



Until February 13, 2011, is open to the National Gallery of Modern and Contemporary Art of Rome and Italy CoBrA, an exhibition curated by Denis Laoureux Amaturò and Matilda, in collaboration with the Embassy of Belgium el'Academia Belgica. An exhibition of rare and important, if we consider for example the influence that the search was on CoBrA an artist like Keith Haring.

COBRA is the name by which he identified a group of artists and poets from Belgium, Holland and Denmark, who met on 8 November 1948 at the Café Notre-Dame de Paris. Karel Appel, Constant, Corneille, Christian Dotremont, Joseph Noiret and Asger Jorn gave birth to one of the last great avant-garde movements. Cobra was short-lived, it broke up after only three years, but at a historic level brought many achievements in the freedom of expression and technique, as well as the theoretical point of view. Beyond the formal research and the meaning inherent in each work, the meaning of this interesting movement to be found mainly in the attention on the creative processes and the dynamics of creation.

The exhibition in Rome and then focuses on three moments. The presence of a Albisola Jorn, l'esperienza in Italy of Vandercam, Wyckaert, Alechinsky, Van Lint, and Douce, and finally the revival of CoBrA by Christian Dotremont in Brussels after 1954. There was therefore a "Cobra after Cobra," which had as its focal point Albisola, seaside resort of western Liguria. Lucio Fontana and operated here in 1954 came the Dane Asger Jorn, invited by Enrico Baj and Sergio Dangelo, who had been in 1952 in Brussels to present the Manifesto of the nuclear movement. Shortly after they arrived too Appel and Corneille to the International Meeting of ceramics, and Maurice Serge Vandercam Wyckaert, who signed the Manifesto of the Bauhaus Movement for an image, and created by Jorn and Pinot Gallizio.