

Table 1. Paintings examined through the processes of scientific analysis outlined in the introduction and some of their characteristics. *In I selvaggi rossi e neri* (Red and Black Savages), TIR was not carried out due to the nature of the support, which is made of cardboard. The indications associated with the protective varnish are of a provisional nature, for they are based on observations that have not been verified by analysis. In the case of lined paintings, it is usually impossible to distinguish between warp and weft, even with the help of IR, because the threads are counted from the front. “?” means unknown information. All of the paintings listed belonged to the Mattioli Collection.

No.	Work	Date	Dimensions (in.; cm)	Canvas density (weft x warp, threads/sq. cm, approx.)	Support	Canvas priming	Varnish	Visible signature	Restored by Depero
1	<i>Ritratto di Gilbert Clavel</i> [Portrait of Gilbert Clavel]	1917	27 9/16 x 29 1/2; 70 x 75	24 x 24	lined (2 canvases arranged horizontally)	absent, as seen along some edges of the ground areas	yes	absent	no
2	<i>I miei balli plastici</i> [My Plastic Dances]	1918	74 7/16 x 70 7/8; 189 x 180	24 x 24	lined (3 canvases arranged vertically, the largest in the middle, not trimmed, 103-105 cm wide)	absent, as seen along some edges of the ground areas	yes	original (in blue)	apparently not, except for a few shades of color, canvas reduced by a few centimeters at the bottom
3	<i>Paese di tarantelle</i> [Land of Tarantellas]	1918	46 1/16 x 73 5/8; 117 x 187	24 x 24	lined (2 canvases arranged horizontally)	? (in any event the painting was made over a different subject, at least partly painted in)	yes	absent	yes

4	<i>I selvaggi rossi e neri</i> [Red and Black Savages]	1918	19 11/16 x 19 11/16;  50 x 50	-	original (cartoon)	-	?	late (cut "p" in black)	yes
5	<i>Diavoletti di caucciù a scatto</i> [Little Rubber Devils]	1919	49 3/16 x 43 5/16;  125 x 110	30 x 26	original (2 canvases arranged vertically)	appears not to exist, but possibly very thin and non- homogeneous (there are in fact white haloes on the back)	no	probably original (in green)	no
6	<i>Io e mia moglie</i> [My Wife and I]	1919	44 1/2 x 37 3/8;  113 x 95	14 x 14 (threads of the warp doubled)	original (coarser canvas than in other works)	non- homogeneous (on the back: traces of white preparation absorbed in the front)	no	late (cut "p" in black)	yes
7	<i>Città meccanizzata dalle ombre</i> [City Mechanized by Shadows]	1920	46 7/8 x 74;  119 x 188	25 x 15	original (4 pieces of canvas, 2 of which are arranged horizontally)	appears not to exist, but possibly thin and non- homogeneous (there are in fact white haloes on the back)	yes	absent	no
8	<i>Flora e fauna magica</i> [Magical Flora and Fauna]	1920	51 3/16 x 77 15/16;  130 x 198	18 x 18	original (2 canvases arranged horizontally)	appears not to exist, but possibly thin and non- homogeneous (there are in fact white haloes on	yes	late (cut "p" in brown)	yes

						the back)			
9	<i>Spazialità lunari, o Convegno in uno smeraldo</i> [Lunar Space, or Meeting in an Emerald]	1924	39 3/8 x 37 3/8;  100 x 95	18 x 21	original (re-used canvas; fragment of another painting on the back)	probably absent (absent at the edges; the back is painted with another subject)	yes	absent	reworked at an unknown date, altering the coloring and the outer frame
10	<i>Motociclista, solido in velocità</i> [Biker, Solidified in Speed]	c. 1927	46 1/16 x 64 3/8;  117 x 163.5	24 x 15	Original (canvas, beige colored weft, white warp)	probably absent (absent at the edges)	yes	absent	reworked shortly after covering the writing at top right