

Noordeinde Palace
Your Majesty the Queen
Postbus 30412
2500 GK Den Haag
The Netherlands

Roma, 4 October 2009

Please forgive if I dare to disturb Your Majesty.

I am an artist, painter and art theorist.

During the past twenty years I have conducted an extensive study on Piet Mondrian.

Enclosed please find:

- copy of my first essay on *Broadway Boogie Woogie*, published in 1991 by the italian magazine *L'Architettura*;
- copy of my book *Piet Mondrian, An Explanation of the Work* (english text) published in 2006;
- copy of a new, more synthetical version of the book in german language.

Unfortunately, I do not have yet a text in dutch language.

In the course of time I have sent the results of my studies to several scholars and institutions.

I have had positive feedbacks from Michel Seuphor (colleague artist, poet, critic and good friend of Mondrian), Bruno Zevi (architect and historian), Joop M. Joosten (co-author of the Catalogue Raisonné of Mondrian's Oeuvre), G.C. Argan (art historian), Ab van Dien (architect), Jolanda Nigro-Covre (art historian), Italo Tomassoni (art critic). Among others, these people showed appreciation for my work. Please find enclosed some letters of them.

In 1991 I had also sent my essay on *Broadway Boogie Woogie* to Mr. Hans Janssen, Chief Curator at the Haags Gemeentemuseum but did not get any answer. In 2006 I have sent to him a copy of my new book on Mondrian (letter n. 1).

I have wait two years but, again, did not hear from him. So I wrote to the director of the Gemeentemuseum, Mr. Wim van Krimpen (letter n. 2), and finally got an answer (letter n. 3).

To justify his silence Mr. Janssen accused me of a lack of humbleness. I could not really understand why, but hoping to establish a better feeling with him, I wrote back to Mr. Janssen in order to clarify some aspects in a positive and constructive way (please see letter n. 4). No reply has ever come to my letter.

Why do I write to Your Majesty?

A great deal of scholars have written on Mondrian and I do recognize the value of their contribution.

The work of the Dutch master is so rich that there is still so much to see, discover and enjoy.

My studies unveil Mondrian on a visual level, that is to say, from a painter's point of view. A perspective which, if I am allowed to say, is not common to find in the work of art critics and historians.

Letter n. 4 gives a sense of the innovative aspects of my contribution.

It is true that my analysis may result difficult for the general public.

This is why I have submitted my text to people who should be concerned with art education.

Shouldn't public institutions be open to new ideas and support scholarship? Shouldn't museums listen from time to time to what artists have to say on art. I am not talking about my own art. For that I still have a lot of work to do.

Quite satisfied with the positive outcome of my studies, encouraged by some scholars older than me, I have sent my book to the Dutch museums thinking that a new approach to the work of Piet Mondrian would be welcome. A chief curator is basically responsible for organizing exhibitions. In doing so he should consider without prejudice every contribution to the subject he is dealing with. Even more so if the contribution proves to be of good quality (as other have said about my work) in the complex and never ending process of understanding Mondrian's art. It is not up to me to praise my own doing. If Your Majesty has the patience to look into my studies, Your Majesty will probably notice that this work is worth being considered. It is not only an exercise of art criticism; it shows how abstract painting can help us understand ourselves and the world around us. It is indeed an homage to life.

Why are these people so afraid to acknowledge my contribution?

Probably because I do not belong to their entourage. I am not an art critic, nor a curator. I am not entitled to share the bureaucratic power of the official academic world. I only have the power of ideas.

Nobody should know that an anonymous, free and independent artist can see things that professors did not see.

It is an old story. Once again, art chooses unexpected ways and this is not acceptable to the establishment.

I have offered cooperation and they did not even answer; probably because this meant to them having to share with others some of the authority they jealously possess. I am afraid these people confuse the institutional authority with the intellectual authority. It is regrettable to see museums acting like censors.

The embarrassing aspect of the situation is that these people are ignoring me but not the content of my studies.

There is in fact evidence that someone is now trying to use my ideas in another form (a video circulating on the internet by the name A Journey Through Modern Art) which shows Mondrian's oeuvre as a single image evolving from 1908 up to 1944. This is precisely one of the most innovative aspects of my studies.

There are other signs of the intention to plagiarize my studies but I will not insist further on this now.

Some people may think that this is how our world goes.

However, our world would still be a primitive place if a sense of justice would not prevail.

The same quest for truth, balance and beauty which has driven me throughout the years in my studies, demands today to write this letter. I am doing so for the sake of art, freedom of thought and justice.

I thank Your Majesty for the time and consideration.

Sincerely,