

BIOGRAPHICAL NOTES

RICCARDO BARLETTA was born in Milan in 1934. For more than thirty-six years he has been art critic for *Corriere della Sera* in painting, sculpture, architecture and design. He has curated exhibitions in Italy as well as in the USA, Russia, France, Germany, Belgium, Montecarlo, Switzerland and Morocco. ■ Author of various books and studies, he has written for famous journals such as Mario Pannunzio's *Il Mondo* and the review *Tempo Presente* edited by Ignazio Silone and Nicola Chiaromonte, as well as the review *La Critica d'Arte*, edited by Carlo Ludovico Ruggianti. ■ As early as 1959-60 he anticipated a new line of research in art criticism, which he has continued to the present day: in *La Natura artificialis e il Limbo interiore* he specialised in iconology and anthropology of contemporary art. His method of analysis, based on Jungian depth psychology was then totally unknown or ignored, but found favour with two leading thinkers, Lionello Venturi and Ernesto De Martino. ■ He was lecturer at the Faculty of Architecture in Milan, under Franco Russoli, curator of the Brera Museum. He was the first in Italy to hold courses in the history of industrial and visual design (1972-1992) at the Design Polytechnic, founded in Milan by Di Salvatore. ■ Television. In 1987 and 1992 a TV company in Lugano invited him to organise the first arts magazines, *Leonardo*, *giornale televisivo dell'arte* and *Periscopio*, shown in Italy and Switzerland. Since 1994 he has produced digital documentaries on the arts in his Milan studio, "Il Dodecaedro di Leonardo", with a huge range of art films. ■ Painting. As a middle-school pupil he had experienced the creative pedagogy of the Mazzon School, and was subsequently invited by Galliano Mazzon to take part in the Concrete Art Movement in Milan when still eighteen. He exhibited an abstract painting in 1952 in an exhibition of concrete art (other participants: Di Salvatore, Dorfler, Mazzon, Monnet, Munari, Nigro) at the Institute of Culture in Vienna, organised by the proto-Futurist Arturo Ciacelli. On graduating in law he decided to leave painting and become an art critic, teacher and researcher. ■ For decades he has been responsible for art books and encyclopaedias for the publishing houses Mondadori and Rizzoli. ■ Regular contributor to Italian and foreign journals.