



HOWARD GREENBERG GALLERY

Tato: Experimental Light



March 19 – April 24, 2004

New York – The Howard Greenberg Gallery is pleased to announce an exhibition of the vintage photograms by Tato. A prominent member of the Italian Futurist group, Tato came to be recognized as the leader of Futurist photography early in his career. His photograms from the 1920s are exemplary of his work, presenting a stunning balance of painterly beauty with the abstract ideals of the Futurist movement. The public is cordially invited to a reception at the gallery on Thursday, March 18, 2004, from 6 – 8 pm.

Following where cubism left off, Tato and the Futurists were concerned with fully recreating the connection between thought and the visual representation of thought. The Futurists found their calling in advancing abstract thinking by pushing the limits of art and expression. While manifestos and other writings were keystone to this group, the true product of their conceptual ideas was their visual art.

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Introduced to Futurism at the end World War I, Tato dropped his agricultural background to pursue painting. By 1919, his passion for Futurism led him to be a co-founder of the second Futurist group of Bologna. Although Tato was primarily a painter, he was attracted to the challenge of translating his futurist credo into photographs. Especially since photography was a rarity in this movement of painters, sculptors, and designers, it is unusual that he took up photography for a period of about two decades. This contradiction is exactly what makes Tato's work intriguing. He worked with both traditional and experimental methods, such as photomontage and photograms, to realize what he felt were the most important tenets of Futurist photography: the "transparency of opaque bodies," the "camouflaging of objects," "the visualizations of states of mind" and dreamlike spectralizations.

Tato's Futurist ideals are most poignantly expressed in his photograms presented in this exhibition. Unlike his other experiments in photography, his photograms delve into a fully abstract realm. Instead of manipulating an actual image, as he did in his photomontages, Tato wielded pure light to create this work. He fully divorced his photograms from concrete portrayal and used them as canvases to paint with light. With no identifiable object or subject, these beautiful and mysterious pieces are meant for contemplation. With this strong work in his canon, Tato published the *Manifesto of Futurist Photography* in 1930 at which point he became the recognized leader of Futurist Photography.

For further information, or to request visuals, please contact Margit Erb at 212 334 0010, margit@howardgreenberg.com. Starting March 19th, the exhibition can be viewed at www.howardgreenberg.com.