annuale d'arte Regione Lombardia, Palazzo delle Permanente, Milan, IT

1975

Grands et Jeunes d'aujourd'hui, Grand Palais, Paris, FR

1980

Il Premio Nazionale di pittura Alberto da Giussano Brianza, Sala delle esposizioni della Scuola Media, Giussano Brianza, IT

1983

Realt'altra, Centro Culturale Il Conventino, Bergamo, IT

1991

Petite Galerie, Paris, FR

2005

Contemporaneo Italiano, Istituto di Cultura, Bruxelles, BE

2006

40 artisti italiani, Palazzo del Parlamento Europeo, Bruxelles, BE
Portarte 06, Porta Sant'Agostino, Bergamo, IT

Pittori del Gruppo Bergamo 1940-1960, La Giardinera - Casartarc, Settimo Torinese, IT

2007

Carosello italiano, Palazzo Boglietti, Biella, IT

2009

Futurismo: Avanguardia delle Avanguardie, Studio 2B, Bergamo, IT

2022

Astratte. Donne e astrazione in Italia 1930-2000, Villa Olmo, Como, IT

WORKS IN PUBLIC COLLECTIONS

GAMEC - Galleria D'Arte Moderna e Contemporanea, Bergamo, IT
Fondazione Credito Bergamasco, Bergamo, IT
Fondazione Banca Popolare di Bergamo, IT
Palazzo della Provincia, Bergamo, IT
Galleria d'Arte Moderna, Via Crispi, Rome, IT
Museo di Palazzo Pretorio, Prato, IT
Villa Olmo, Como, IT
Pinacoteca Civica, Palazzo Volpi, Como, IT
Palazzo del Parlamento Europeo, Bruxelles, BE