

Established Section - Pavilion 3 - Booth A15

miart

BOOTH PREVIEW

ITINERARI

ALBERTO GARUTTI
DAVID MEDALLA
MAURIZIO MOCHETTI
MAURIZIO NANNUCCI
GIANNI PIACENTINO

Galleria Enrico Astuni for MiArt 2023 proposes the exhibition project *Itinerari* [Itineraries] with artworks by five international artists. The strength of each poetic and the different media used – sculptures and installations in particular – create an unprecedented dialogue, inspired by the stated goal for this edition of Miart, "Crescendo," alluding to an ascending trajectory that is also line, path, journey, route, road, journey.

The **line** that corresponds to the length of certain paths taken by Alberto Garutti between two places in certain cities in the series *Campionario*, 2008 and the **route** that corresponds to the distance between two places around which the action takes place in the artwork *Matassa (35,172 km dalla mia casa passando in mezzo ai prati della pianura Padana fino ad arrivare alla bramantesca Piazza Ducale di Vigevano)*, 2002, by Alberto Garutti; The **journey**, which David Medalla has made throughout his life and which is reflected in all his works, as in *Self-portrait with Dinosaur - Dante*, 2017; The **trajectory** of a rocket – airplane Bachem Natter BA 349 B-1944, such as *Pinguino camouflage B1*, 1987 - 1997, which becomes the trajectory of an arrow and a laser as in *Cristallo con Freccia Laser*, 1991, by Maurizio Mochetti; The **mental path**, symbolically included in the work *What to say what not to say*, 1992, by Maurizio Nannucci, with all the different meanings and possibilities involved; The **road**, with its routes taken at full speed in which an imaginary wind welcomes and transforms vehicles and bars by Gianni Piacentino such as *VEHICLE PROTOTYPE, I, 5*, 1970, 1970 and *DYNAMIC TECH-BAR, B2*, 2009.

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ALBERTO GARUTTI

1948, Galbiate, vive e lavora a Milano.



Among the most relevant Italian artists on the contemporary scene, **Alberto Garutti** began his exhibition activity in 1974. His work testifies to a growing attention to the production of objects and their relation in social space; for the artist, the work is realized only in the encounter with the viewer.

His research about an open dialogue between contemporary art, public and public space, gave him the opportunity to create artworks for cities and museums all over the world. Among his most famous works: “*To those born today*” in Bergamo (1998), Gent on the occasion of the *Over the Edges* exhibition at the S.M.A.K. Museum (2000), Istanbul (2001), Moscow in collaboration with the Moscow Museum of Modern Art, as part of the *Impossible Community* show (2011), Plovdiv (2018) and Rome (2019); “*Little Museion*” in Bolzano (2001); “*Dedicated to the inhabitants of the houses*” for the 21st Century Museum of Contemporary Art in Kanazawa (2002); a site specific artwork for Fondazione Zegna in Trivero (2009); the work commissioned by Hines Italia for Porta Nuova district in Milan (2012); “*Every step I have taken in my life has led me here, now*” in Siena (2004), Antwerp (2007), Malpensa Airport (2010) and Cadorna Station (2011) in Milan, Santa Maria Novella Square in Florence (2015), Lugano at the LAC Museum (Switzerland), Kaunas (2019), in Copenhagen (2020) and Tokyo (2021).

During his career Garutti has been invited to major international events and institutions such as the Venice Biennale in 1990, 2010 and 2014; the 2001 Istanbul Biennial; the 2000 and 2005 editions of *Arte all'Arte* and the Memory Marathon held at Serpentine Gallery of London in 2012.

Among the many solo shows in galleries, museums and public spaces, we can recall the exhibition at PAC Padiglione d'Arte Contemporanea, in Milan, curated by Paola Nicolin and Hans Ulrich Obrist in 2012, for which the book “*Alberto Garutti, caption/caption*” was published by Walther König and Mousse Publishing.

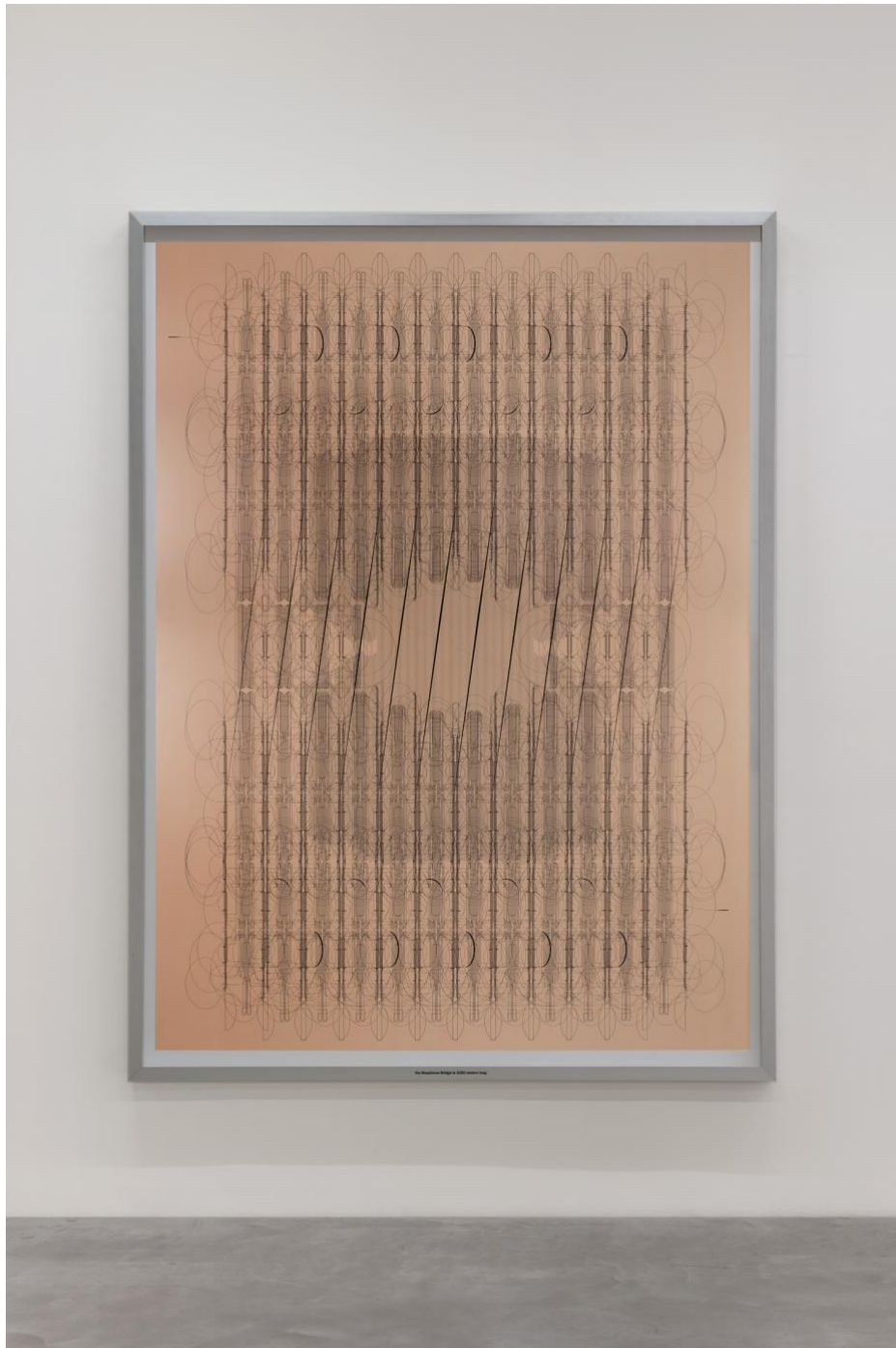
In 2019 Alberto Garutti presented three public artworks near Caorle (Italy), as he won the International Art Contest *Three thresholds at Ca' Corniani* announced by Assicurazioni Generali – Genagricola S.p.A. in 2017. In the same year the public artwork “*Ai nati oggi*” has been installed at Piazza del Popolo in Rome as part of the exhibition *The street* curated by Hou Hanru, at MAXXI Museum. In 2021, on behalf of the Ministry of Culture, Alberto Garutti presented a site-specific artwork for the new branch of MAXXI Museum in L'Aquila. In 2022 his solo show “*Credo di ricordare, 1974*” opened in Museo Chini (Borgo San Lorenzo) curated by Alessandro Cocchieri, RAM radioartemobile and Zerynthia Association.

A complete monograph about his life and works (ideated by Germano Celant, curated by Antonella Soldaini for Studio Celant, with the scientific research of Eva Fabbris) will be published in the near future.

Among the artworks in the booth

GALLERIA ENRICO ASTUNI
Bologna

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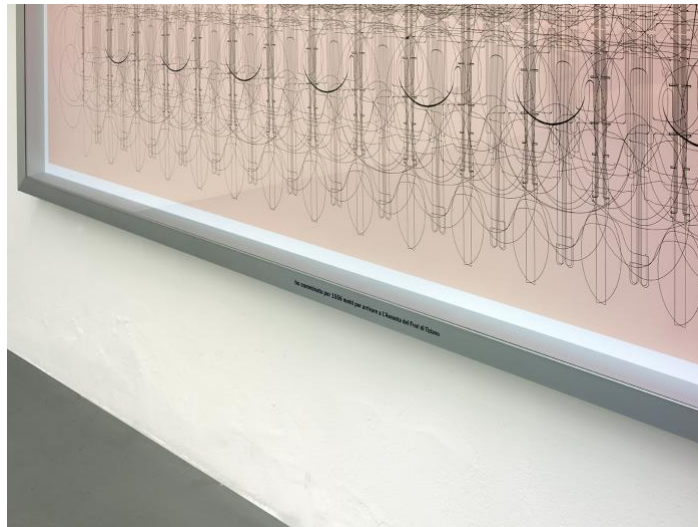


Alberto Garutti

Campionario: the Bosphorus bridge is 1620 meters long, 2007-2008

Digital print, cm 250 x 184 x 8

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Alberto Garutti
Campionario, 2007 – 2008, detail

Campionario [Samples] is a series of digital prints, **each representing a line that corresponds to the length of certain routes taken by the artist between two places in several cities**. The frame of the prints bears a phrase that indicates the starting point and that of arrival, and the distance in between. The series is accompanied by the text: “Each of these works is generated by a single, uninterrupted line that measures the exact distance between two places, persons, political, cultural and economic institutions of the city. These works belong to a catalogue of other images that can be made to measure and adapted to infinite persons, clients and cities”.

The work is designed as if it were a sample portfolio of drawings that can be custom made, in keeping with the desires of those who request them from the artist. **Each drawing thus defines a link – between people, institutions, entities – in which its client plays a crucial role**, since he or she is the true “initiator” of the work. “I consider the client not only the person who offers the possibility of making the work – the artist says – but also a fundamental dialectical pole of the work’s formulation. I am interested in constraints and limits because they contain challenges that often lead to experimentation and advancement” [Barbara Casavecchia and Viktor Misiano, *All’aperto*. Alberto Garutti, Silvana Editoriale, Milan, 2009].

***Campionario* is a work that reflects on the dynamics of power that are involved in artistic production.** Granting an aesthetic value to the representation of a distance – of the distance between the exhibition space and other places that have particular importance in the context of the same city – the artist challenges the “sincerity” of the creative gesture, inserting it instead in a framework of more complex relations, namely the art system.

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Alberto Garutti

Matassa (35,172 km dalla mia casa passando in mezzo ai prati della pianura Padana fino ad arrivare alla bramantesca Piazza Ducale di Vigevano), 2002

Colored yarn, cardboard, 23 x Ø11 cm

Matasse [Skeins] is a series started in 1997 made of a thin colored yarn. **The length of the yarn – and consequently the volume of the bundles – matches up with the distance between the two locations around which the action of the artwork takes place.** Most of the times it is the distance between the artist place and the exhibit location or between the buyer's house. Each *Matassa* is accompanied by a long caption such as: “522 km: the distance between my home doorway in Milan and the Civita of Bagnoreggio bridge; 971 km from Agra to Berlin”. Those titles refer to the idea of space, of its measurement, of the relation between art and life revealing, in other words, the elements of the sentimental and professional twist at the centre of the artist sentimental bundle. The artwork – drawings and sculpture together – is the footprint of a melting pot between places and actors of the art world system, between the artist and his employer.

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DAVID MEDALLA
Manila, 1938 – Manila, 2020



David Medalla, "Poet of Art" and a pillar of international art for the past 60 years has been a pioneer of Kinetic art, Land Art, Participatory Art and Live Art. All his works arise from the dialogue of two parts: the personal experience and the collective experience.

At the age of 12 Medalla was admitted as a special student at Columbia University in New York upon the recommendation of American poet Mark van Doren. In New York City David met the American actor James Dean and the Filipino poet José Garcia Villa, who encouraged Medalla's early interest in painting. Thanks to his brilliant educational path, Medalla will be recognised by the international cultural community firstly as a poet, then as a visual artist. When he returned to Manila in the late fifties, he met the Catalan poet Jaime Gil de Biedma and the painter Fernando Zobel de Ayala, who became the earliest patrons of Medalla's art. In Paris in 1960, the French philosopher Gaston Bachelard introduced David's first performance in France at the Academy of Raymond Duncan, brother of the great American dancer Isadora Duncan. Years later in Paris, the French poet Louis Aragon (co-founder of Surrealism with André Breton) introduced another performance by Medalla and hailed him as a genius. Marcel Duchamp honoured him with a "medallic" object.

David Medalla and Mondrian Fan Club were among the invited artists at the 57. Art Biennale of Venice, *Viva Arte Viva*, curated by Christine Macel (2017).

Among his most recent solo exhibitions are *David Medalla: Parables of Friendship*, Museion, Bolzano - Bonner Kunstverein, Bonn (2022); *Locus Solus. Omaggio ad Arthur Rimbaud*, Galleria Enrico Astuni, Bologna; *Light To Night | A Stitch In Time*, National Gallery Singapore, Singapore; Among his most recent group exhibitions are *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*, itinerary show at Museum of Contemporary Art Chicago MCA Chicago (2022-2023); Institute of Contemporary Art, Boston, (2023-2024); Museum of Contemporary Art San Diego (2024); *Lo que pesa una cabeza*, TEA Tenerife Espacio de Las Artes (2023); *Reaching for the Stars*, Palazzo Strozzi, Firenze (2023); *The Point of Sculpture*, Fundació Joan Miró, Barcellona (2022); *Spectrosynthesis II – Exposure of Tolerance: LGBTQ in Southeast Asia*, Bangkok Art and Culture Centre (BACC), Bangkok, Thailand (2020).

Among the artworks in the booth

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David Medalla

Self-portrait with Dinosaur – Dante, 2017
Neon in Murano glass, cm 120 x 110 x 18

In this work, the artist portrays himself as the poet Dante Alighieri, for whom he has had an admiration from a young age, and who enabled him to learn through reading the *Divina Commedia* the Italian language. The references he introduces within this portrait, as the third eye on his forehead and the two dinosaurs that light up alternately, **throw new interpretive possibilities on the story of Dante Alighieri's journey from hell to heaven.**

The work was created on the occasion of the exhibition *David Medalla, Mondrian Fan Club. Locus Solus. Homage to Arthur Rimbaud*, 2018, specifically for Galleria Enrico Astuni.

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MAURIZIO MOCHETTI

Roma, 1940, where lives and works



Maurizio Mochetti made his debut in 1968, inside the Roman art scene, with a solo exhibition at Galleria La Salita. From the very beginning, his investigation was oriented towards light - understood in its physicality, as matter, without any symbolic or mystical meaning - and aircraft, as well as machines and weapons. For the Roman artist, 'the work of art is the idea, the project', while 'technology is a tool that enables the creation of works that are ever closer to the idea: in this sense, the work of art is perfectible'.

In 1970 he participated in his first Venice Biennale that will be followed by those of 1978, 1982, 1986, 1988, 1997. Since the early 70s he faced the international scene by participating in 1976 in the Sydney Biennale, in 1998 at the XXIV Bienal de São Paulo and in 1991 at the International Biennial of Nagoya. Maurizio Mochetti artworks are acquired by important Museum and Private collection among which: Museo MAXXI, Rome (*Calotte; Sfera Avional; Cilindro di luce; Rette di luce nell'iperspazio curvilineo*); Palazzo Ducale di Sassuolo, Modena (*Blue Bird*); Galleria d'Arte Moderna, Rome (*Filo inox; Cerchio di mercurio*); Parco di Villa Glori, Rome (*Arco laser*); Fiera di Roma (*Una sì, l'altra quasi; Travaso di luce*); Ibm, Novedrate (*Arco laser*); Gam, Turin (*Tubi; Travaso di luce*); Palazzo Collicola, Spoleto (*Bachem natter*); Museo Soto, Caracas (*Generatrice*); Guggenheim NY, Collezione Panza (*Sera con moto verticale; Generatrice; Asse oscillante; 0x0; Cilindri di luce suono; Linea di mercurio; Punto di luce (360°); Elastico estendibile; Conta persone; Specchio con sorgente luminosa; Grande specchio con punto opaco; Specchio; 10 mm con punto opaco*); Beaubourg, Parigi (*Contapersona*); Istituto Italiano di Cultura, Madrid (*Installazione palle*).

Among the recent exhibitions the solo show at the Berlin and Tokyo locations of Akira Ikeda Gallery (2015-2016), the group exhibition *L'Image Volée* at Fondazione Prada in Milan (2016), the exhibition *È solo un inizio. 1968* at the Galleria Nazionale d'Arte Moderna in Rome (2017/2018).

In 2022 Galleria Enrico Astuni presented the solo show *Maurizio Mochetti. Scatola del Tempo* and published an important exhibition catalogue.

Among the artworks in the booth

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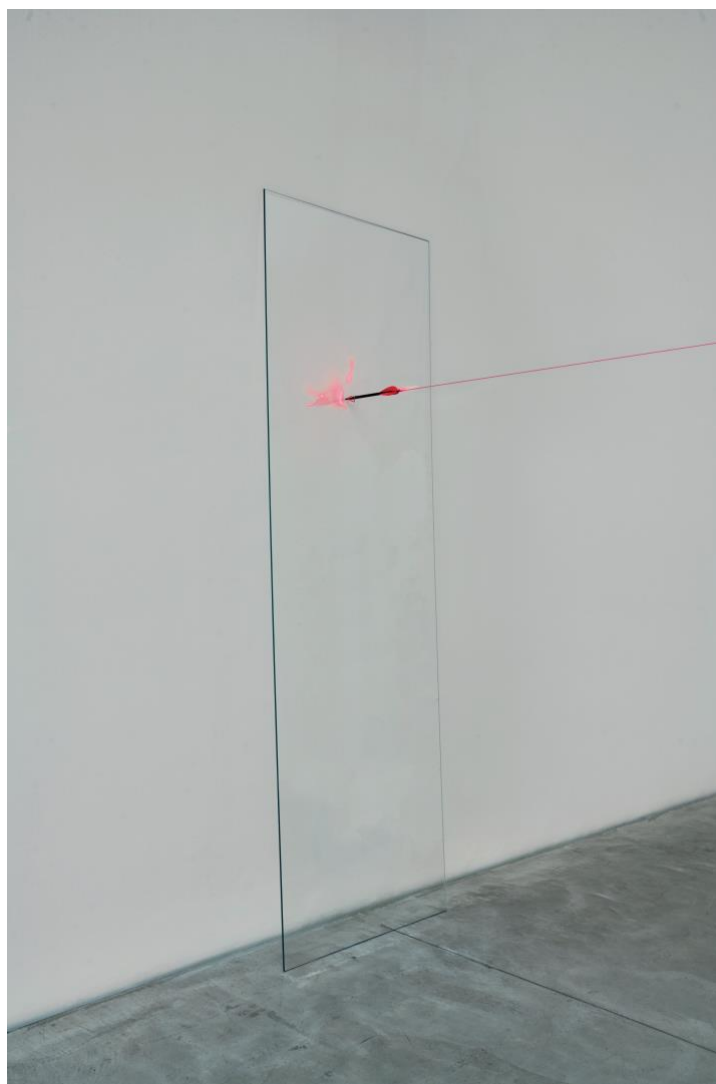
Maurizio Mochetti

Pinguino camouflage B1, 1987 - 1997

Fiberglass and acrylic colors, 100,5 x 66 x 35 cm (scale 1:6)

Pinguino camouflage B1, 1987-1997, consists of a 1:6 scale model of a 1:6 scale Bachem Natter BA 349 B-1944 rocket plane camouflaged using the gestalt method. This method, as opposed to naturalistic, which tends to confuse the object with its environment, is a system that uses colored geometric shapes with sharp contours and tends to break up the shape of the plane itself.

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Maurizio Mochetti

Cristallo con Freccia Laser, 1991

Carbon fibre arrow, steel feather and tip, glass panel, laser, environmental measurements, arrow
27.5 cm, glass 240 x 80 x 0.6 cm

This important work allows us to investigate the artist's use of the arrow in relation to the laser. As Maurizio Mochetti states: "A glass surface with an arrow stuck into its surface leans against a wall in the room. **A laser line delineates its trajectory.** What more does this work allow me to add compared with one like Freccia laser? It allows me to visibly present both the space between the wall and a transparent plane in front of it, and what happens beyond the plane of glass. In fact, on the wall we see the image of the point of the laser beam that passes through the arrow. In other words, the question is not whether it's the laser that propels the arrow, or if its image on the wall is the remains of the point of origin. I've opened a new door to interpreting yet another image. **I've created a space that wasn't there.**"

MAURIZIO NANNUCCI

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Firenze, 1939, where lives and works



In the first half of the 1960s **Maurizio Nannucci** defines the fundamental elements of his visual research by exploring the relations between art, language and image. At the same time, he established relationships with the artists of the Fluxus movement, became interested in visual poetry and collaborated with the "S 2F M" studio (Studio di Fonologia Musicale in Florence) in the production of electronic music, focusing on the use of voice and words aimed at the production of sound installations. In 1967, for his solo exhibition at Centro Arte Viva in Trieste, Nannucci presented his first texts made with neon lamps, through which he emphasized the temporality of writing and not the materiality of objects. In 1968 he founded the Florentine publishing houses Exempla and Zona Archives Edizioni, both of which published books and catalogues on artists, among them Sol Le Witt, John Armleder, James Lee Byars, Robert Filliou and Ian Hamilton Finlay. Nannucci considers publications and multiples as manifestations of artistic practice where art is treated as a mental process applicable to the mass production of everyday objects in order to reach realms beyond art. He has shown his work several times at the Venice Biennale, at Kassel Documenta, and at the biennial art shows in San Paolo, Sydney, Istanbul and Valencia.

His works are in the collections of numerous museums around the world, from the Museum of Modern Art in New York to the Stedelijk Museum in Amsterdam, from the Centre Georges Pompidou in Paris to the J. Paul Getty Museum in Los Angeles, from MAXXI in Rome to MAMCO in Geneva. Recent permanent installations and acquisitions include *You can imagine the opposite*, Politecnico di Milano, created for the Salone del Mobile 2023; *The missing poem is the poem*, MAXXI in L'Aquila (2021); *New Times for Other Ideas / New Ideas for Other Times*, Parco City Life in Milan (2020). *New horizons for other visions / new visions for other horizons*, Palazzo Maffei, Verona (2020); *Time Past And Time Present Are Both Perhaps Present In Time Future*, Complesso Monumentale della Pilotta, Parma (2019).

Among the permanent installations we can recall *You can imagine the opposite* at the Politecnico di Milano, created for the Salone del Mobile 2023; the artworks at Parco della Musica Auditorium in Rome, Fiumicino Airport in Rome, and the Bibliothek des Deutschen Bundestages in Berlin.

The MAXXI Museum, Rome dedicated to Maurizio Nannucci an important retrospective (2015).

Nannucci took part in several group exhibition at Galleria Enrico Astuni among which *Raccontare un luogo – (Tales of a Place)* (2015); *66/16, Ieri, oggi, domani, eccetera...* (2016); *QUATTRO IDEE* (2021); *La realtà, i linguaggi* (2021).

Among the artworks in the booth

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Maurizio Nannucci

What to say what not to say, 1992
Blue Murano glass neon, 150 x 7 x 3 cm

Maurizio Nannucci began using neon in 1967, pursuing research on language begun in the early 1960s. The proposed phrases often remain unresolved, between thought and action, illuminating the moment of power in which everything can still happen; everything is yet to be constructed.

What to say what not to say, 1992 conceptually shifts the viewer's attention from the physical place to a mental place by inviting through the reading of its words to remember and desire places – thus also introducing the dimension of remembrance and dreaming. The position in which it materializes—the vertical line from the floor to the ceiling of the wall measures the architecture of the space and suggests new fruitions, new ways of posing in the discovery of the space itself. The blue color chosen for the words accompanies the viewer's mental journey.

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Maurizio Nannucci

What to see what not to see, 2020

Perforated fluorescent green plexiglass

200 x 100 x 1,5 cm

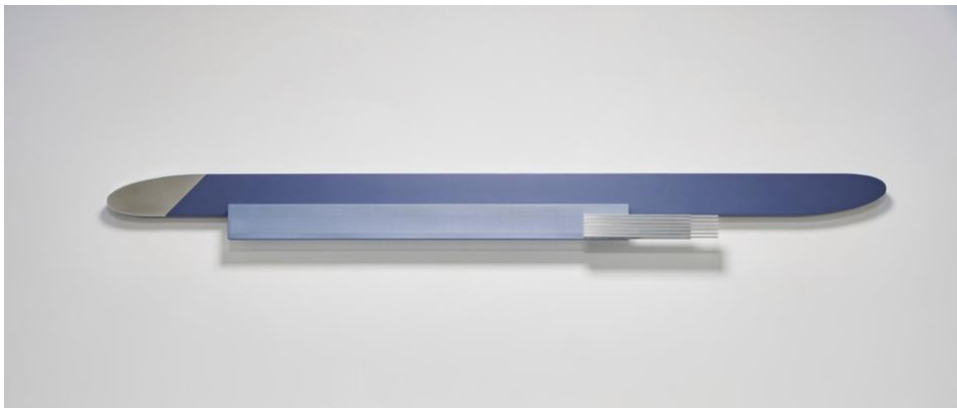
What to see what not to see, what to say what not to say... what to hear... what to feel... what to love... **Maurizio Nannucci poses a series of questions that make us reflect on the condition of man in society in a dual relationship, with others and with himself.** The urgency that arises daily is to make a choice: what to see, what to say, what to think, what to perceive, what to love... how to orient our decisions. Nannucci's aim is not to offer solutions but to indicate and allude to the different possibilities of reading and interpreting the signs that surround us, in a continuous opening and declination of semantic components.

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GIANNI PIACENTINO
Coazze (Torino) 1945. Lives and works in Turin



Among the artworks in the booth



Gianni Piacentino
DYNAMIC TECH-BAR, B2, 2009

Water-base enamel (2K acrylic matt clear) on aluminum, resin and iron, polished aluminum(anticorodal)
19 x 224 x 9,8 cm

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Gianni Piacentino

S.6B-RACE-RECTANGLE (2F, Amaranth), 2004-2009

Nitro-acrylic enamel and water-base enamel (2K acrylic matt clear) on aluminum and resin, nickel-plated
brass
20 x 150 x 3 cm



Gianni Piacentino

VEHICLE PROTOTYPE, I, 5, 1970

Nitro-acrylic enamel on wood, chrome-plated brass
7,7 x 82,5 x 6 cm