Gino Severini Biography

Gino Severini

The following sections of this BookRags Literature Study Guide is offprint from Gale's For Students Series: Presenting Analysis, Context, and Criticism on Commonly Studied Works: Introduction, Author Biography, Plot Summary, Characters, Themes, Style, Historical Context, Critical Overview, Criticism and Critical Essays, Media Adaptations, Topics for Further Study, Compare & Contrast, What Do I Read Next?, For Further Study, and Sources.

(c)1998-2002; (c)2002 by Gale. Gale is an imprint of The Gale Group, Inc., a division of Thomson Learning, Inc. Gale and Design and Thomson Learning are trademarks used herein under license.

The following sections, if they exist, are offprint from Beacham's Encyclopedia of Popular Fiction: "Social Concerns", "Thematic Overview", "Techniques", "Literary Precedents", "Key Questions", "Related Titles", "Adaptations", "Related Web Sites". (c)1994-2005, by Walton Beacham.

The following sections, if they exist, are offprint from Beacham's Guide to Literature for Young Adults: "About the Author", "Overview", "Setting", "Literary Qualities", "Social Sensitivity", "Topics for Discussion", "Ideas for Reports and Papers". (c)1994-2005, by Walton Beacham.

All other sections in this Literature Study Guide are owned and copyrighted by BookRags, Inc.



Contents

Gino Severini Biography.....1

Contents.....2

Biography.....3

Biography

Gino Severini (1883-1966) was one of the leading painters of the Italian futurist movement, which proposed a radical renovation of artistic activity in keeping with the dynamism of modern mechanized life.

Gino Severini was born on April 7, 1883, in Cortona. In Rome in 1901 he met Umberto Boccioni, and the following year he became acquainted with Giacomo Balla, who had studied in Paris. Severini and Boccioni became Balla's pupils. Thus Severini was acquainted with the theories of divisionism when he himself arrived in Paris in 1906. There it was Georges Seurat, above all, who impressed Severini.

In his studio at the Impass Guelma, Severini created his most famous futurist pictures, such as *Le Boulevard* (1909) and *Danse du Pan Pan au Monico* (1911). He was particularly attracted by subject matter connected with cabarets and night clubs, and his paintings represent hectic rhythms with dissected and multiplied forms, as in the *Dynamic Hieroglyphic of the Bal Tabarin* (1912). He was one of the five artists who signed the Futurist Manifesto in 1910, and he took part in the historic exhibitions of the futurist group in Paris, London, and Berlin.

Severini's pictures, painted in Seurat's clear colors, influenced the cubists to lighten their palette, and his personal contribution was to combine the futurist program with the analytical and geometrical spirit of cubism.

In 1915 Severini joined the artists of the Effort Moderne. The experimental work produced in the style of the Section d'Or group led Severini into a transitional period, which he described in his book *Du Cubisme au classicisme* (1921). In the 1920s he was drawn more to murals than to easel painting, creating a series of harlequins and frescoes, based on the commedia dell'arte, at the Castle of Montefugoni near Florence (1922). He also executed frescoes in Switzerland for churches at Semsales and La Roche (1926-1927), the Capuchin church at Sion, and Notre Dame du Valentin in Lausanne (1935). Severini designed mosaics for the University of Fribourg, Switzerland (ca. 1925), and for the Palace of Art (1933) and the Palace of Justice (1939) in Milan.

Severini's development from a cubist to a neoclassicist style occurred under the influence of Pablo Picasso and the Valori Plastici group. About 1930, however, Severini returned to a sort of decorative cubism. His late work showed a tendency toward concrete art.

In 1950 Severini won a prize at the Venice Biennale. He died in Paris on Feb. 26, 1966.