

31 march - 2 april 2017

MARINUS BOEZEM  
DAVID MEDALLA  
MAURIZIO NANNUCCI  
MALICK SIDIBÉ

Curated by Lorenzo Bruni



**Pad. 3 Stand B43**

For Miart 2017 Galleria Enrico Astuni, is presenting a project curated by Lorenzo Bruni, with artworks made in the sixties by Marinus Boezem, David Medalla, Maurizio Nannucci e Malick Sidibé. The show explores the themes of the book *66|16. 66|16. Ieri, oggi, domani, eccetera...*, edited by Prearo and Sputnik Edition and connected to the exhibition showed at the gallery in Bologna in January 2016.

The exhibition conceived for the Miart 2017 booth focused not so much on the comparison between the works of the sixties and the recent ones produced by each artists, but on comparing the researches and nontraditional techniques they faced at the beginning of their path in the name of the question of what could be considered a work of art and its role towards the mediatic society that was expanding in that period.

**Marinus Boezem** (Leerdam, 1934; lives and works in Middelburg) he is among the first artist to have introduced in the sixties, conceptual art in the Netherlands. One of the artworks that will be presented in the booth is the sculpture *Untitled*, 1966. The work consists in a metal structure that suspends a wooden stretcher, which becomes the framing space of the surrounding context and no longer an object that contains an illusory pictorial space. This work, like the photograph of the sky above the port of Amsterdam of the project *Singing in the sky* of 1969, perfectly testifies his research of new directions for the traditional western representative way while maintaining a fruitful dialogue with it. **David Medalla** (Manila, Philippines, 1938, lives and works in the world), pioneer teacher of Kinetic Art, Land Art, participatory Art, he influenced many generations especially after exposing in 1972 the foam sculptures *Cloud Canyons (bubble machines auto-creative sculptures)* at Documenta V in Kassel. Among the works in the booth *The Sand Machine n.7*, 1964 to 1998 where a shamanic ritual and archaic dimension are clearly present. They consist in bachelor machines where various elements such as pebbles or small objects reiterate tracks - always different and always the same - on the sand dragged in circles from a central pivot. **Maurizio Nannucci** (Florence, 1939; lives in Florence and South Baden) in the mid-60s began to explore the many interrelations between language, writing and images that brought him to produce in 1967 'Alfabetofonetic', the first of his written neon. Among the works in the booth *Rosso, Poema Idrotterante* of 1966 which is his first multiple designed to create a dialogue on different levels between the space of art and the everyday space, the passive observation and the imaginative potential. Moreover, the presence of *dattilogrammi* allows to better understand that his conceptual attitude stems from his practice in concrete poetry by providing to this practice new and unexpected solutions. **Malick Sidibé** (Soloba, Mali, 1936; Bamako, Mali, 2016) was the first African artist to receive the 'Leone d'Oro' for his career, during the fifty-second Venice Biennale, in 2007. The photographs presented at Miart are from the series *Mariage*, 1966 that portray young people of Mali in the ritual moments of community life such as marriage or the dance party at the end of the school year. These images are treated as entertainment objects on multiple levels since they have been framed in a glass plate with the drawings, realized by the artist himself, which recalls the traditional decorations of its tribe of origin causing subtle reflections on the role of photography as a document of the society or an individual taste.