

# Around the European Galleries

## Ferrara

**Margherita Benetti**, Museum of Modern Art, Palazzo dei Diamanti, Ferrara, Italy, through Nov. 5.

One of the most individual printmakers in Italy, Margherita Benetti is showing a dazzling group of new etchings and aquatints, along with some older work, in this prestigious setting. Her new work, produced in only three months from very large plates, is always pervaded by an earthbound drama. But it also displays a new sureness and an even more varied play of imagination. "The Part That Is Still," the title most often used, means the holding of breath, the wonder before unfolding. A happy new invention, a rhomboid shape is used to express this infinite variation. The lozenges travel, hang in space, cluster and swarm, break and fan apart.

These abstractions—just because there is no specific reference—are all the more intense for their mood and poetry. Their complexity is held in balance by Benetti's strength of vision, but also by her mastery of her medium.

## Rome

**Remo Remotti**, Informazione Visiva, 22 Via Ripetta, Rome, through October.

Remotti's new sculptures are bolder and brighter than ever: Symmetric and simple metal constructions; large orange or yellow painted reliefs crossed by steel bands and ornamented by long rows of screws and bolts; small reliefs made of shreds of tin cans nailed against each

other or on top of each other like collages. All are positive, stark presences, quirky abstractions that seem to mock slick modern art dogma. An iconoclast, Remotto has fashioned such things as useless machinery and useful toys in a droll and wise manner.

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**Carlo Cego**, Il Segno, 5 Via Capo Le Case, Rome, through October.

This is Cego's first show here in several years. He still works in minute crystalline images but they have become drier, more regular. Thirty-seven colored drawings, their outlines often literally incised with a razor blade in diamond or other patterns, are like poetic insight translated into geometry. Though there are a few surprises of shape, on grounds which most often tend to dusky rose, the sequences of marks seem like lessons, exercises in installments, dainty and too brittle.

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**Giuseppe Bartolini**, Recent Paintings, Fante di Spade, 254 Via Ripetta, Rome, through October.

Bartolini shows large fragments of urban views, with a wall, a tapestry of trees and always somewhere the roof of the Pisan baptistry. Or blow-ups of nostalgic photographs of smiling aunts or mothers in the 1920s. His works are at their least heroic and best when there are no figures—when a varied foliage, streetcar wires and tracks, cast iron fences and statues of private parks lining the streets of Pisa make an interesting fabric against the speed-blurred foreground.

This show will be seen later in the season at the Fante di Spade gallery in Milan (24 Via Borgonuove).

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**Giorgio Fasan**, Trifalco, 32 Via del Vantaggio, Rome, through October.

Fasan is an able technician and his cheery acrylics, close to poster art, are filled with a symbolism that leaves nothing to the imagination.

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**Gill Goldsmith**, Studio S, 59 Via della Penna, Rome, through Nov. 3.

This young Frenchwoman has a good sense of color. Pastel shades, porcelain pinks and blues and grays carry her surrealist images. Though she is still a fledgling and her fantasy is too often girlish, she may become more profound.

—EDITH SCHLOSS.