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[web: "Simbari Diaries"]

Dear Friends

As SIMBARI draws to the close of his long and active Artistic Life and Career I have been researching through my 'files' and the many books and catalogues printed during his Artistic Career of some 60 years.

In the "coffee-table" book "SIMBARI", published by **Simon & Schuster**, at the beginning of the 1980s, [with an amazing Introduction by the celebrated Art Critic and Scholar, **Stuart Preston**] there is an 'in depth' view of the amazing wealth of Simbari's talent, to that date, and a "Partial list of Collectors" (of then) to "die" for!!!

I have tried to show his exciting colours and works, from sculpture, "commercial" works, experimentations, graphic prowess, and intimate moments, and stories, through the years, in a **Web-page** called "**Simbari Diaries**" (taken from *his* view of his work) which has many, many "followers" . . . This has encouraged me to write this letter !!

Isn't it "TIME" to talk about his "Oeuvres" and "contribution" to ART, in a time when a blank canvas goes on show at a noted London Gallery, and is 'called' ART (WHAT does THAT say about US, today!!)

Just to give you a brief "insight" into "the woman behind the man" theory of being SIMBARI's wife . . . I have no "painterly" talents, but having studied acting and voice, and worked in the Theatre and Films, before 'joining forces' with Simbari. I strongly believe in the "**Discipline of the Arts**" and "**Expression**" . . . and each 'artist' must be true to his/her "Heart" . . .



As the Niece of Dame Lillian BRAITHWAITE (a ‘mighty’ actress of her time!!) and God-daughter/cousin of Joyce Carey (life long friend of Noel Coward) I was lucky enough to meet many, many artists of Stage and Screen, of that time.

Perhaps it was SIMBARI’s ability to create Theatre, in his Art, that first attracted me to him . . . and his ability, humour and “Eye”, never ceased to amaze me. But, it was his “joie de vivre” about everything visual, that I found extra-ordinary, as we traveled the world “looking for new inspirations” . . . but ITALY was his LOVE, and he painted simple beach scenes, or chaotic piazzas, with colour, vigour and love, worthy of the Life going on around us.

After several Shows in Rome, Spoleto and London, Nicola had a “lucky” meeting with a young Frenchman, who offered him the opportunity to exhibit his works in New York - - - the doors to International ‘viewers’ flew open - - - The Bianchini Gallery, on 78th Street, in Manhattan, was to be the ‘opening of gates’ . . . noted Collectors such as Julius Fleischman, Joc Whitney, Henry McIlhenny, Vincent Price . . . were some of the illustrious guests at that Opening, at the beginning of that October!!

SIMBARI’s amazing career never ‘looked back’ - - - going from strength to strength. That same winter, in January, an elegant Gallery opened in Palm Beach (Florida), - - - **The Palm Beach Gallery** . . . on elegant Worth Avenue . . . Simbari had the ‘second’ Show, for the gallery’s ‘First’ Season . . . a DREAM . . . it was **a sell-out** and Nicola was the “toast of the town” !!

Then it was back to Rome, preparing Shows for the many offers that followed the Palm Beach and the New York Shows. One, in particular, was in Los Angeles, where our host was the **Hon. John Gavin**, who arranged a momentous exhibition of Simbari’s latest paintings at **The Norma Talmedge Studio**. It was hugely successful!

Perhaps these early ‘successes’ in the U.S.A. is why SIMBARI has been mistakenly called “American” . . .



Yet, his roots are in the poorest part of Italy, and has given him a humility and a love of Life that made him **treasure the great Gift** he was given . . . He returned many times to the little fishing village, San Lucido Marina (Calabria), to visit his wise old Grandmother, ‘Nonna Rafaella’ . . . her husband had had to emigrate to Argentina, to be able to send funds ‘home’ in order to “keep the rest of his children” - - - and her eldest son emigrated to Brazil, where he married and stayed! So typical of many a story, in Italy, of those hard times before WW2.

In “**Simbari Diaries**” I have tried to give as much information and stories . . . and illustrations . . . of SIMBARI’s work over the past 60+ years of his career . . . and the reason I have not been telling of the past 20 years, is because he became very ill, after having several strokes, in the early 1990s . . . sadly, never to paint again.

With so much written about SIMBARI during his “successful” years, in leading newspapers and magazines around the world, isn’t this the right “TIME” to speak, once more, of his inspiring and colourful Art, and the pleasure he still gives to those who have his works hanging on their walls? Have they not “invested” in more than an “Investment in Art”?

To “help” with this concept, I have copied many of the Articles, written by noted Art Critics and Scholars from 1950 – 1985 . . . I am happy to answer any questions . . . please be assured that I am not looking for self-glorification . . . **SIMBARI** is one of the **Art World** “greats”, of the past 50 years, and a great character to write about!!

Please feel welcome to contact me, if this ‘story’ of an “**Artist-of-our-time**” should interest you.

Most sincerely,

Elfrida Simbari