

/italics/

Italics. Italian Art between Tradition and Revolution, 1968–2008

Palazzo Grassi, September 27th 2008 – March 22nd 2009

The exhibition is co-organized by Palazzo Grassi, Venice
and the Museum of Contemporary Art, Chicago

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1 / **“Italics”: An Overview of Contemporary Creation in Italy**

by François Pinault, President of Palazzo Grassi

This time our journey into contemporary art, which began two years ago at Palazzo Grassi, leads us to Italy. Following the first exhibitions in this itinerary, the present exhibition is certain to mark a milestone, since I have entrusted Francesco Bonami with the task of presenting an overview of the Italian artistic panorama of the last forty years. Having begun collecting in the early seventies, I have always been fascinated by the creativity of Italian artists, from Arte Povera, of which I acquired a number of fundamental works at an early date, down to the iconoclastic installations by Maurizio Cattelan. The selection of works made by the curator reveals the remarkable but often unacknowledged contribution made by Italian artists to contemporary plastic arts. Certainly art knows no frontiers, yet the latter, being nurtured by a rich past and a vital present, still rest a singular gaze on the world around us. The exhibition at Palazzo Grassi seeks to bring out this distinctive quality; hence its title: “Italics. Italian Art between Tradition and Revolution, 1968–2008.”

Co-organized by Palazzo Grassi and the Museum of Contemporary Art of Chicago which I wish to thank for its collaboration, “Italics” will eventually travel from Venice to United States. I would also like to thank our Venetian partners, in particular the Mayor of Venice, Massimo Cacciari and all the staff at Palazzo Grassi.

François Pinault

2/ **“Italics”**: from revolutionary fevers to the global art market

by Monique Veaute, Director of Palazzo Grassi

The “new” Palazzo Grassi is now two and half years old. It seems the perfect moment to take a step back and enjoy an overview of the Italian art of recent decades. “Where Are We Going?” and “Sequence 1,” the previous exhibitions dedicated to the François Pinault Collection, looked respectively at historic movements in modern Italian art (primarily Arte Povera) and at the figures who have come to the forefront in recent years. Now, “Italics” offers us a new view. True, the exhibition is a tribute to those Italian artists who, over the last forty years, can be said to have “lived up” to their historic heritage. However, it is an act of homage that is both unusual and brave. The show covers the whole of Italy, from north to south, and runs from the legendary date of 1968 right up to the everyday reality of the present, 2008. All in all, it brings together forty years of discoveries, spanning two generations of artists.

The years immediately preceding these decades have already been the object of a ground-breaking show: Germano Celant’s 1995 exhibition at the Guggenheim Museum in New York, which covered the period from 1943 to 1968. Now, with its present “Italics” exhibition, Palazzo Grassi is happy to continue this course of exploration.

1968 was a year that marked both the end of one era (that of the post-war boom) and the eruption of another. True, for the many artists in this show, who perhaps were not even born at the time, it is a date like any other. However, for those who experienced it with all the insouciant passion and rebellious impertinence of those days, 1968 remains the year of freedom, a year that marks a true point of rupture with the past.

Every subsequent decade has brought its own cliques and coteries. And each of these has been eager to eradicate every trace of its predecessors; the destruction of the illusions of the immediate past seems to have been essential if each were to establish its own credentials as constructing the new, literally, *ex novo*.

First came the end of the sixties, with the demise of the dream of “peace and love.” Then the seventies brought the Red Brigades, whose gun barrels certainly didn’t bear flowers, and State intelligence services whose murky shadow was glimpsed behind any amount of skulduggery. The eighties brought yuppies and a society of Reaganite hedonism which seemed less and less interested in art and more and more devoted to the Mighty Dollar. It was a tough time for artistic pioneers, who nevertheless pursued their own artistic research with determination. Then, with the advent of the nineties, the currents into which the art world had previously been divided seemed to melt away, to re-emerge in the form of new trends and tendencies—for example, the various neo-avant-gardes. It was a painful and often lonely process of gestation: society as a whole was much more interested in the art market, where works were fetching astronomical prices, than in paying attention to the mewling of its own new-born artists. Then the twenty-first century began, without much pomp but, perhaps, with fresh hope.

There are many great artists from the earlier generation present in this exhibition, including Mario Merz, an unparalleled exponent of Arte Povera. Born in 1922 and active in the antifascist movement, he was an artist who used canvas to juxtapose bundles of hay and pure “intimate” line, creating compositions that appear to strive for a reconciliation of the worlds of Humankind and Nature. Other artists from earlier generations include the gifted Pino Pascali, who was born in 1935 but would die tragically young in a

motorcycle accident; Alighiero Boetti (born 1940), who used everyday objects as the support for his pencil drawings; Gilberto Zorio (1944), whose works are constructed like living organisms that enter into a physical and chemical interaction with the spectator; and Letizia Battaglia, a photographer of the indescribable, who captures the suffering caused by the Mafia and the courage of those who stand up to it.

As for the work by later figures, this includes Maurizio Cattelan's irreverent sculptures, Lucia Lambri's intimist personal photographs, Patrick Tuttofuoco's dynamic installations. In each and every case, the virulent tone of the "belligerents" should come as no surprise: each artist is vigorously asserting his/her own interpretation of an era, and given that era is itself a work-in-progress, discordances are inevitable. Whether 1968 or 2008, the present is always ongoing and incomplete, so necessarily engenders conflicting interpretations.

For example, who can forget the scandal caused to those of his own "side" when Pier Paolo Pasolini, a master of the non-conventional idea, vigorously defended the policemen, "defenceless and uneducated sons of the working class," involved in clashes with students, "daddy's boys and girls" the poet-director addressed in these terms: "You've all got the same mugs as your fathers. And I loathe you just as I loathe your fathers."

In conclusion, I would like to thank those who have contributed to making this exhibition possible. My first thanks go to the Venice City Council, for the splendid reception it has afforded to the projects and staff of the Foundation François Pinault, for the speed and efficacy that it has demonstrated, and for the climate of open collaboration which has existed throughout. Special thanks also go to our partner in this venture, the Museum of Contemporary Art, Chicago, and to all those who have so willingly lent us their works. My thanks also go to ARTIS and all our other sponsors, without whom this Venetian venture would never have been possible. Finally, I would like to express my gratitude to our various teams of staff, both those in Palazzo Grassi itself and those who have worked on "Italics."

Monique Veaute
Director of Palazzo Grassi

3/ An ancient contemporary civilization

by Francesco Bonami, Curator of the exhibition

Last June the *International Herald Tribune* published two stills from Italian movies that won prizes at the last Cannes Film Festival. The first was from *Il Divo*, by Paolo Sorrentino, a fictional portrait of seven-time Italian prime minister Giulio Andreotti, the Henry Kissinger of Italy, known for being the cynical puppeteer behind the country's classified postwar mysteries. It is an image of a man, Andreotti as interpreted by actor Toni Servillo, walking alone. The other still was from *Gomorra*, Matteo Garrone's adaptation of the best-selling book by journalist Roberto Saviano about the economy of organized crime in southern Italy's Campania region. This one depicts two half-naked young members of the main crime syndicate, La Camorra, shooting machine guns on a beach. I use these images as the two parallel tracks running through the landscape of forty years of Italian history on which I placed the train of my exhibition "Italics: Italian Art between Tradition and evolution 1968–2008."

The reason I have used two recent images as the principal symbols of a project developed in the last three years is the need for contemporary iconography that recounts the story of Italian art in the last forty years from an utterly different point of view, escaping the maze of the official critical approach that has crippled a real understanding of its complexities, contradictions, and paradoxes. These two images from *Il Divo* and *Gomorra* are somehow both opposite in nature and at the same time very Italian; they are also, for the first time since the films of Michelangelo Antonioni and Federico Fellini, very universal. They represent many things in our contemporary world but also serve as specific symbols of the Italian crisis, which is also an archetype of the bigger crisis of the Western world. These two images represent power, violence, absolute order, and total chaos. They represent the frigidity and sensuality that coexist in today's society along with elegance and vulgarity. Hence they are truly the tracks of tradition and revolution tied together by Italian artists since 1968 into one contemporary vision. Aldo Moro, a politician from the Christian Democrat party who was killed by the Red Brigades in 1978, invented a brilliant definition to characterize the complexity of Italian politics: "The converging parallelism." Nearly impossible to translate in English, it's a perfect definition that can be also applied to the Italian art that will be the core of the exhibition. Contemporary art in Italy has always comprised an intricate system branching off in many different directions like a railroad network. Its backbone is the great Renaissance tradition, the central line from which many others have departed. Two major movements have reached the outside world, while many others wound up on dead-end tracks or in the badlands of local oblivion. Germano Celant coined the name for the internationally-renowned Arte Povera movement in 1967; the Transavanguardia was christened by his nemesis Achille Bonito Oliva in 1979.

The story of Italian art since 1968 is similar to one recounted by Fellini in his early masterpiece *I Vitelloni* (1953). The movie follows a group of young people in their mid-twenties who are unable to abandon the oppressive comfort of their small provincial town to embark on the essential journey into the real world. Only one of the characters, Moraldo, the youngest of the group, is finally able to jump on a train to free himself from the smothering reassurance extinguishing certainty of his family as well as the comforting reassuring warmth of the pack. "Italics" strives to imagine these *vitelloni*, or superannuated young stallions, suddenly becoming grown-ups who are ready to dive into a world that has until now totally ignored them. Through the exploration of more than one hundred artists who, taken together, represent

a kind of suppressed contemporary civilization that has suddenly resurfaced, the exhibition aims to provoke us to ask ourselves why so little is known about it. How is it possible that the number of Italian artists who achieved international recognition during those forty years number no more than twenty? There are Lucio Fontana and Alberto Burri, the thirteen artists from the Arte Povera group, three from the Transavanguardia, and finally Maurizio Cattelan, Vanessa Beecroft, and Francesco Vezzoli.

Is “Italics” then an illusion, a fantasy game, or even worse, a delusional exhibition? Is it perhaps simply an absurd invention? Clearly I do not believe it is any of these. “Italics” is an inquiry meant to piece back together where and when some of the carriages of this Italian train have been detached from the locomotive and diverted onto dead tracks. It is a search for the evidence necessary if we are to understand why artists able to produce amazing art so often lost themselves or were fooled into believing their own act in a world that was defined merely by the walls of their own studios. This exhibition tracks down those guilty of unjustly sentencing these artists to the margins of art history. The thesis of “Italics” is that the true DNA of Italian art is a different to that prevailing opinion would have us believe. Just like large sections of Italian society, Italian art was for some time “hi-jacked” by a political fundamentalism that choked even the strongest and most lively international instincts. While in the fifties the rest of Europe was building contemporary-art museums and assembling public collections, Italy was thinking about something else. When the sixties the economic boom could have allowed investments in a network of contemporary museum infrastructures, nobody thought about spending one dime. Eventually an economic crisis followed, and the rape of culture at the hands of political interests was finally accomplished. The worst violence was perpetrated against the youngest offspring of contemporary art. And many artists internalized the trauma by locking the world out. Only those who relied on a sort of family structure were able to heal the wounds, if only partially.

But what kind of family are we talking about? I am talking about the many different kinds of families that have kept Italy together and enslaved it at the same time: the political family, the religious family, the organized-crime family, the bourgeois family, the industrial-tycoon family, the terrorist family, and those of “extra-parliamentary” political movements. In the end, these all formed one great big family: the Communist Party, the Socialist Party, the Christian Democrats, the Mafia, the Church, Catholicism, the Agnellis, Arte Povera, the Transavanguardia, Autonomia Operaia, Lotta Continua, the Red Brigades, and the right-wing terrorist group NAR. One could write an endless list of such “families.” Those abandoned by the family usually end up adrift. This has not been a destiny exclusive to visual artists but also faced by actors, musicians, writers, and architects. “Italics” tells the story of this aspect of contemporary culture, which was lost because it grew outside of the family structure and protection. The tale of the stray dogs of Italian art, this is a difficult and painful story to tell because in Italy the family has not only protected its children but also oppressed them. And oppression always goes hand in hand with censorship. In this way the family has always tried to tell its own edited story of its children, fearing that an autonomous version could weaken the ties or break the chain that has kept the children linked forever to their parents. In Italy, the children stay children after they become fathers and mothers, and even grandparents. Even dead, the Italian child is never free. Take for example one of the greatest Italian artists of the twentieth century, whose daughter has refused to allow her father’s work to be shown in the exhibition because she did not agree with the narrative of “Italics.” In a desperate attempt to protect their children from the bad influence of the Italian cultural, intellectual, and artistic milieu,

the family isolates its children from the world, sentencing them forever to autoreferential artistic isolation. “Italics” is then perhaps a naive attempt to imagine what could have happened to the Italian art world if it had comprised a population of autonomous individuals rather than small packs of conformists. Thus “Italics” proposes to give voice to those who have been rarely been recognized outside of Italy; to engage Italian and international contemporary culture in a dialogue which, up to now, has been impossible.

The great art historian Carlo Giulio Argan used to say that the works that make art history are not the good ones or the bad ones, but the “right” ones. It all depends on what meaning we give to the word right. For me, a work of art is “right” when it reflects the time and context to which it belongs. I believe Argan meant something different by the word: what was “right” for him was a work conceived according to certain aesthetic parameters, following specific directions dictated by a particular ideology (in his case some form of unorthodox Marxism). We could say he was a “Divo” of the Italian art world—an art world that was penalized by his rigorous approach to art criticism and history. The moral parameters drawn by Argan between the “right” and the “wrong” art have created an Italian anomaly that excludes many artists who, for one reason or another, existed outside any kind of family. Of course, one could say that Burri, Fontana or Morandi contradict my thesis about the family syndrome. But I think that they are the exceptions that confirm the rule. They are the three kings that will bring the infant Italian artists of the seventies and the nineties three gifts: gesture, material, and object. “Italics” is not based on a thesis but rather on a situation: in Italy the group has had the upper hand over the individual identity of the single artist. This state of things has been reinforced by the total absence of an effective museum system and of art schools opened to outside dialogue; and it has been perpetuated by a network of public universities ruled by a cartel of “power barons” who base their obsolete visions of art history on Argan’s criterion of “the right.” It is this lucid and opinionated, but utterly ideological, art criticism—paired with all the defects afflicting the Italian artist from birth—which has produced this unique context within Western contemporary art. This country blessed with so many exceptional talents has trapped them in an invisible box: Italian art since 1968. “Italics” does not pretend to rewrite forty years of art history but rather to tell a different tale in a new way.

The curator in this case is not an art historian or art critic but an explorer, anthropologist, and archeologist of the present—an astronomer studying a semi-unknown galaxy. “Italics” is the hypothesis of a new universe constructed with artworks that aspire not to be “right” in an absolutist way but in relation both to the context in which they were formed and to the others in the exhibition. Thus the exhibition has been conceived as a series of encounters between both strangers and old friends, who bring one another new and different information that is not dictated by a specific chronology. As such, there will certainly be artists missing that perhaps should have been considered. Yet those missing in action are not the result of some kind of purge but instead of a deep consideration of the work of each artist. It is possible that some of the artists missing, who perhaps have been always considered essential in the official history of Italian art, simply did not provide any relevant work for the period defined by the exhibition. “Italics” does not venture into hybrid territories that encompass design, cinema, architecture, fashion, or theater but remains strictly within the purview of visual art. Although there are figures such as Romeo Castellucci and the Società Raffaello Sanzio, who have transformed Italian theater into pure contemporary art (just as Carmelo Bene did in the seventies with his stage and

film productions of *Salome*), including them would mean writing another story, part of which has been told in other exhibitions.

To begin in 1968 is natural for me both historically and personally. From a biographical standpoint, as a thirteen-year-old it was the year I first became aware of the social context. It was also the year of a global transition that occurred not as a result of war but through a cultural earthquake that took different forms in different parts of the world. There is no nation whose history does not record some kind of radical transformation in 1968, from France and the United States to Japan and the Philippines. In Italy in 1968 “tradition” was put on trial in a case that, according to this exhibition, is not yet closed. “Tradition” as the driving motif behind many crimes against Italy’s innovation which have yet to be judged. In January 1968 a severe earthquake hit the Belice Valley in Sicily: it was like an early warning sign, a hint of the future facing Italian society. Finally, the story that “Italics” tells is so recent that it has not yet become “history”, quite. If I had begun a decade earlier, we would be speaking of half a century that would deserve the name of history, a period when real contradictions were not yet as dramatic as they would be ten years later.

But forty years feels like the “right” time frame here. It is the ring that links two different generations, allowing them to overlap: the baby boomers, those born just after War World II, and those born at the dawn of the economic bonanza of the late fifties and early sixties. These two generations of artists, critics, and politicians overlap. The kids want to play the fathers, but the fathers are not willing to let go of their role yet. They hold on to it like a dog with a bone. The extras wish to become main characters, but the graying divas insist on playing the starring roles. For the rebellious students, as the famous slogan goes, “Imagination has to conquer Power.” But those who have power are less inclined to envision a power different to their own. In Italy, the generational struggle between 1968 and the early eighties morphed into a tragic parody of civil war, with students turned into terrorists gunning down their professors. In the art world the opposite fields took radical positions. Painting, which like Catholicism is inseparable from the core of Italian identity during the seventies, was “outlawed” by the diktat of the left-wing revolutionary. Even going to church was seen as reactionary, if not Fascist. Nevertheless, despite those unwritten laws, many people kept going to church and many artists produced paintings, behaving as if engaged in clandestine activities. The ousting of spirituality and painting from the collective cultural realm produced a latent traumatic scar in the development of Italian culture.

Both religion and painting reemerged forcefully in the eighties—in very conservative ways. Religion was manifest through narrow-minded sect-like communities. Painting was promoted by regressive movements such as the Transavanguardia and, even worse, the so-called “Pittura Colta,” of which the most famous champion was artist Carlo Maria Mariani. At first, the Transavanguardia movement seemed like an innovative approach to painting, but that was short-lived. It was eventually devoured by a bulimic art market and destroyed by a self-referential and increasingly marginal art criticism that, rather than promote the idea of Italy as a workshop of international innovation, turned inward to focus on the self-destructive idea of the *genius loci*. And sheltered within a gated community, such “genius” was ultimately deformed into the village fool, or the stunted *vitellone*. Francesco Clemente and Sandro Chia were able to free themselves and migrate to New York. Both succeeded, like Fellini’s Moraldo, in shaking off the ballast of an Italian identity and exploring the world, from the United States to India. In countries such as the United States and Germany painting had never ceased to be one of many different

artistic media and languages: after all, Jasper Johns and Andy Warhol had shared the stage with minimalist artists like Donald Judd and Richard Serra, Joseph Beuys with painters like Sigmar Polke and Gerhard Richter. However, when the return to painting occurred in Italy, it was experienced as a sort of revenge of superficiality over the oppressing political ideologies of the seventies. At the end of the seventies, visionary artists such as Alighiero Boetti saw painting as a betrayal of the revolutionary artistic and political ideals generated by the 1968 movement. To paint or not to paint is the question haunting every Italian artist. To paint means to be detached from reality; to occupy a position regarded with suspicion, if not contempt, by practitioners of Arte Povera. But to paint, as to worship, appears to be an absolute necessity for the Italian subject. It is no accident that in the mid-eighties, an art world mesmerized by the wild comeback of painting in all its most perverse manifestations, even most Arte Povera artists were perceived as painters in their own peculiar way. However, Boetti resisted and never indulged in painting, immunized by his passion for drawing, a medium that allows chronicling of the present through direct involvement of the hand. Marisa Merz took the same path, alternating sculpture and drawing to avoid the trap of the canvas. Still, painting remains one of the two big Mamas of Italian culture. If religion and the influence of the Vatican have always delayed the development of modern Italian culture, painting and the Renaissance delayed the free movement and renewal of contemporary art. The denial of painting and religion in the seventies created traumas that have stopped a clear understanding of Italy in the last forty years.

“Italics” has put Italian art on the analyst’s couch in order to understand a history which has been constructed on denial. That denial appears as a political travesty, as in *Togliatti’s Funeral*, by Renato Guttuso, in which a local hero is ignored by the rest of the world yet beatified by the shadow church of the Italian Communist Party. This denial also covered social wounds like the Mafia, which could be symbolized by the black abstraction of Burri’s “cretto” or by brutal documents such as the photographs of Letizia Battaglia, classics comparable to those of the American Weegee. The denial has morphed into a society of glamour and spectacle, which has transformed the television networks into the only real context accepted by Italy’s contemporary society. Francesco Vezzoli’s early videos are a desperate attempt to rescue the melancholic memory of a more humane entertainment through a cameo performance by Franca Valeri, one of the most popular actresses of the early days of Italian public television. The denial implicit in the fatal confusion of experimental art with the mere aesthetics of entropic indulgence has simply served the marketing stereotype of “Italian elegance;” it has trapped phenomenal artists like Dadamaino, Enrico Castellani, Getulio Alviani, and Carla Accardi in formalism, curbing their attempts to compete with their colleagues across the Atlantic in the territory of minimalism. The underclass narrated and idealized by Pier Paolo Pasolini has been gentrified, moving from urban shantytown to anonymous and alienating suburban apartment buildings (such as might contain the small, depressing kitchen occupied by Maurizio Cattelan’s suicidal squirrel). The denial of a local bohemia has prevented artists like Carol Rama from becoming the Louise Bourgeois of Italy. The blackmail of the “body perfect” put at risk by food is clearly manifest in Vanessa Beecroft’s drawings, which more effectively chart the haunting presence of anorexia than does the embarrassingly clichéd spectacle of Oliviero Toscani’s advertisement featuring a young woman reduced to a skeleton. The denial of psychiatric demagoguery has transformed artists such as Carlo Zinelli into clinical case studies, while eccentric people like Raymond Pettibone star in galleries and museums around the world. This is

all the result of denial within a culture that has chosen to talk only to itself; that has failed to employ its own specific hermetic language in order to generate more universal communication. Like the films *Il Divo* and *Gomorra*, and the masterpieces of Antonioni and Fellini, “Italics” aspires to express a different, more universal story of Italian art, but within the boundaries of an art exhibition. The show attempts to break down the walls of a river—Italian cultural policy and art criticism—that in the last forty years has run into an artificial bed. “Italics” is not an attempt to build an Olympus of clay with its own divinities. Rather it strives to offer to an international public the opportunity to discover new territory that has been hidden for too long; it attempts to excavate a great ancient and contemporary civilization that was buried under the lava of the political volcano that erupted in 1968.

“Italics” opens with six essential images that introduce us to the complex, fascinating, and rich plot of forty years of Italian art. The first is the fountain/self-portrait by Alighiero Boetti: the pure essence of *Homo Italicus*, with the smoking mind ready to explode like a volcano, provoking a revolution. The second image, by Gino De Dominicis, is a tiny portrait drawn in graphite on a small rock. It recalls the myth of Giotto, the artist as a shepherd, the hand that can transform reality with a simple gesture. Here the alchemy of nature merges with the alchemy of human creation. The third image is of nine bodies covered with a white sheet, by Maurizio Cattelan. Carved in white marble, this sculpture links Italian art history with the present, from Bernini to the victims of the war in Iraq—the ecstasy of Saint Theresa confronting the eternal tragedy of human folly. The severed heads at Turin’s “Cesare Lombroso” Criminology Museum, depicted in a 16mm film by Yervant Gianikian and Angela Ricci Lucchi, provide the fourth image. In these images, art history—think of Caravaggio and Cellini—is connected with more contemporary events. The fifth image is also a sound, a noise: a small fountain by Marisa Merz. Here, as in Ingmar Bergman’s *The Virgin Spring*, the font symbolizes the negation of death and violence. The final, definitive image is Luciano Fabro’s sculptural relief of Italy in gold, hanging upside down. “Italics” does not aspire to present Italy as hanging from a gallows, just to see it from a different point of view. Previously, we viewed this mysterious contemporary culture from north to south, as forming a boot attached to Europe like an appendix. Here, Italy becomes a planet, a star, a premonitory comet followed by the nomadic artists who are part of the global world of contemporary history and society. You could call “Italics” a kind of epiphany.

Francesco Bonami, Chicago, 2008

4/ **The artists of the exhibition**

Carla Accardi

Born in 1924 in Trapani. She lives and works in Rome.

Valerio Adami

Born in 1935 in Bologna. He lives and works in Paris.

Getulio Alviani

Born in 1939 in Udine. He lives and works in Milan.

Pietro Annigoni

Born in 1910 in Milan. He died in 1988 in Florence.

Giovanni Anselmo

Born in 1934 in Borgofranco d'Ivrea (Turin). He lives and works in Turin.

Alessandra Ariatti

Born in 1967 in Reggio Emilia. She lives and works in Borzano di Albinea (Reggio Emilia).

Stefano Arienti

Born in 1961 in Asola (Mantova). He lives and works in Milan.

Micol Assaël

Born in 1979 in Rome. She lives and works in Rome.

Giorgio Avidgor

Born in 1932. He lives and works in New York.

Enrico Baj

Born in 1924 in Milan. He died in 2003 in Vergiate (Varese).

Nanni Balestrini

Born in 1935 in Milan. He lives and works between Paris and Rome.

Rosa Barba

Born in 1972 in Agrigento. She lives and works in Colonia.

Massimo Bartolini

Born in 1962 in Cecina. He lives and works in Cecina.

Gianfranco Baruchello

Born in 1924 in Livorno. He lives and works in Rome.

Gabriele Basilico

Born in 1944 in Milan. He lives and works in Milan.

Letizia Battaglia

Born in 1935 in Palermo. She lives and works in Palermo.

Vanessa Beecroft

Born in 1969 in Genova. She lives and works in New York.

Simone Berti

Born in 1966 in Adria (Rovigo). He lives and works in Milan.

Alighiero Boetti

Born in 1940 in Turin. He died in 1994 in Rome.

Agostino Bonalumi

Born in 1935 in Vimercate (Milan). He lives and works in Milan.

Monica Bonvicini

Born in 1965 in Venice. She lives and works between Berlin and Los Angeles.

Alberto Burri

Born in 1915 in Città di Castello (Perugia). He died in 1995 in Nice.

Pierpaolo Campanini

Born in 1964 in Cento (Ferrare). He lives and works in Cento (Ferrare).

Enrico Castellani

Born in 1930 in Castelmasa (Rovigo). He lives and works in Celleno (Viterbo).

Alice Cattaneo

Born in 1976 in Milan. She lives and works in Milan.

Maurizio Cattelan

Born in 1960 in Padova. He lives and works in New York.

Mario Ceroli

Born in 1938 in Castel Frentano (Chieti). He lives and works in Rome.

Sandro Chia

Born in 1946 in Florence. He lives and works between Miami, Rome and Montalcino (Sienne).

Francesco Clemente

Born in 1952 in Naples. He lives and works between New York.

Fabrizio Clerici

Born in 1913 in Milan. He died in 1993 in Rome.

Cesare Colombo

Born in 1935 in Lecco. He lives and works in Milan.

Gianni Colombo

Born in 1937 in Milan. He died in 1993 in Melzo (Milan).

Enzo Cucchi

Born in 1949 in Morro d'Alba (Ancone). He lives and works in Rome.

Roberto Cuoghi

Born in 1973 in Modena. He lives and works in Milan.

Dadamaino

Born in 1935 in Milan. She died in 2004 in Milan.

Tano D'Amico

Born in 1942 in Filicudi (Isole Eolie). He lives and works in Rome.

Enrico David

Born in 1966 in Ancona. He lives and works in London.

Giorgio De Chirico

Born in 1888 in Vólos, (Greece). He died in 1978 in Rome.

Gino De Dominicis

Born in 1947 in Ancona. He died in 1998 in Rome.

Ra Di Martino

Born in 1975 in Rome. She lives and works in New York.

Salvatore Emblema

Born in 1929 in Terzigno (Naples). He died in 2006.

Bruna Esposito

Born in 1960 in Rome. She lives and works in Rome.

Luciano Fabro

Born in 1936 in Turin. He died in 2007 in Milan.

Flavio Favelli

Born in 1967 in Florence. He lives and works in Samoggia-Savigno (Bologna).

Gianfranco Ferroni

Born in 1927 in Livorno. He died in 2001 in Bergamo.

Tano Festa

Born in 1938 in Rome. He died in 1988 in Rome.

Lucio Fontana

Born in 1899 in Rosario de Santa Fe (Argentina). He died in 1968 in Milan.

Giuseppe Gabellone

Born in 1973 in Brindisi. He lives and works in Milan.

Alberto Garutti

Born in 1948 in Galbiate (Lecco). He lives and works in Milan.

Francesco Gennari

Born in 1973 in Pesaro. He lives and works in Milan and in Pesaro.

Luigi Ghirri

Born in 1943 at Scandiano (Reggio Emilia). He died in 1992 in Roncocesi (Reggio Emilia).

Yervant Gianikian and Angela Ricci Lucchi

Born in 1942 in Merano (Bolzano). Born in 1942 in Lugo di Romagna. They live and work in Milan.

Piero Gilardi

Born in 1942 in Turin. He lives and works in Turin.

Domenico Gnoli

Born in 1933 in Rome. He died in 1970 in New York.

Massimo Grimaldi

Born in 1974 in Taranto. He lives and works in Milan.

Renato Guttuso

Born in 1911 in Bagheria (Palermo). He died in 1987 in Rome.

Paolo Icaro

Born in 1936 in Turin. He lives and works in Pesaro.

Mimmo Jodice

Born in 1934 in Naples. He lives and works in Naples.

Maria Lai

Born in 1919 in Ulassai (Nuoro). She lives and works in Ulassai (Nuoro).

Luisa Lambri

Born in 1969 in Cantù (Como). She lives and works in Milan.

Ketty La Rocca

Born in 1938 in La Spezia. She died in 1976 in Florence.

Leonardo Leoncillo

Born in 1915 in Spoleto (Perugia). He died in 1968 in Rome.

Domenico Mangano

Born in 1976 in Palermo. He lives and works in Rome and Palermo.

Margherita Manzelli

Born in 1968 in Ravenna. She lives and works in Milan.

Gino Marotta

Born in 1935 in Campobasso. He lives and works in Rome.

Fabio Mauri

Born in 1926 in Rome. He lives and works in Rome.

Fernando Melani

Born in 1907 in San Piero Agliana (Pistoia). He died in 1985 in Pistoia.

Mario Merz

Born in 1925 in Milan. He died in 2003 in Milan.

Marisa Merz

Born in 1931 in Turin. She lives and works in Milan.

Maurizio Mochetti

Born in 1940 in Rome. He lives and works in Rome.

Carlo Mollino

Born in 1905 in Turin. He died in 1973 in Turin.

Liliana Moro

Born in 1961 in Milan. She lives and works in Milan.

Ugo Mulas

Born in 1928 in Pozzolengo (Brescia). He died in 1973 in Milan.

Bruno Munari

Born in 1907 in Milan. He died in 1998 in Milan.

Paolo Mussat-Sartor

Born in 1947 in Turin. He lives and works in Turin.

Ugo Nespolo

Born in 1941 in Mosso Santa Maria (Biella). He lives and works in Turin.

Gastone Novelli

Born in 1925 in Wien. He died in 1968 in Milan.

Luigi Ontani

Born in 1943 in Montovolo di Grizzana Moranti. He lives and works in Rome.

Giulio Paolini

Born in 1940 in Genova. He lives and works in Turin and Paris.

Pino Pascali

Born in 1935 in Bari. He died in 1968 in Rome.

Luca Maria Patella

Born in 1934 in Rome. He lives and works in Rome.

Giuseppe Penone

Born in 1947 in Gressio (Cuneo). He lives and works in Turin and Paris.

Diego Perrone

Born in 1970 in Asti. He lives and works in Asti.

Alessandro Pessoli

Born in 1963 in Cervia (Ravenna). He lives and works in Milan.

Gianni Piacentino

Born in 1945 in Coazze (Turin). He lives and works in Turin.

Michelangelo Pistoletto

Born in 1933 in Biella. He lives and works in Biella.

Paola Pivi

Born in 1971 in Milan. She lives and works in Anchorage (Alaska).

Emilio Prini

Born in 1943 in Stresa. He lives and works in Rome.

Carol Rama

Born in 1918 in Turin. He lives and works in Turin.

Pietro Roccasalva

Born in 1970 in Modica (Ragusa). He lives and works in Milan.

Mimmo Rotella

Born in 1918 in Catanzaro. He died in 2006 in Milan.

Andrea Salvino

Born in 1969 in Rome. He lives and works in Rome and Berlin.

Salvo

Born in 1947 in Leonforte, (Enna). He lives and works in Turin.

Salvatore Scarpitta

Born in 1919 in New York. He died in 2007 in New-York.

Mario Schifano

Born in 1934 in Homs, Libia. He died in 1998 in Rome.

Marinella Senatore

Born in 1977 in Cava dé Tirreni, Salerno. She lives and works in Madrid, Spain.

Ettore Sottsass

Born in 1917 in Innsbruck (Austria). He died in 2007 in Milan.

Emilio Tadini

Born in 1927 in Milan. He died in Milan in 2002.

Patrick Tuttofuoco

Born in 1974 in Milan He lives and works in Milan.

Giuseppe Uncini

Born in 1929 in Fabiano (Ancona). He died in 2008 in Trevi.

Emilio Vedova

Born in 1919 in Venice . He died in 2006 in Venice.

Francesco Vezzoli

Born in 1971 in Brescia. He lives and works in Milan.

Franco Vimercati

Born in 1940 in Milan. He died in 2001 in Milan.

Carlo Zinelli

Born in 1916 in San Giovanni Lupatoto, Verona. He died in 1974 in Chievo.

Gilberto Zorio

Born in 1944 in Adorno Micca (Biella). He lives and works in Turin.

5/ The catalogue

In publishing the exhibition catalogue “Italics. Italian Art between Tradition and Revolution, 1968–2008”, curated by Francesco Bonami, Electa marks the beginning of its collaboration with Palazzo Grassi and the future Contemporary Art Centre at Punta della Dogana in Venice.

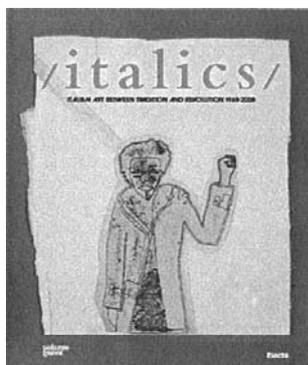
With graphic design by Christoph Radl, the volume contains 200 colour illustrations and covers more than 150 works by artists who have been – and continue to be – leading figures in Italian art as it has developed over the last forty years. In its analysis of this period, the book provides a new portrait of contemporary Italian art, taking us on a journey that starts with the political and cultural rupture of 1968 to then continue through the turbulent and often contradictory years that have produced Italy as it is today. All this is illustrated by the works of numerous artists, some well-known, some newcomers, some unjustly forgotten and ignored.

The critical essays (first section) analyse artistic currents and trends within the historical, sociological and cultural context that generated them. With disabused irony, Francesco Bonami, Guido Guerzoni, Giuliano da Empoli, Francesco Manacorda and Paola Nicolin chart how contemporary art has been appreciated and ‘consumed’ by Italians and tourists alike since 1968.

The central section of the catalogue presents the works selected for the show by the curator Francesco Bonami. These range from pieces by such historically-established figures as Michelangelo Pistoletto, Gilberto Zorio and Mario Merz, to work by the likes of Patrick Tuttofuoco, Ra di Martino and Paola Pivi, each a leading figure on the contemporary art scene both within Italy and abroad.

The third part of the catalogue contains a chronology that summarises historical, political, social and cultural events year by year from 1968 onwards, thus outlining the contexts which nourished and inspired the art in the show.

The book ends with a biography of each of the artists in the exhibition.



Catalogue Electa

Size	24x28 cm
Pages	300
Illustrations	200
Price	50 €

Edited by **Francesco Bonami**

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6/ Palazzo Grassi

Palazzo Grassi: a Venetian story

The architecture of Palazzo Grassi is attributed to Giorgio Massari (1687-1766) who was at that period terminating Ca'Rezzonico on the opposite side of the Grand Canal. Prior to this, he had built the large church of the Gesuati on the Zattere, and that of the Pietà on the riva degli Schiavoni. He was also responsible for the façade of the Accademia museum. The Grassi family, originally from Chioggia, had bought a patch of land in a magnificent location. Its trapezoidal form offered the added advantage of providing a long façade on the canal. The precise circumstances concerning the building of the palace are little-known. It is supposed that work began in 1740, or more probably in 1748, for which date a text mentions excavation work and the preparation of foundations. It was possibly finished by 1758 or, more probably, in 1772, and therefore after Massari's death in 1766. This was the last palace to be erected in Venice before the fall of the Republic. Soon after, the palace entered a phase of successive adventures and greater or lesser fortune, following the extinction of the Grassi family, or at least of its riches, and its layout was changed several times. In 1840, brothers Angelo and Domenico Grassi made over the palace to the Società Veneta Commerciale, owned by Spiridione Papadopoli.

He sold it four years later to the opera singer, Antonio Poggi, a great interpreter of Italian Romantic works. Soon after, he sold it to a Hungarian painter, József Agost Schöffl. After his death in 1850, his second wife, Giuseppina Lindlau, opened it under the name of Hôtel de la Ville, in like fashion to the fate of many old Venetian palaces up and down the canal at the time. There was a new change of owner in 1857, following its purchase by a Greek financier living in Venice, baron Simeone de Sina, who effected some important transformations. For reasons of stability, he added four columns to the entrance hall, destroyed part of the 18th century decor, and divided the large ballroom on the first floor, the piano nobile (and to do this, covered Giambattista Canal's fresco of Il Trionfo della Giustizia incoronata dalla Gloria, then attributed to Giambattista Tiepolo) to create an antechamber with ogival vaults and the Triumph of Neptune and Amphitrite room, illustrated with mythological and Rococo decorative scenes by an Austrian painter, Christian Griepenkerl. In 1908, his heirs sold the palace to the Swiss industrialist, Giovanni Stucky, who had built the large red-brick mills on Giudecca after 1896. After his murder, his son, Giancarlo, had lifts installed, together with electricity and central heating. Some coffered ceilings with giltwood decoration also date from this period. Giancarlo had the fresco by Giambattista Canal moved from the drawing room to the stairs. After the death of Giancarlo Stucky in 1943, the palace passed into the hands of another important industrialist and Venetian financier, Vittorio Cini, who sold it in 1949. The palace was bought by a property company which, two years later, installed an international art and costume centre within its walls. Two essential interventions date from these years: the covering of the central courtyard with a glass roof and pearled fabric and the replacement of the old flagged floor in Istrian stone with smooth marble. The garden was replaced by an open-air theater intended for theatre, receptions and fashion shows.

From Gianni Agnelli to François Pinault

Palazzo Grassi was bought in 1983 by the Fiat group, which entrusted its refurbishment and transformation into an exhibitions gallery to the Milanese architect, Gae Aulenti. From 1983 to 2005, the Palazzo Grassi was internationally recognized for its art exhibitions, administered by a FIAT management team personally selected by Gianni Agnelli. Under the aegis of a series of exceptional directors (Pontus Hulten, Paolo Viti, and others), the Palazzo Grassi presented ambitious and well-attended shows, notably those devoted to great civilizations (the Etruscans, the Mayans, and the Celts, among others). The last exhibition at the Palazzo Grassi, “Dalí”, closed in February 2005. At that point the Palazzo was shut down, because, following the death of M. Agnelli, FIAT had chosen to terminate its involvement. In May 2005, François Pinault decided to take over the Palazzo Grassi. A new company, Palazzo Grassi S.p.A., was established. Its joint owners are François Pinault, the majority shareholder (with eighty percent ownership), and the Casino Municipale di Venezia, a public-private company owned by the City of Venice, which is eager to continue its involvement with the Palazzo Grassi.

The Board of Directors

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Tadao Ando's renovation

François Pinault invited Japanese architect Tadao Ando to carry out the restyling of the Palazzo Grassi. Ando set himself three goals: to create the neutral ambience necessary for the effective presentation of an exhibition; to respect the Palazzo's architecture and all the stages of its long history; and to render his alterations reversible, as is the standard when renovating historic buildings. To this end, he adopted a plain, minimal, self-contained look that plays off the existing style without interfering with it, engaging in an understated, respectful dialogue with the building while establishing ideal conditions for displaying art. In the rooms specifically intended to house the exhibitions, Ando has installed free-standing white partitions that mask the walls without touching them. Set slightly forward from the walls, they leave the passageways and their marble surrounds open to view. Often the straight lines of these new partitions throw the decorative contours of the old building into striking relief. The lighting, created by Ferrara-Palladino srl, is also self-contained.

Hollow metal beams – in deliberate contrast with the high, ornate ceilings – house the safety equipment and lighting appliances. The extremely restricted scope of these additions and their reduced colour palette enhance the Palazzo's architecture and decorative features while generating the tranquil atmosphere essential for the contemplation of the works on display. On the physical surfaces of the Palazzo, Ando has recreated the fluid sensuality of typically Venetian materials, adopting the intonaco and marmorino techniques. Special care was taken with the design of the Palazzo's entrance. François Pinault stressed the importance of accommodating the visitors' needs, and thus the entrance on the Campo San Samuele has been remodelled and the ticket windows moved inside the courtyard under the colonnade. The facilities – cloakrooms, toilets, bookshop – were rearranged and separated in order to relieve congestion in the narrow entryway and to ease the flow of visitors. Lastly, a sheet of transparent fabric was hung underneath the glass roof of the atrium, masking the armature and diffusing the glorious Venetian light. The effect epitomizes Tadao Ando's transformation of the Palazzo Grassi: bright, simple, and natural, alternately sensual and restrained depending on the surfaces of the Palazzo.

The Palazzo Grassi's cultural direction

The Palazzo Grassi remains faithful to its traditions, retaining its role as a display space for major temporary exhibitions.

Some of these are to be drawn wholly or partly from the resources of the François Pinault Collection, while others will involve loans from other public and private collections.

The Palazzo Grassi's programming develops in three major directions:

- contemporary art exhibitions
- modern art exhibitions, organised either by artist or by theme
- exhibitions dedicated to the main civilisations and periods in cultural history.

It goes without saying that François Pinault's personal interests and the riches of his contemporary art collection result in a greater commitment to the field of contemporary art at the Palazzo Grassi

Palazzo Grassi's Art conversations waiting for Punta della Dogana

In January 2008, the Palazzo Grassi, in collaboration with the important educational institutions of Venice including the universities of Ca'Foscari and IUAV, and with the support of the IUAV foundation, launched the series "Art conversations Palazzo Grassi, waiting for the Punta della Dogana". The main objective of these encounters is to introduce the leading artists of our time who are part of François Pinault's Collection to the general public, especially young people, in preparation for the forthcoming opening of the new Center of Contemporary Art at Punta della Dogana of the François Pinault Foundation, in which their major works and paintings will be shown as of June 2009.

Past Art Conversations:

Jeff Koons – January 15th 2008

Michelangelo Pistoletto – February 19th 2008

Martial Raysse – March 18th 2008

Richard Serra – April 15th 2008

Subodh Gupta – May 21st 2008

Franz West – June 17th 2008

Next Art Conversation:

Tadao Ando – October 24th 2008

The Center of Contemporary Art at Punta della Dogana, François Pinault Foundation

Punta della Dogana or Dogana da Mar, is the tip of land housing the ancient customs warehouses adjacent to the church of Santa Maria della Salute, whose concession has been granted to the City of Venice by the Italian State, which however retains ownership of the complex.

On 2007, Palazzo Grassi thus received the daunting task of realizing the Center of Contemporary Art at Punta della Dogana. François Pinault called the architect Tadao Ando, who had also been by François Pinault to restyle Palazzo Grassi, for the renovation project of Punta della Dogana.

Punta della Dogana building comprises a number of huge rooms that served as a customs warehouse for the maritime trading activities of Venice. The exceptionally strategic position, controlling the entrance to the Grand Canal, and facing St. Mark's Square on one side and the island of San Giorgio Maggiore on the other, borders on the Basilica of S. Maria della Salute and the patriarchal Seminary and makes Punta della Dogana a symbolic place of great significance.

Tadao Ando conceptually aims to reinstate the original architectural logic to the building: six adjoining bays running southnorth from the Giudecca Canal (South) to the Grand Canal (North), of decreasing length the farther they are from the Church of La Salute and ending in a triangle. During the past century the building was often altered, and the alterations will have to be taken into account. Broadly speaking, Ando's project calls for the removal of all the partitions made during the previous restorations to re-establish the original building to its earliest form. In particular, the brick walls will be exposed again and the truss beams will be visible once more. However, the square area at the centre of the building, the result of later interventions, will be retained. It will contain a self-supporting structure, "a concrete box" able to support the often massive weight of contemporary artwork. In the respect of the historical, artistic, cultural and symbolic value of this place, Tadao Ando's project aims to recoup all the energy and fascination of Punta della Dogana, through the combination of old and new elements that will enable the building to bring together past, present and future. The partnership with the City of Venice for the management of Punta della Dogana will have a renewable duration of 30 years. Palazzo Grassi and the Center of Contemporary Art at Punta della Dogana together will form a cohesive cultural whole, in which each of the two venues will develop its own individual specificity: Punta della Dogana will house a contemporary art centre supported by the permanent presence of the François Pinault Collection; whereas, faithful to its tradition, Palazzo Grassi will continue to host the great temporary exhibitions, with a calendar that will alternate contemporary art, 20th century modern art, and history of civilizations.

7/ The Museum of Contemporary Art, Chicago

As one of Chicago's major museum buildings and one of the nation's largest facilities devoted to the art of our time, the Museum of Contemporary Art (MCA), Chicago, offers exhibitions of the most thought-provoking art created since 1945. The MCA documents contemporary visual culture through painting, sculpture, photography, video and film, and performance. Located near the historic Water Tower in the heart of the Magnificent Mile, the MCA features special exhibition spaces, naturally-lit collection galleries, a 300-seat theater, gift store, bookstore, café, and a terraced sculpture garden with a view of Lake Michigan. The MCA is a private nonprofit, tax-exempt organization accredited by the American Association of Museums. The MCA is generously supported by its Board of Trustees, individual and corporate members, private and corporate foundations, and government agencies including the Illinois Arts Council, a state agency, and the City of Chicago Department of Cultural Affairs. The Chicago Park District generously supports MCA programs. Air transportation is provided by American Airlines, the Official Airline of the Museum of Contemporary Art. The MCA is located at 220 E. Chicago Avenue, one block east of Michigan Avenue. The museum and sculpture garden are open Wednesday through Sunday from 10 am to 5 pm and Tuesday from 10 am to 8 pm. The museum is closed on Monday. Enjoy free admission every Tuesday generously sponsored by Target. Suggested general admission is \$10 for adults and \$6 for students and seniors. Children 12 years of age and under, MCA members, and members of the military are admitted free. Information about MCA exhibitions, programs, and special events is available on the MCA website at www.mcachicago.org or by telephone at 312.280.2660.

8/ Biographies

François Pinault **President of Palazzo Grassi**

François Pinault was born on August 21, 1936, in Champs-Géraux in Brittany, France. He established his first wood business at Rennes in 1963. Subsequently, he widened the scope of his activities to include wood importing and, eventually, manufacture, sales, and distribution. In 1988, the Pinault group went public on the French stock market. In 1990, François Pinault decided to redirect the group's activity toward specialized sales and distribution and to withdraw from the wood business. From then on the group began to acquire other companies: first the CFAO (Compagnie Française de l'Afrique Occidentale), a leader in sales and distribution in sub-Saharan Africa; then Conforama, a leader in the household goods field; and Au Printemps SA and its subsidiaries, including La Redoute, a leader in the mail-order business. Renamed Pinault-Printemps-Redoute (PPR), the group expanded its portfolio with the acquisition of FNAC, a leader in the cultural market. By 1999, PPR became third largest firm in the luxury goods sector worldwide after acquiring the Gucci Group (Gucci, Yves Saint-Laurent, Bottega Veneta, Sergio Rossi, Boucheron, Stella McCartney, Alexander McQueen, and Bedat). Designers Frida Giannini (Gucci), Stefano Pilati (Yves Saint-Laurent), Tomas Maier (Bottega Veneta), and Elmundo Castillo (Sergio Rossi) now work for these fashion houses. At the same time, François Pinault decided to develop a plan for investing in companies with strong growth potential in sectors other than the specialized sales and distribution and luxury goods fields included in PPR. In 1992, he created Artemis, a privately held company entirely owned by the Pinault family. Artemis controls the Château-Latour vineyard in Bordeaux, the news magazine Le Point, and the auction house Christie's, a world leader in the art market. François Pinault is also the owner of a French Division 1 football team, the Stade Rennais, and the Théâtre Marigny in Paris. One of the world's greatest collectors of contemporary art, François Pinault took over control of Palazzo Grassi S.p.A. in 2005. Since then he has also been granted the concession to turn the space of the Punta della Dogana in Venice into a new Centre for Contemporary Art.

Monique Veaute **Director of Palazzo Grassi**

Born in Tübingen, Germany, on April 12, 1951.

After studying Human Sciences (sociology, philosophy) at the Strasburg University, she begins her career as a journalist at Radio France in 1977 and since 1984 she becomes international events manager at France Musique.

In 1982, she founds and manages the Music section at the Paris Biennale, while in 1984 she organizes the opening of the Grande Halle de la Villette, and she participates in the foundation of the Music Festival of Strasburg, of which she's still artistic consultant.

In 1984, on request of Jean-Marie Drot, Director of Villa Medici, she establishes the Festival of Villa Medici in Rome, that turns out to be, in 1986, the Fondazione Romaeuropa-arte e cultura, of which she became Artistic Manager for its first edition and successively General Manager until 2007. At present, she is the Vice-President of the foundation.

From 1989 to 1991, she works as Technical Advisor for culture and audio-visual for the President of the Chamber of Deputies in France; from 1992 to 1993 she is Cultural Advisor at the French Embassy in Lisbon. From 1999 to 2002 she is Scientific Advisor at the Istituto Nazionale di Dramma Antico.

From November 2004 to October 2006 in France she was appointed by the President of the Republic as General Commissioner of the French-speaking communities, and from January to October 2007 she was a member of the cabinet of the Secretary-General.

Since 2005, she is a member of the board of the Academy of France in Rome.

Since September 2006, she is President of the Centre Chorégraphique National de Créteil – Compagnie Montalvo Hervieu.

Since 2006 she is member of the Comité d'Etique pour la Publicité.

Monique Veaute was honoured in France with the title of Chevalier des arts et lettres by the Minister of Culture and she received the Ordre National du Mérite by the Minister of External Affairs; in Italy she was honoured, in 2006, with the title of Cavaliere al Merito of the Italian Republic.

Monique Veaute is the executive director of Palazzo Grassi in Venice since the end of August 2007 and was recently confirmed in charge for three years.

Francesco Bonami

Curator of the exhibition

“Italics. Italian Art between Tradition and Revolution, 1968-2008”

Born in Florence in 1955, Francesco Bonami lives and works in New York since 1987.

He is currently guest curator of the Museum of Contemporary Art, Chicago (MCA), Chicago. He is also the artistic director of the Fondazione Sandretto Re Rebaudengo per l'Arte in Turin, of the Fondazione Pitti Immagine Discovery in Florence and of the Centro di Arte Contemporanea Villa Manin. Furthermore, he is in charge of the artistic direction of ENEL Contemporanea, a series of public commissions in Italian cities.

He is the contemporary art editor for the magazine Domus and the curator of the book series Supercontemporanea by Electa. His editorials appear regularly on Il Riformista, Vanity Fair Italia, Panorama First, La Gazzetta dello Sport, Il Corriere della Sera Firenze. He is a contributor for other english publications such as The New York Times Magazine and Artforum. His own publications include “Echoes: Contemporary Art at the Age of Endless Conclusion” published by Monacelli Press, “Cream” and Maurizio Cattelan’s monograph both by Phaidon, and “Potevo Farlo Anch’io” by Mondadori (9th reprinting). He wrote his first novel “Lezioni di Fumo” published by Marsilio Editore. Moreover, with Jeffrey Inaba and Giuliano da Empoli, he is currently working at “Learning from Venice; the fate of the historical city in the age of megalopolis” that will be published in 2010.

Exhibitions :

2009

He is currently working for the Fondazione Sandretto Re Rebaudengo per l'Arte in Turin and Tate Liverpool at the first survey of Glenn Brown.

2008

Jeff Koons's retrospective - MCA, Chicago.

"You Prison" - Fondazione Sandretto Re Rebaudengo per l'Arte in Turin.

2007

Rudolf Stingel's retrospective - MCA, Chicago.

"Silence : listen to the show" - Fondazione Sandretto Re Rebaudengo per l'Arte in Turin.

"Stop and Go" - Fondazione Sandretto Re Rebaudengo per l'Arte in Turin.

2006

"Alllookthesame? Tutttuguale? Art from China, Japan and Korea" - Fondazione Sandretto Re Rebaudengo per l'Arte in Turin.

"La Dolce Crisi; Fotografia Italiana Contemporanea" - Centro d'Arte Contemporanea Villa Manin.

2005

"Universal Experience; Art, Life and The Tourist Life" - MCA, Chicago; Hayward Gallery in London; Mart of Rovereto.

"La Sindrome di Pantagruel" - in collaboration with Carolyn Cristoph Bargajev for T-Torino Triennale.

2004

"Non toccare la donna bianca" - Fondazione Sandretto Re Rebaudengo per l'Arte in Turin.

2003

Director of the 50th Venice Biennale of contemporary art.

"The fourth sex : the extreme people of the adolescence" - in collaboration with Raf Simons, Fondazione Pitti Immagine Discovery in Florence.

2002

"Zero to infinity: Arte Povera 1962-1972" - Walker Art Center of Minneapolis; Tate Modern in London.

2001

"L.A. Times" - Fondazione Sandretto Re Rebaudengo per l'Arte in Turin.

"Uniforme : Order and Disorder" - Fondazione Pitti Immagine Discovery in Florence ; PS1 in New York.

2000

"Manifesta 3" - Ljubljana.

"Age of influence : Reflections in the Mirror of American Culture" - MCA, Chicago.

1999

"Common people: british art between phenomenon and reality" - Fondazione Sandretto Re Rebaudengo per l'Arte in Turin.

1998

“Vertical Time” - Barbara Gladstone Gallery in New York.

“Yesterday Begins Tomorrow” at the Bard College for Curatorial Studies.

“Examining Pictures - Whitechapel in London; MCA, Chicago.

1997

Biennial “Site Santa Fé”.

“Campo 6” - Fondazione Sandretto Re Rebaudengo per l’Arte in Turin.

“Unfinished History” - Walker Art Center of Minneapolis.

1995

“Tradition and Innovation : Italian Art since 1945” - National Museum of Seoul.

“Campo 95” - Corderie dell’Arsenale during the Venice Biennale of contemporary art.

1993

“Aperto 93” - Venice Biennale of contemporary art.

Tadao Ando **Architect**

Born in Osaka in 1941, Tadao Ando is a self-taught architect who learned his trade while traveling in Europe during the 1960s. He was fascinated by Le Corbusier and decided to visit him in 1965, but when he arrived in Paris, Ando discovered that his idol had just died. He would have to make due with the architectural legacy Le Corbusier left behind. Back in Japan, Ando opened his own firm in 1969, starting with simple houses that expressed his vision of an architecture developed out of lived experience and his taste for a pure style in which the physical seems to brush up against the spiritual. As Ando’s reputation spread, he began to receive commissions from an ever widening range of clients. His museums and churches testify to the unity of his aesthetic, but also demonstrate his ability to enter into the spirit of a landscape and to reveal its essence by structuring the visitor’s experience of it. Ando has been deeply influenced by Japanese tradition and its focus on the composite entity, balance, and the eloquence of the illuminated physical object. But he has also gained something from the modern tradition in the West: pure spatial volumes and straightforward forms, which he adopts to create a meditative tension between outer and inner, light and shadow, the object and its context. In 1995, Ando was awarded the Pritzker Prize, one of the highest distinctions in architecture. He donated the prize to the orphans of Kobe, after an earthquake destroyed part of the city that same year. François Pinault already knew Ando’s work well and appreciated its simultaneously contemporary and timeless, abstract and sensory qualities. He commissioned Ando to build a museum on the Ile Séguin in Boulogne-Billancourt outside Paris, and subsequently brought him on board to work on his Venetian initiatives.

9/ **General information**

Palazzo Grassi

Campo San Samuele, 3231
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Fax: +39 (0)41 528 62 18
www.palazzograssi.it
Infoline: 199 139 139

Opening hours

Italics. Italian Art between Tradition and Revolution, 1968 – 2008
(September 27th 2008 - March 22nd 2009)
Open every day from 10 am to 7 pm (last entrance at 6pm)
Closed every Tuesday, on December 24th, 25th, 31th 2008 and January 1st 2009

Admission fee

Full rate: 15 euros with the audioguide / 10 euros without audioguide.

Discounted rates:

12 euros with the audioguide / 8 euros simple ticket (adult groups from 15 to 25 people; residents of Venice, ICOM associates, Venice Card Senior, owners of the Venice Card Junior and the Rolling Venice over 26 years old, UniCredit employees)

10 euros with the audioguide / 6 euros simple ticket (children from 7 to 18 years old, students up to 26 years old, school groups, deaf-mute, person in charge disabled people, FNAC and Pinault group employees)

Free: children up to 6 years old with adult, 1 person in charge of each group of 15 people, 2 people in charge of each group of 25 people, journalists (with a valid press card for the current year), guide authorized with a patent delivered by the Province of Venice, the Seriously Disabled.

Only audioguide: 7 euros

The audioguide is available in Italian, French and English.

Advance booking and pre-sale

Circuit Vivaticket by Charta

www.vivaticket.it

By phone: Monday through Friday, 8 am-8 pm and Saturday 8 am-1 pm (paid call) : 899 666 805
(from Italy), + 39 0445 230 313 (international calls)

Booking fee: 1 euro

Points of sale : consultable on the website www.vivaticket.it
Circuit UniCredit
Points of sale UniCredit
Subsidiaries of Unicredit Banca
Subsidiaries of Banca Popolare dell'Emilia Romagna

Guided tours and pre-sale

Palazzo Grassi is working in close collaboration with the association Codess Cultura to organize guided tours in French, Italian and English language.

on booking for groups and special events

Visitors are invited to contact this association to book their guided tour.

Codess Cultura

Tel/ +39 041 52 40 119

Fax/ +39 041 72 30 07

prenotazioni@codesscultura.it

www.codesscultura.it

without booking

in Italian every Sunday at 10.30 am

in French the 1st, 3rd and 5th Sunday of the month at 11 a.m

in English every second and fourth Sunday of the month at 11 a.m.

For any other information the visitors are invited to contact :

Cooperativa Guide Turistiche Autorizzate Venezia

Tel: 041 52 09 0385 – Fax: 041 52 10 762

guide@guidevenezia.it / www.guidevenezia.it

Educational programs

During the exhibition "Italics. Italian Art between Tradition and Revolution, 1968 – 2008", Palazzo Grassi, in collaboration with CodessCultura, will propose educational activities for young people. Through the organization of guided tours for school groups from the primary level up to higher education institutes as well as Sunday ateliers for 4-to-5 year olds, Palazzo Grassi hopes to encourage young people to understand and enjoy contemporary art by stimulating their curiosity about today's artistic creations.

For reservations of further information

please contact the Educational Department at Palazzo Grassi tel: 041 2401345 (from 9am to 1 pm),

scuole@palazzograssi.it

Palazzo Grassi Shop

Situated at the ground floor of Palazzo Grassi, the bookshop is managed by the Italian publisher Electa, specialized in art and architecture publications. In the premises, fully designed by Tadao Ando, you may purchase the various catalogues illustrating Palazzo Grassi exhibitions as well as a wide range of art and architecture books and exclusive merchandising products.

Open from 9 am to 7 pm

Tel : +39 041 27 70 876 / + 39 041 52 39 174

Palazzo Grassi Café

On the first floor of Palazzo Grassi, with a breathtaking view on the Grand Canal and Campo San Samuele, The Palazzo Grassi café is managed by Irina Freguia, from the Venetian restaurant Vecio Fritolin and offers a large choice of Venetian and Italian food.

Open from 10 am to 6 pm

Tel : + 39 041 24 01 337

10/ **Press office contacts**

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11/ Special Thanks

Italics. Italian Art between Tradition and Revolution 1968-2008

Venice, Palazzo Grassi
September 27th 2008 -
March 22nd 2009

Exhibition curated by
Francesco Bonami

With the collaboration of
Cecilia Alemani
Emanuela Mazzonis

Catalogue
Electa

Graphic project
Christoph Radl

Graphic design
Baldassarre Carpi Vitelli, Rome

Audioguides
Antenna Audio, Rome

Educational activities
Sara Moscatelli,
Codess Cultura, Venice

Palazzo Grassi Shop
Electa

Palazzo Grassi Café
Restaurant Vecio Fritolin

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12/ Captions of the images of the CD

AA1

Alessandra Ariatti

Lorenzo, 1995

Oil on canvas

165 x 125 cm

Pareti Collection

AB5 a-AB5 d

Alighiero Boetti

Tra sé e sé, 1987

4 drawings – Mixed media on canvas-backed paper

150 x 100 cm each

Marco Noire e Silvia Chessa Collection

ABU1

Alberto Burri

Nero Cretto, 1976

Acrylic and glue on Cellotex

144,7 x 243,8 cm

Private Collection

Photo: Courtesy of Daniella Luxembourg Art, London

AS1

Andrea Salvino

Loin du Vietnam, 2007

Pencil on canvas

220 x 160 cm

Courtesy Antonio Colombo Arte Contemporanea, Milan

Photo: Paolo Vandrash

BE1a-b

Bruna Esposito

Senza titolo, DVD per la proiezione di un ombra, 2005

Video projection, 5'11"

Città Sant'Angelo, Museolaboratorio Ex Manifattura Tabacchi

Photo: Antonio Capone e Lagamon, Rome

BM2

Bruno Munari

Filopeso (doppio quadrato), 1981

Aluminum tubes, colored rope and lead

240 x 50 x 60 cm

Mantova, Corraini Arte Contemporanea

Photo: Bruno Munari – Courtesy of Corraini

CR1**Carol Rama***Presagi di Birnam*, 1970

Bicycle inner tubes on iron stand

180 x 120 x 60 cm

Courtesy Collezione Leo Katz, Bogotà (Colombia)

Photo: Pino dell'Acquila

D1 (nero)**Dadamaino***L'inconscio razionale*, 1976-1977

Acrylic on canvas

100 x 100 cm

Private Collection, Padua

Courtesy Arte Studio Invernizzi, Milano Foto Paolo Vandrash

D2 (bianco)**Dadamaino***L'inconscio razionale*, 1976-1977

Acrylic on canvas

100 x 100 cm

Private Collection, Padua

Courtesy Arte Studio Invernizzi, Milano Foto Paolo Vandrash

DG5**Domenico Gnoli***Chair*, 1969

Acrylic and sand on canvas

160 x 160 cm

Courtesy Fundacion Yannick y Ben Jakober, Maiorca

DM1a-d**Domenico Mangano***La storia di Mimmo*, 1999-2000

Betacam, 8'43"

Courtesy of the artist and Magazzino d'Arte Moderna, Rome

DP1**Diego Perrone***La fusione della campana*, 2008

Epoxy resin, iron, polystyrene

210 x 210 cm

Courtesy Galleria Massimo De Carlo, Milan

ET1**Emilio Tadini***Color&Co.*, 1969

Acrylic on canvas

100 x 81 cm

Courtesy Fondazione Marconi, Milan

FC2**Francesco Clemente***Il primo autoritratto – Self Portrait the First*, 1979

Ink and watercolor on canvas-backed paper

111,8 x 147,3 cm

Zurich, Collezione Bruno Bischofberger

Photo: Roland Reiter, Zurich

FCL1**Fabrizio Clerici***Il labirinto*, 1983

Oil on panel

100 x 150 cm

Private Collection, Courtesy Archivio Fabrizio Clerici, Rome

FCL2**Fabrizio Clerici***Corpus Hermeticum*, 1978

Oil on panel

105 x 155 cm

Private Collection, Courtesy Archivio Fabrizio Clerici, Rome

FCL3**Fabrizio Clerici***Un istante dopo*, 1978

Oil on panel

100 x 150 cm

Private Collection, Courtesy Archivio Fabrizio Clerici, Rome

FF1**Flavio Favelli***Palco-Buffer*, 2007

Floor tiles, church pulpit and briarwood

180 x 120 x 120 cm

Galleria Maze, Turin

FME10**Fernando Melani***Teatrino*, 22 dicembre 1978

Wood, iron tubing, electro-welded galvanized wiring, DAS, nylon, thread, acrylics, varnish

52 x 53 cm

Pistoia, Casa Studio Fernando Melani

FV1_30_a/b/c (3 sequenze)

Francesco Vezzoli

An embroidered Trilogy, 1997-99

Videoprojection, 12 minutes

Courtesy Galleria Giò Marconi, Milan

GA1-a/b/c

Getulio Alviani

Interrelazione cromospeculare, 1969

Environment, various materials

210 x 420 x 420 cm

Accademia Carrara, Galleria d'Arte Moderna e Contemporanea, Bergamo

Photo: Antonio Maniscalco

GAV 6

Giorgio Avigdor

#23. Sconosciuta Brandizzo 1, 1970

Cybachrome

20,5 x 30,2 cm

Courtesy Giorgio Avigdor

GAV7

Giorgio Avigdor

#24. Sconosciuta Brandizzo 2, 1970

Cybachrome

20,5 x 30,2 cm

Courtesy Giorgio Avigdor

GAV8

Giorgio Avigdor

#25. Sconosciuta Brandizzo 3, 1970

Cybachrome

20,5 x 30,2 cm

Courtesy Giorgio Avigdor

GAV9

Giorgio Avigdor

#26. Sconosciuta Brandizzo 4, 1970

Cybachrome

20,5 x 30,2 cm

Courtesy Giorgio Avigdor

GAV10

Giorgio Avigdor

#27. Sconosciuta Brandizzo 5, 1970

Cybachrome

20,5 x 30,2 cm

Courtesy Giorgio Avigdor

GB1**Gianfranco Baruchello***La Grande Biblioteca*, 1976 - 1986

Wood and Plexiglas

210 x 200 x 15 cm

Fondazione Gianfranco Baruchello, Rome

Photo: Claudio Abate, Rome

GBA1a-b**Gabriele Basilico***Contact*, 1984

12 diptychs

Inkjet prints

77 x 60 cm each

Courtesy Studio Guenzani, Milan

GC1**Gianni Colombo***Spazio elastico*, 1967-1968

Fluorescent elastic, electric motors, Wood's lamp

400 x 400 x 400 cm

Milan, Archivio Gianni Colombo

GDE1**Gino De Domenicis***Untitled*, 1992

Charcoal on panel

100 x 60 cm

Private Collection, Milan

GDE3a-b**Gino De Dominicis***Senza titolo*, 1994-1995

Stone, cubic pyrites, graphite

5,5 x 8,5 cm

Venice, Giovanni Michelagnoli Collection

GF2**Gianfranco Ferroni***Pavimento. Lo studio*, 1975

Mixed media on cardboard mounted on panel

97 x 74,5 cm

Private Collection, Monza

GG1a-c**Giuseppe Gabellone***L'assetato*, 2008

Iron, galvanized iron

120 x 49 x 28 cm

Courtesy Studio Guenzani, Milan; Galerie Emmanuel Perrotin, Paris-Miami

GG3**Giuseppe Gabellone***Untitled*, 1997

C-Print mounted on aluminum

150 x 217 cm

Frank Trust Collection

GU1**Giuseppe Uncini***Sedia con ombra*, 1968

Iron tubing, cement, wire mesh

200 x 200 x 80 cm

Courtesy Fondazione Marconi, Milan

LF1**Luciano Fabro***L'Italia d'oro*, 1971

Gilded bronze

92 x 45 cm

ARTIS Collection

Photo: Collection ARTIS; Former Collection of Mrs. Margherita Stein

LF01**Lucio Fontana***Ambiente Bianco*, 1968

Wood and white gesso

330 x 520 x 80 cm

Fondazione Lucio Fontana, Milan

LG2-LG18**Luigi Ghirri***Rimini 1977 da "in Scala"*, 1977

17 photographs

Chromogenic prints from negative 24 x 36 mm

Variable dimensions

Eredi di Luigi Ghirri Collection

MC1**Maurizio Cattelan***All*, 2008

9 sculptures

White Carrara marble

Variable dimensions

Courtesy of the artist and Marian Goodman Gallery, New York

MC3**Maurizio Cattelan***Bidibidobidiboo*, 1995

Stuffed squirrel, mixed media

58 x 50 x 50 cm

Fondazione Sandretto Re Rebaudengo, Turin

ML1**Maria Lai***Il telaio del mattino*, 1968-1971

Wood, string and sand

230 x 40 x 25 cm

Fondazione Banco di Sardegna

ML2**Maria Lai***Il Telaio della Terra*, 1968

Wood, string and sand

200 x 100 x 20cm

Fondazione "stazione dell'arte", Ulassai (OG)

MM1**Margherita Manzelli***N*, 2002

Graphite and water color on paper

57,5 x 76,5 cm

Milan, Private Collection, courtesy Studio Guenzani, Milan

MMER1**Marisa Merz***Fontana*, 2007

Lead, water, motor, desert rose

80 x 80 cm

Merz Collection

MP1**Michelangelo Pistoletto***Le trombe del giudizio*, 1968

Aluminum

100 x 200 cm

Collezione Cittadellarte - Fondazione Pistoletto, Biella

Photo: P. Bressano

NB2**Nanni Balestrini***Si alla violenza operaia*, 1972

Mixed media on panel

100 x 154,5 cm

Private Collection, Carpi (Modena)

PC1**Pierpaolo Campanini***Untitled*, 2003

Oil on canvas

155 x 170 cm

Switzerland, Private Collection

Photo: Francesca Kaufmann

PC2**Pierpaolo Campanini***Untitled*, 2003

Oil on canvas

155 x 170 cm

Courtesy Francesca Kaufmann, Milan

Photo: Francesca Kaufmann

PPI2**Pivi Paola***Untitled*, 2005

Photographic print mounted on aluminum

93,5 x 142,2cm

Photo: Hugo Giendinning

Courtesy Galleria Massimo de Carlo

PPI3**Pivi Paola***Untitled*, 2005

Photographic print mounted on aluminum

95,5 x 143cm

Photo: Hugo Giendinning

Courtesy Galleria Massimo de Carlo

PPI4**Pivi Paola***Untitled*, 2005

Photographic print mounted on aluminum

85,8 x 133,6cm

Photo: Hugo Giendinning

Courtesy Galleria Massimo de Carlo

PPI5**Pivi Paola***Untitled, 2005*

Photographic print mounted on aluminum

94,5 x 134,2cm

Photo: Hugo Giendinning

Courtesy Galleria Massimo de Carlo

PPI6**Pivi Paola***Untitled, 2005*

Photographic print mounted on aluminum

99,5 x 148,8cm

Photo: Hugo Giendinning

Courtesy Galleria Massimo de Carlo

PPI7**Pivi Paola***Untitled, 2005*

Photographic print mounted on aluminum

88,5 x 142,5cm

Photo: Hugo Giendinning

Courtesy Galleria Massimo de Carlo

PT1**Patrick Tuttofuoco***Walkaround, 2002*

10 skyscrapers of variable sizes

Milan, My Private

RC1**Roberto Cuoghi***Senza titolo, 2006*

Print on cotton paper and wax

58 x 42 cm

Courtesy Galleria Massimo De Carlo, Milan

RG1**Renato Guttuso***I funerali di Togliatti, 1972*

Acrylics and collage of printed paper on paper stuck to 4 plywood boards

340 x 440 cm

MAMbo, Museo d'Arte Moderna di Bologna, deposito permanente della Direzione Nazionale Democratici di Sinistra

S13**Salvo**

Io sono il migliore, 1970

Veined black marble

80 x 90 cm

Courtesy 1000eventi, Milan

SA1**Stefano Arienti**

Cassetto con strisce, 1987-1989

Folded paper (printed cartoons) in wood and glass box

39,5 x 46 cm

Private Collection - Courtesy Studio Guenzani, Milan

TD1a**Tano D'Amico**

Roma 1974. Scontri per la casa a San Basilio, 1977

Silver salt print

50 x 60 cm

Courtesy Tano D'Amico

TD1b**Tano D'Amico**

Bologna 1977. Assemblea al Palasport, 1977

Silver salt print

50 x 60 cm

Courtesy Tano D'Amico

TD1c**Tano D'Amico**

Roma 1977. Dopo i funerali di Walter Rossi ucciso dai fascisti, 1977

Silver salt print

50 x 60 cm

Courtesy Tano D'Amico

TD1d**Tano D'Amico**

2 Roma. La cancellata dell'Università il giorno della cacciata di Lama, 1977

Silver salt print

50 x 60 cm

Courtesy Tano D'Amico

TD1e**Tano D'Amico**

Assemblea e foto di gruppo del '77, 1977

Silver salt print

50 x 60 cm

Courtesy Tano D'Amico

TD1f**Tano D'Amico***Roma 1977 Ragazza e carabinieri, 1977*

Silver salt print

50 x 60 cm

Courtesy Tano D'Amico

TD1g**Tano D'Amico***Roma 1977 Il giorno che uccisero Giorgiana Masi, 1977*

Silver salt print

50 x 60 cm

Courtesy Tano D'Amico

TD1h**Tano D'Amico***Roma 1977 Paolo e Daddo feriti e in fuga, 1977*

Silver salt print

50 x 60 cm

Courtesy Tano D'Amico

TD1i**Tano D'Amico***Potrebbero essere fratelli. Roma '77, 1977*

Silver salt print

50 x 60 cm

Courtesy Tano D'Amico

UN1a/b/c**Ugo Nespolo***Un supermaschio, 1975 - 1976*

Color video

23'38 min.

Artist's Collection

UN2**Ugo Nespolo***Molotov, 1968*

India ink and typewriting on canvas

24 x 18 cm

Artist's Collection

VA1**Valerio Adami***Le docce pubbliche, 1969*

Acrylic on canvas

89 x 116 cm

Courtesy Fondazione Marconi, Milan