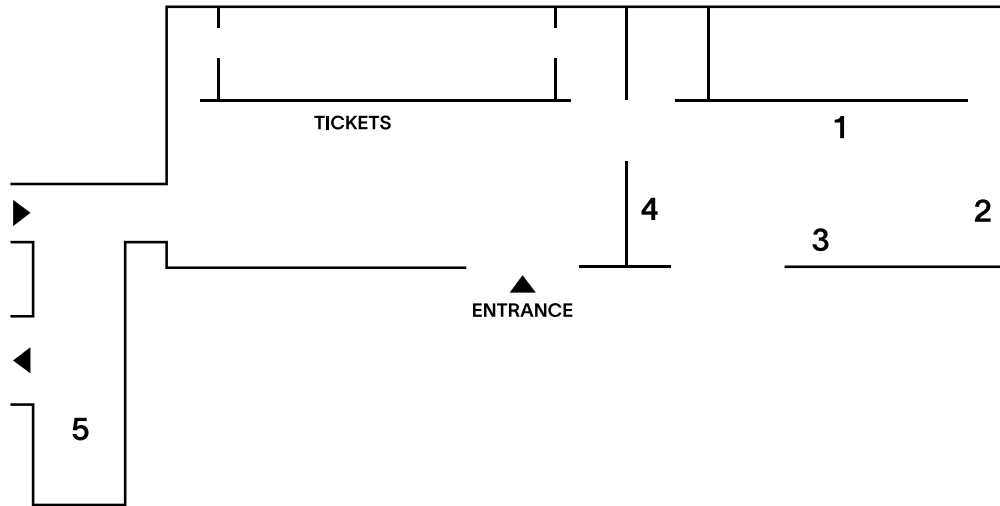


P À R T PALAZZI
DELL'ARTE
RIMINI

PART
Piazza Cavour 26, 47921 Rimini (RN)

INFO
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HALL



At the entrance.

DAVID TREMLETT

Born in St Austell, UK, in 1945. He lives and works in Bovington, UK.

After graduating in sculpture from the Birmingham College of Art and the Royal College of Art in London, active since the end of the Sixties, David Tremlett established himself internationally in the 1980s thanks to his *wall drawings*: large murals painted directly on different surfaces, making interventions, permanent or temporary, both in museums and in public or private spaces, which reflect the deepest and most articulated connections between art and architecture. His wall drawings constitute the best known and most consistent part of his production, and are characterised by the use of colour pastels spread freehand on the surfaces. Among the most recent interventions are the church of Coazzolo in Piedmont, the Bloomberg London Building, the Santa Chiara Complex in Bari, and a fresco in the deconsecrated chapel of the Relais San Maurizio, in the Italian province of Cuneo. *From the ceiling, down* is the per-

manent mural work created by the artist in 2020 for the entrance of the PART, together with the participants to the San Patrignano workshops.

1. ROBERTO CODA ZABETTA

Born in Biella in 1975, he lives and works in Milan.

He made his own first pictorial experiments around 1999, in a small studio where he began to paint a series of faces portrayed in the foreground, initially using black and white, and colour only from 2004 onwards. Demonstrating a strong and recognisable stroke right from the start, these works seem to express a single flow, a gesture on the verge of shattering the image itself. In 2017, his practice changed radically, going beyond the intimate dimension of the studio to open up to the outside in search of a dialogue with the territory, architecture and landscape. This gave rise to major site-specific installations (i.e. specifically designed for space) where abstract layers of colour – spread in a whirling movement of brushes, spatulas and compressed air

– are essentially intended as a physical necessity and the manifestation of a state of mind. The work at the entrance of the PART emerged from this context. It comes from the temporary floor of Cantiere1 / Terrazzo 000, created in Naples for the SS. Trinità delle Monache with the Matronage of the Donnaregina Foundation for Contemporary Arts / MADRE. A great architectural painting: a dialogue between Piazza Cavour, the back garden and the Federico Fellini International Museum. Roberto Coda Zabetta trained in Rome at the Art Institute, and later at the Brera Academy in Milan. He worked as an assistant to Aldo Mondino from 1995 to 2005.

2. ALESSANDRO BUSCI

Born in Milan, 1971, where he lives and works today.

Busci's pictorial research is characterised by constant experimentation with unconventional techniques and supports such as enamels and acids on steel, iron, aluminium and copper, as well as his attention to the materiality and concreteness of the pictorial and calligraphic stroke. Capable of translating landscapes and memories of cities into evocative atmospheres and urban visions through the search for colour (with decidedly expressionist tones and a magmatic consistency), Busci's works seem to want to launch a sort of hymn to Futurism, but with less heroic emphasis on change than that promulgated by Filippo Tommaso Marinetti in 1909. His subjects all belong to the peripheral urban landscape. Stations, construction sites, industrial warehouses and stadiums are all immortalised in twilight, as if to underline the insistence on the poetics of the suburbs, typical of Mario Sironi and many American painters of the 1930s. A painter and architect, Alessandro Busci has collaborated with the Atelier Mendini in Milan since 1997, with which he carries out projects in architecture, decoration and exhibition design, such as that at the Museo Teatrale alla Scala and the Palazzo Reale in Milan.

3. CARSTEN HÖLLER

Born in Brussels, Belgium in 1961. He lives and works between Stockholm and Biriwa in Ghana.

After graduating in agronomy from the University of Kiel in 1993 with a doctorate on insect behaviour, Carsten Höller has been one of the most interesting artists on the international scene since the 1990s. His work is aimed at identifying new possibilities for the perception of existence through a rigorous method of investigation that comes close to the scientific one, and which reflects on the various forms that natural evolutionary forces can take on in their relationship with human emotivity. By inviting the public to undergo highly controlled experiences of participation (psychological and perceptive experiments, which are often also playful), the 'sensory mechanisms' and structures designed by Höller are in fact able to stimulate states of attraction, excitement, doubt and confusion in the individual user. Over time, the ever-increasing degree of experimentation of his works has led the artist to create complex environmental installations that also include plants and animals with the aim of facilitating the various forms of interactivity that involve the whole range of our senses.

4. GIANLUCA DI PASQUALE

Born in 1971 in Rome, he currently lives and works in Milan.

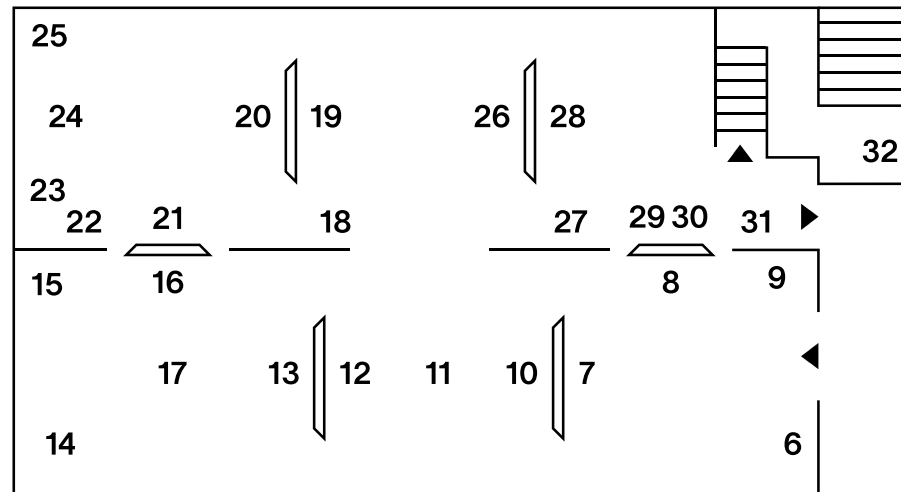
Gianluca Di Pasquale studied painting at the Academy of Rome and attended the Academy of Fine Arts in Granada for a year. His artistic production plays out on a figurative pictorial level, with particular attention to the landscape element, dotted with architectural details, figures in the distance and plants painted with precise, and rhythmic brushstrokes within broad white spaces that constitute places of meeting and mediation between nature and civilisation. Forever in search of harmony and balance between an anthropocentric and a natural stance, his most recent influences include Henri Matisse, Pierre Bonnard and Henri Rousseau. Speaking of his works, the artist states:

"Usually my work starts out from a photographic image, and in transferring it to the painting, I carry out a sort of subtraction of the landscape from it. This operation becomes painting itself; an echo of the landscape remains, a sort of ghost that is present throughout my paintings."

5. EMILIO ISGRÒ

Born in 1937, in Barcellona di Sicilia (ME). He lives and works in Milan.

A poet, and conceptual painter and also a novelist, playwright and director, Emilio Isgrò created one of the most revolutionary and original works as part of the so-called Second Vanguards of the 1960s. Internationally known for the art of 'erasure' that began around 1964 – which he himself defines as a philosophical and anthropological phenomenon that reinforces communication where it apparently denies it – this act of eliminating words and images from a printed book, not in order to destroy them but to preserve them, must not be considered merely a metaphor in his practice, but a real and concrete action. Influenced by the liveliness of Visual Poetry that was spreading throughout Italy at the time, the Sicilian artist began to work first on excerpts from newspapers in which he drew out meanings extraneous to the context, and then moved on to texts of existing covers, encyclopedias, manuscripts, books, maps and films, always with the intention of renewing the meaning, seeking a balance between the verbal and the iconic through the act of manipulation.



6. YAN PEI-MING

Born in Shanghai in 1960. Today he lives and works in Dijon, France.

Growing up in the delicate climate of the Chinese revolution during which radical civil and political changes marked his youth, in 1981 Yan Pei-Ming moved to Dijon, France, where he built his artistic career over the following two decades. Internationally recognised for his immense portraits inspired by Chinese cultural history and the tradition of Western portraiture, the French-Chinese artist mainly depicted famous icons and historical figures (such as Mao Zedong, Bruce Lee and Barack Obama) who had a profound influence on him and his contemporaries. The artist managed to exploit the pop halo of the subjects he chooses, trying to present a communicative image that is meaningful in every place and time. Carried out with energy and imagination, Pei-Ming's expressionistic portraits are made up of long, fast, almost violent brushstrokes and a predominantly monochrome palette with occasional touches of dark red, using a technique that relies on Chinese watercolour but also classic European oil painting.

7. VANESSA BEECROFT

Born in Genoa in 1969. She lives and works in Los Angeles.

In Vanessa Beecroft's performances, the bodies of more or less naked young women appear isolated and frozen beyond an invisible barrier, and their mutism produces the strange effect of 'bouncing' the onlookers' gaze back onto them. The work here exhibited represents Beecroft herself: she created it during her research trip to South Sudan in 2006. It depicts a twentieth-century Virgin as she breastfeeds children who are not her own. Her images are always driven by specific choreographies: perspective, focal point and symmetry are elements that haunt the artist's work, and that are directed across an invisible chessboard in space. Beecroft's artistic research is, in fact, entirely imbibed in a sense of classicism, with particular sensitivity to the Italian Renaissance tradition, which is a substantial source of nourishment for her poetics. After graduating from the Brera Academy of Milan in 1993, from a very young age Vanessa Beecroft showed a propensity towards the compositional construction and staging of

tableaux vivants (or living pictures) that deal with issues concerning women, the gaze, desire, the female body and its interaction with the fickle world of fashion, denouncing the complex and thorny relationships that these issues trigger in our society. "I feel performance to be more attitudinal because it is conceptual; I have a vision of an image before I move on to its implementation," says the artist in a 2019 interview.

8. GIAN MARCO MONTESANO

Born in Turin in 1949, he lives and works in Bologna.

Gian Marco Montesano studied at the Salesian Seminary of Valdocco, in Turin, where his initiation into painting took place. His strong artistic and intellectual predisposition led him in the 1970s to move to Bologna, and later to Paris, where he encountered many intellectuals, including Gilles Deleuze and Jean Baudrillard. His first self-taught works are reproductions of sacred images and Virgin Marys enlarged and revisited in a postmodern key. Montesano also often uses images from the First World War to reinterpret the dramatic years of the period and address themes such as death and conflict, yet with the intention of recounting history, reproducing its memory and creating new narratives. Alongside these representations, there are also images of children, portraits of women, landscapes and cityscapes of a cinematographic nature that the artist paints with his unmistakable post-realist style. A passionate theatre director, his Compagnia Florian (based in Pescara), has presented performances in Paris, Hungary and all over Italy.

9. BERTOZZI & CASONI

Company founded by Giampaolo Bertozzi (Borgo da Tossignano - BO, 1957) and by Stefano Dal Monte Casoni (Lugo di Romagna - RA, 1961) in Imola, in 1980.

After their initial training at the Istituto Statale d'Arte per la Ceramica in Faenza, and later at the Academy of Fine Arts in Bologna, Giampaolo Bertozzi and Stefano Dal Monte Casoni's vocation from the out-

set was directed towards experimentation in the field of sculpture, seeing potential in ceramics for a new interpretation of painted sculpture. Between 1985 and 1989 they collaborated as researchers with the Cooperativa Ceramica di Imola, developing interests in the world of design (they used to frequent the Spazio Dilmos in Milan), and also began to create works for established artists, including Ugo La Pietra, Alessandro Mendini, Jan Knap and Arman. Executive perfectionism and detached irony characterise their early production in thin polychrome majolica ceramics, in which their pictorial/decorative virtuosity is already evident: one that through compositional surrealism and formal hyperrealism becomes a metaphor for the generalised *trash* of contemporary society, and specifically of some of its cultural and artistic models. In 1997 they abandoned the use of majolica to devote themselves to experimentation with ceramic materials of industrial derivation, allowing their works to conquer a higher level of physical presence and a more objective rendering of their chosen subjects.

10. NICOLA DE MARIA

Born in Foglianise (BN) in 1954. He lives and works in Turin.

Together with Francesco Clemente, Sandro Chia, Enzo Cucchi and Mimmo Paladino, the artist from the Campania region Nicola De Maria is one of the exponents of the Transavanguardia, an Italian artistic movement based on a project by Achille Bonito Oliva in the second half of the 1970s with the intention of overcoming the abstract-conceptual language of the Neo avant-garde movements through a return to tradition and figuration, drawing on expressionist approaches with a focus on painting, colour and technique, reappraising such elements in a contemporary key. After his studies in medicine in Turin, pursued up to a specialisation in neurology, Nicola De Maria decided to dedicate himself to art. From a brief experience in 1975 linked to photography, the artist moved on to an assiduous production of pencil drawings on paper,

later also using pastels, watercolours and oils. He then began to paint directly onto walls, creating his first oil canvases, in which the choice of a vivid and intense colour that defines the entire work surface (be it the wall of a room or a very small support) becomes the basis on which to undertake a very personal research path, to the point that he defines himself as "one who writes poetry with his hands covered in paint": an expression of clear research towards an abstract lyrical sphere.

11. MIMMO PALADINO

Born in 1948 in Paduli (BN). Lives and works between Paduli, Rome and Milan.

Together with Francesco Clemente, Enzo Cucchi, Nicola De Maria and Sandro Chia, the artist from the Campania region Mimmo Paladino is one of the exponents of the Transavanguardia, an Italian artistic movement based on a project by Achille Bonito Oliva in the second half of the 1970s with a view to overcoming the abstract-conceptual language of the Neo-avant-garde movements through a return to tradition and figuration, drawing on expressionist approaches with a focus on painting, colour and technique, reappraising such elements in a contemporary key. In Mimmo Paladino's artistic research, images recur that refer to an arcane and primitive universe, where shapes are translated into elegant and simplified signs. His works refer to a wide range of archaeological, mythological and stylistic sources including Egyptian, Etruscan, Greek-Roman, Early Christian and Romanesque art. Between 1978 and 1980, the artist created monochrome paintings in primary colours, with which he combined geometric elements and salvaged objects, while in 1985 his interests shifted towards sculptural production (often installation-oriented) in bronze, aluminium, painted wood, copper and iron.

12. SANDRO CHIA

Born in 1946 in Florence. Lives and works between Miami, Rome and Montalcino (SI). Together with Francesco Clemente, Enzo

Cucchi, Nicola De Maria and Mimmo Paladino, the Florentine artist Sandro Chia is one of the exponents of the Transavanguardia, an Italian artistic movement based on a project by Achille Bonito Oliva in the second half of the 1970s with a view to overcoming the abstract-conceptual language of the Neo-avant-garde movements through a return to tradition and figuration, drawing on expressionist approaches with a focus on painting, colour and technique, reappraising such elements in a contemporary key. After completing his studies at the Academy of Fine Arts in Florence in 1969, Chia moved to Rome for a decade, and then to New York for twenty years. After various travel experiences in Asia and Europe, he then converted to figurativism, creating large-format works in which heroic male figures (which also return as subjects in his bronze sculptures) become the expression of an intense, decisive and dynamic pictorial stroke. Chia's figurative repertoire thus introduces a series of iconographic references to his paintings taken from ancient and modern art, bringing back the strength of the narrative and the enchantment of the dream in his unruly treatment of form and colour.

13. GIUSEPPE GALLO

Born in Rogliano (CS) in 1954. Lives and works in Rome.

The son of a painter-restorer, Giuseppe Gallo studied architecture and learned the importance of materials from his father. Originally from Calabria, in 1976 he moved to Rome to work in the former Cerere pasta factory in Via degli Ausoni, one of the oldest factories in the city, which from 1905 had supplied pasta and flour to the capital until 1960, only to then be turned into a place of research and encounter among artists over the following decade. In the 1980s, Gallo thus became part of the San Lorenzo Group, also called the 'Nuova Scuola Romana', a reality that – along with Arte Povera and Transavanguardia – represents the third mainstay of Italian contemporary art in terms of role and importance. Gallo

dedicated to the definition of a new way of understanding the painted image, focusing on the recovery and use of traditional techniques such as encaustic, oil on canvas and patinated bronzes. However, the artist is best known for his more explicit use of figuration, both in the form of fragments and citation from the past. His paintings are in fact animated by brightly coloured images and symbols in which the use of geometric shapes and meticulous figurative details stands out against largely abstract backgrounds.

14. IGOR MITORAJ

Born in Oederan, Germany, 1944, died in Paris, France, in 2014. Born in Germany to a Polish mother and a French father, he attended the art high school in Bielsko-Biala and later the Academy of Fine Arts in Krakow, following the courses of the painter, set designer and theatre director Tadeusz Kantor. In 1968 he moved to Paris where he enrolled in the École des Beaux-Arts, adopting a technique of plastic representation that drew inspiration from a repertoire of forms taken from Greek-Roman antiquity: here his references were Praxiteles, Scopas and Phidias. Returning to Paris after a year's stay in Mexico, he devoted himself permanently to the definition of a sculptural language in which fallen and fragmented giants, mutilated busts, blindfolded and cracked heads are the subjects chosen to bear dramatic witness to the workings of time, and to recount the loss of identity and points of reference of contemporary man.

15. LORIS CECCHINI

Born in Milan in 1969, where he currently lives and works. "I developed my creative language around notions of object, model and architecture. Often the work refers in different ways to the idea of inhabiting space." After his studies in painting at the Brera Academy in Milan, completed in 1994, Loris Cecchini immediately began to take an interest in photography, fully experiencing the period

of the transition from analogue to digital. Later his work expanded to include drawing, sculpture and installation, embracing an organic dimension open to comparison with the surrounding reality. At the centre of Cecchini's work there in fact lies a new interpretation of spatiality, always accompanied by an idea of nature considered in its constant structural and metaphysical transience: physical space is thus interpreted as something biological, organic and vital, yet at the same time rationally structured. His research and constant experimentation in the use of materials such as plastic, cellulose and rubber (silicone, polyurethane and urethane) also allows the artist to demonstrate how physical phenomena and natural systems are able to translate into a stratified order of semantic relations, so as to detect the invisible processes of a synthesis between nature and culture, science and aesthetics.

16. LUCA PIGNATELLI

Born in 1962 in Milan, where he lives and works. In 1980 Luca Pignatelli enrolled in the Faculty of Architecture at the Politecnico di Milano, living right through the period marked by the insights of the theorist and academic Aldo Rossi. Spurred on by the idea of the sedimentary growth of history, the artist saw a concatenation of elements and forms in painting attributable to different eras. His works feed on a deferred time, that of images that live on temporal stratifications, annulling the iconographic and linear evolution of styles. Over three decades, the artist has in fact collected a heterogeneous archive of reproductions in which figurative signs of ancient and modern eras may be recognised. A painter capable of dealing with large works, Pignatelli works on recovered supports such as hemp canvas, wood, iron, assembled paper and recycled tarpaulins from goods convoys, pursuing a poetic form strongly linked to the concepts of time and memory that feeds on images of Greek and Roman statues, marble busts, emperors on horseback, nymphs and

centaurs, which rank among the artist's favourite subjects.

17. LOREDANA LONGO

Born in 1967 in Catania, city where she lives and works.

After graduating in painting from the Academy of Fine Arts in Catania, Loredana Longo has always sought what she calls "an aesthetic of destruction," meant as a metaphor for life itself and the rifts that afflict our society. It is precisely the decay that occurs with the passing of time that is an intrinsic and fundamental part of her works, which include photography and site-specific installations, also involving the use of cement, glass, marble, clay and more recently ceramics. Starting out from current and political topics, Longo's research presupposes a change of key that, in destruction, finds that sudden transformation into something new, ready to take shape within an ongoing cycle. Be they shattered plates, deformed clay pipes, interventions in the domestic space or in family tensions, or Persian carpets onto which iconic phrases, Western sayings and populist slogans are engraved with a blowtorch, the Sicilian artist's works stand out for their extraordinary communicative power, capable of touching on delicate subjects such as explosions in the Middle East and dictatorships.

18. DAMIEN HIRST

Born in Bristol, UK, 1965. Today, he lives and works between London, Gloucestershire and Devon.

The son of a mechanic and an amateur artist, Damien Hirst studied at the art school in Leeds, before moving to London as a construction worker. In 1986 he enrolled in the fine arts course at the prestigious Goldsmiths College, and in 1988 worked on the organisation and curatorship of *Freeze*, a controversial group show known to have been the springboard not only for Hirst himself, but for an entire generation of British artists then referred to as the Young British Artists (YBAs). In the late 1980s, Hirst began to produce complex sculptures and

installations that stage the drama of existence and its inevitable end, questioning the human perspectives of mortality and how to exorcise death through medicine, religion, procreation or the exaltation of materiality. The titles of his works – which over time have also taken the form of painting and drawing cycles – are an integral part of his work, and much of the meaning of his creations derives from the title itself.

19. ENZO CUCCHI

Born in 1949 in Morro d'Alba (AN), he lives and works between Rome and Ancona. One of the most original and prolific artists on the contemporary art scene, together with Francesco Clemente, Sandro Chia, Nicola De Maria and Mimmo Paladino, he was one of the representatives of the Transavanguardia, an Italian artistic movement based on a project by Achille Bonito Oliva in the second half of the 1970s with a view to overcoming the abstract-conceptual language of the Neo-avant-garde movements through a return to tradition and figuration, drawing on expressionist approaches with a focus on painting, colour and technique, reappraising such elements in a contemporary key. For him, painting provides an expressive medium through which to bring about the coexistence of classical symbolism or an oneiric matrix with a series of forms, concepts and materials that are manifested both in physical space and on works using canvas, mosaic, ceramic and bronze: all media the artist has experimented with over the course of his career.

20. YAN PEI-MING

See n. 6

21. GIOVANNI IUDICE

Born in 1970 in Gela (CL), city where he lives and works.

A self-taught painter and drawer, Giovanni Iudice has always stood out for his remarkable technical skill, which allows him to analyse and record objects, people, situations and natural phenomena with almost bureaucratic detachment. At the heart of

his development – characterised by his attention to detail and a heightened sense of realism – there is always a human being represented in his/her daily life through the use of pencil drawings and oil paintings, following what for the artist is an expressive vocation aimed at investigating the multiple nuances of reality, forever with a sensitive and scrupulous eye. His paintings depict the people and environments that surround him in his native Sicily with extreme objectivity, over recent years paying particular attention to refugees, foreign citizens and illegal immigrants. Thanks to the delicacy and depth that distinguish his works, Ludice elaborates a reality that strongly characterises the present and in particular that of the Italian coasts.

22. ENZO CUCCHI

See n. 19

23. ZHANG XIAOGANG

Born in 1958 in Kunming, China. He lives and works in Beijing. After graduating from the Sichuan Academy of Fine Arts in 1982, Zhang Xiaogang designed sets and costumes before devoting himself fully to painting. Deeply influenced by historical events – first and foremost the Chinese cultural revolution, which he experienced at a young age and the imagery of which represented the starting point of his research – and by the Surrealist movement, since 1985, Xiaogang has inspired artistic movements that explore the behaviour of the individual within the Chinese community. After a series of trips abroad, in 1993 he began to paint his *Bloodlines* series – perhaps his most famous – which recounts family, social and collective relationships in China through group portraits inspired by images of the Revolution. The family, in the broadest sense, is in fact portrayed repeatedly by the artist, almost as if to create an infinite and fictitious genealogy of ancestors and descendants whose features can only be distinguished by almost imperceptible differences. His paintings are characterised by a marked

photographic quality and the prevalent use of tones that vary from grey, to black and white, with occasional hints of colour.

24. MONA HATOUM

Born in 1952 in Beirut, Lebanon. Currently she lives and works in London. Mona Hatoum was born to a Palestinian family in Beirut in 1952. During a visit to London in 1975, the outbreak of the Lebanese Civil War prevented her to return to her homeland. The artist completed her studies in London at the Byam Shaw School of Art and the Slade School of Art. With her first performances, she addressed themes such as gender, race, and the relationship between politics and the individual, while since the early 1990s she has mainly produced installations and sculptures with different types of materials. In particular, the presence of geometric shapes and grids in her work refers to the systems used to exercise control within modern society. In 2011 she was awarded the prestigious Joan Miró Prize by the Joan Miró Foundation in Barcelona and, in 2017, the 10th Hiroshima Art Prize. In 2019 she was awarded the prestigious Praemium Imperiale in Tokyo.

25. JEAN-PAUL RIOPELLE

Born in Montreal in 1923, he died in Saint-Antoine-de-l'Isle-aux-Grues, Canada, in 2002. Jean-Paul Riopelle studied painting with Henri Bisson and in 1943 enrolled in the École du Meuble in Montreal. Among the most internationally recognised Canadian artists of his generation, in 1945 he established a deep friendship with his teacher Paul-Émile Borduas and several Canadian avant-garde artists who were part of the group called 'Les Automatistes', formed between the 1940s and 1950s in France and Canada in the wake of Surrealist Automatism, a method of artistic creation in which the artist suppresses conscious control over the decision-making process, allowing the unconscious mind to take over. From this derives that spontaneity that is at the basis of the lyrical-abstract language

of the artist's early works, where bright coloured paint is squeezed directly from the tube onto the canvas and then worked with a spatula. After settling in Paris in 1948, Riopelle then took part in the informal experiences of Tachisme, where an abstract painting is spread with rich mixtures of colour to form patches of material that translate into a dynamic landscape form.

26. JAKE AND DINOS CHAPMAN, GEORGE CONDO, PAUL MCCARTHY

Dinos Chapman was born in Cheltenham, UK, in 1962, and Jake Chapman, born in London in 1966 – the city where both artists live and work. Condo was born in Concord, USA, in 1957, and today he lives and works in New York. McCarthy was born in Salt Lake City, USA, in 1945. He now lives and works in Los Angeles. In March 2006, Jake and Dinos Chapman, George Condo and Paul McCarthy – four of the most interesting established artists on the international contemporary art scene – were invited to work together by an American curator. The result was an art project titled *Meet the Artists*: an explicit, ironic reference to the Beatles album of 1964 and to the homage-outrage that ten years later, the Californian avant-garde collective of The Residents dedicated to it. The project involved the creation of four engravings and eight paintings (four large-format works and four smaller ones) over the course of a year. Each work – according to a sequence arranged and agreed in advance in such a way that each artist would be the first to start two canvases and one engraving in rotation – was then sent to the various studios (in London, Los Angeles and New York respectively) so that it might be completed, until it was considered 'finished'. This procedure echoes the artistic medium and the game known as *cadavre exquis* ('Exquisite Corpse') used by the Surrealists around the twenties, with the caveat that each participant could only see the final result of the individual chain participations. To this end, the Chapman brothers, who shared their studio, built a wall so that

they could maintain privacy during the creation of their individual contributions.

27. PIETRO RUFFO

Born in Rome in 1978, where he lives and works. After graduating in architecture in Rome in 2005, Pietro Ruffo won a scholarship to Columbia University in New York in 2011. His artistic production, deeply linked to the basic elements of his training as an architect, is articulated through drawings, collages, watercolours, sculptures and installations that reflect on the sense of freedom – a principle that the artist investigates through subjects taken from liberal themes, political history and the implications of colonisation – and on political, moral and social issues, leading the viewer to rethink the tensions of the present and the past in ethical terms, and sometimes the unresolved issues between different peoples. Each of Ruffo's works originates from a meticulous design where the paper is scored, often passing from two- to three- dimensionality, and where the stratification from multiple visual and semantic readings refers to the sense of civil commitment that the artist manages to convey with an investigation that starts from broad universal themes and continues, through filters, on specular and similar semantic and linguistic levels.

28. PIETRO RUFFO

See n. 27

29. MIMMO PALADINO

See n. 11

30. ACHILLE PERILLI

Born in Rome in 1927. Lives and works in Orvieto. Considered one of the great protagonists of abstraction in Italy, at the age of 20 Achille Perilli joined the Forma Group, founded in Rome in 1947 with the intention of implementing structured but unrealistic art that favoured form and sign in their essential meaning. Standing out by virtue of their lively and brilliant chromaticism yet bound

within two-dimensional forms, Perilli's works are accompanied by rigorous theoretical reflections, nourished by the liveliness of his interests (numerous collaborations with set designers, architects and musicians) and by the study of the European historical avant-garde. Carrying out an investigation revolving around form in relation to space (meant as a place of tension between geometrical structures and organic forms, arising from imaginative activity), the artist investigates the perception of reality between the unconscious and the rational, between lyrical form and geometric space, while combining the various essences of abstraction.

of Analytic Painting (a pictorial movement developed in the 1970s with the intent of analysing the material components of painting – such as paint and canvas – and the relationship between the material itself and the artist), Pinelli adopted stylistic choices that led him towards a deconstructing of the painting to work on the surface and spaces. His works are in fact characterised by the abandonment of the canvas, in favour of the use of materials that convey a high tactile quality (flannel and velvet), and are made up of the combination of several pictorial elements, such as geometric and monochrome shapes that follow a predetermined path, giving rise to his so-called 'broadcasting' technique where the painting, reduced to fragments, is placed on the wall to mimic the gesture of the sower, in a synthesis between space and painting.

31. IVA LULASHI

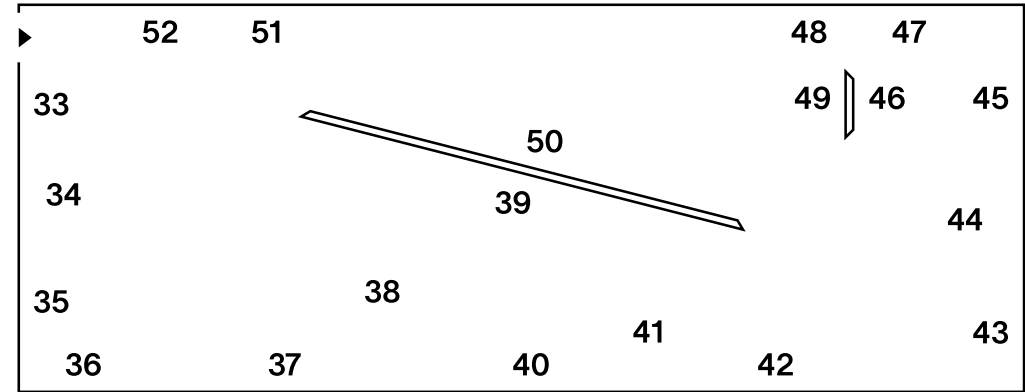
Born in 1988 in Tirana, Albania. She lives and works in Milan.

After graduating from the Academy of Fine Arts in Venice, Iva Lulashi undertook a research path in the field of painting. Her work starts from a careful observation and selection of set photos, traces, details and stills taken from films, documentaries and other moving-image media. This is how current themes such as religion and politics as well as issues related largely to Communist propaganda in Albania and the public dimension of 'righteous' socialist living are incorporated into erotic moments and scenes of private life. Starting from a range of images collected online, the artist tries to reinvent a visual language that is customised by adding extraneous elements, reworked pictorially. The image thus takes shape autonomously, creating a tension and a short circuit of unexpected overlaps through which Lulashi aims to create a form of representation that moves away from reality if possible, yet without reaching an entirely surreal dimension.

32. PINO PINELLI

Born in Catania in 1928, currently he lives and works in Milan.

After training in Catania, Pino Pinelli moved to Milan in 1963, attracted by the presence of an artistic centre. Among the masters



33. GIANNI POLITI

Born in Rome in 1986, where he lives and works.

With a background in philosophical studies and inspired by the Greek classics, for the Roman Gianni Politi the action of painting is not a gesture but a research that helps him over time to understand the act itself intrinsic to the pictorial medium. His artistic practice is closely linked to autobiographical events that he elaborates using a traditional canvas support. Residues, scraps, distortions and fragments are thus the material base through which Politi creates new works starting from the remains of the previous ones. Like kaleidoscopes, his paintings are forms that are recomposed before the gaze of the observer. In fact, the artist has devised a method that he himself defines a process of "reuse of materials" in which, alongside a calculated schedule, random events come into play, which generated during the work in the studio phase.

34. ALBERTO GARUTTI

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

Considered one of the major Italian exponents of Public Art (an artistic movement focused on the presentation and

enjoyment of art within the urban context, creating connections with the social fabric and forming relationships between public, private, political and economic institutions), from the second half of the 1970s Alberto Garutti explored the themes underpinning the practice of art itself, as well as the narrative and immaterial dimension of the work. After graduating in architecture from the Politecnico di Milano in 1971, over the following years the artist was invited to hold solo exhibitions in galleries in Milan, Brescia and Rome. In those early projects, there was already a clear attempt to establish an open dialogue between artwork, spectator and public space, aimed at defining a form of autonomous and personal re-elaboration of the conceptual and figurative matrix that had characterised the previous generation. A professor of painting at Brera for over twenty years (until 2013), Garutti has always entrusted a functional role to the caption, drawing on the tradition of Conceptual Art, in which the title transforms the object into a work, shifting its content from the logical-linguistic to the sentimental sphere. Often consisting of a short text in which his own dedication may always be sensed, the caption is characterised by a wide range of formats, all capable of stimulating empa-

thic participation on the part of the reader/observer.

35. JULIAN SCHNABEL

Born in 1951 in New York, he lives and works between New York and Montauk, USA. After moving to Texas with his family, Julian Schnabel returned to his native New York in the early 1970s and participated in the Whitney Museum Independent Study Program, coming to the fore with a series of large works, characterised by a mixture of innovative techniques, such as the use of broken crockery applied to the canvas, as well as various materials in which found objects and ones full of history are given space. A painter and sculptor, Schnabel stands out for his amazing metamorphic ability and the overwhelming expressive power that he communicates through a wild and gestural, almost neo-expressionist painting, conditioned also by European influences and the Italian Transavanguardia. An eclectic genius also in the language of film, Schnabel ventured into the world of cinema to make three feature films. The work on display is a reinterpretation of classic portraiture: subject, posture, clothing and dimensions are distorted with enamel and innovative materials.

36. WILLIAM KENTRIDGE

Born in 1955 in Johannesburg, South Africa, where he lives and works. A South African artist and filmmaker born and raised in close contact with the difficult state of segregation experienced during the long period of Apartheid that ended in 1991, William Kentridge looks with extreme clear-mindedness and awareness at the history of his homeland, proceeding through powerful and poetic metaphors that expand to embrace a reflection on the universal human condition. His work, always intense and of great expressive power, reflects on the mechanisms of memory and forgetfulness, the ethical sense of responsibility, guilt and complicity, pain and injustice. Since 1989, the artist has used black-and-white drawing (pastel or charcoal) to make

animated films, continuing his obsessive technique of erasing and retracing lines, one that outlines a world made up of shadows, shifts and continuous metamorphosis, a metaphor for amnesia in the light of the injustices that afflict the contemporary being. In addition to digital videos, Kentridge also makes engravings, tapestries, sculptures, bronzes and works for the theatre, recently in Italy for the Teatro di Roma. The work on display is part of the series *Learning from the Absurd*, which takes its cue from Gogol's novel *The Nose*. The absurd, grotesque elements of the story are designed to mock schemes and the established order by means of a global language.

37. PIER PAOLO CALZOLARI

Born in Bologna, in 1943. Lives and works in Lisbon. Aluminium foil, scraps, wood, debris, everyday objects, but also neon, salt, tobacco leaves, fire and ice-cold structures are among Calzolari's favourite materials, those that allow him to highlight a principle of the reconciliation of opposites, inviting a reflection that also entails the mental value of the work. Linked to the panorama of the exponents of Arte Povera (a term coined in the second half of the 1960s by the critic Germano Celant to define the work of a group of artists who used 'poor' and unrefined materials such as cement, Eternit, iron, plastic and natural elements, including wood, earth and water), Pier Paolo Calzolari sees art as a meeting place between form, colour, object and environment which, by floating from one dimension to another, outline a condition of being through their incessant process of transformation. From his painting, objects and installations to his performance, video and drawings of the 1970s, his art has always been imbued with a sense of metamorphosis and an attention to the alchemical process of matter that leads his works to abandon their state of inertia and expand into the environment, to the point where they embrace a new spatial and temporal dimension.

38. DIEGO PERRONE

Born in Asti in 1970, he lives and works in Milan. Diego Perrone studied at the Brera Academy in Milan with Luciano Fabro, and then in Bologna where he met Alberto Garutti. His artistic production is akin to Neo-Conceptualism and combines the free use of various media – such as sculpture, drawing, glass-working, video and photography – with a multiplicity of poetic intuitions that allow him to give an acute reinterpretation of traditional themes and icons, from popular culture to more recent history. A series of elements and symbols linked to the artist's rural origins often recur in his highly personal definition of artistic imagination: the koi carp, the amphora, the tractor and the human ear are in fact just some of the thematic nodes that return as recurring elements of visual reflection. This multitude of motifs comes together in the artist's works, expressed in organic shapes through sculptures that take the form of works in aluminium or molten glass mixed with minerals and oxides, subjected to very high temperatures, while in his drawings, it is the result of the meticulous repetition of ballpoint pen lines running obsessively over the surface of the sheets.

39. ETTORE SPALLETTI

Born in 1940 in Cappelle Sul Tavo (PE), where he lived and worked until his death in 2019. Ettore Spalletti's artistic research began in the early 1970s and immediately stood out for its use of pure shapes and bright colours that move on the edge between two- and three-dimensionality, blending painting and sculpture, tactility and image, in his luministic, volumetric and architectural immersion of space. Light blue – the colour par excellence that he experiences as an environmental condition – and pink – shades of the incarnate body in continuous mutation – but also grey, white, green and yellow make up the artist's 'chromatic moods' of choice, those that give his paintings, drawings and sculptures (often square,

rectangular or round bodies similar to forms of objects taken from everyday reality) the breath of chromaticism imbued with the taste and light of his homeland, the Abruzzo region. Spalletti's art is timeless, absorbing the depth of history, leaving the spectator free to interpret references to classical and religious forms.

40. ANDREAS SLOMINSKI

Born in Meppen, Germany, in 1959, he lives and works in Hamburg. Often referred to by critics as the 'Fallensteller', i.e. he who sets traps, Andreas Slominski is a German conceptual artist whose work is seen by most as unpredictable and sometimes rebellious. Fascinated since the beginning of his career by the sculptural qualities of animal traps, the artist exhibited a mousetrap for his first solo show in Hamburg in 1987, the starting point for many ambiguous and contrasting interpretations of an object reminiscent of Marcel Duchamp's readymades, and which – while maintaining its appearance and function intact – takes on artistic value precisely in relation to the very fact of being exhibited. Over time, the artist reworked his traps, thus offering the public complex variations with the aim of subverting expectations and perception, while investigating the role played by art. His is a scenario dotted with minor pitfalls, where simple elements become complex and vice versa.

41. VELASCO VITALI

Born in 1960 in Bellano, province of Lecco, city where he lives and works. The son of an artist, Velasco Vitali began to paint as a child, studying as an autodidact with an interest in painting, sculpture and graphics. With his works – which are formalised both in a pictorial and a plastic-sculptural vision – the artist mainly deals with contemporary socio-cultural themes such as the Valtellina flood of 1987 or the Chernobyl disaster of 1986. While maintaining a constant reference to the human figure (especially in his major work on portraiture), over time his painting evolved,

opening up to the landscape. The discovery of Southern Italy, Sicily in particular, marks an important moment in his reflection on views of the Mediterranean ports, acting as a counterpoint to his more analytical vision of Western metropolises. The encounter with Sicily would also bring Vitali closer to sculpture, making use of materials typical of illegal building practices, such as iron, tar, cement, lead and wire mesh. Famous in this regard is his series of dogs produced from 2003 onwards. "While illegal house-building is prosecutable, in art, instead, it is an advantage: it feeds the imagination and inspiration. Abusing a thought or a material means experimenting with new ideas and new materials," the artist stated in an interview in 2016.

42. FRANCESCO VEZZOLI

Born in Brescia, in 1971, he lives and works in Milan. Francesco Vezzoli graduated from the Central Saint Martins School of Art and Design in London in 1995 and later settled in Milan. Inspired by pop icons, television stars and almost forgotten movie stars such as Joan Crawford, Cary Grant and Greta Garbo, his work examines and emulates the communication and production structures of the collective imagination, exploring the power of contemporary popular culture. Vezzoli's work is therefore a sort of remedy and re-elaboration of the ephemeral media that harnesses the power of language to ponder the ambiguous nature of truth and the fragility of the human soul. Whether it is small-stitch embroidery, photographs, videos or performances inspired by the likes of Gioachino Rossini, Pier Paolo Pasolini, Luigi Pirandello and Salvador Dalí, the artist naturally combines fragments of 'high' and 'low' culture, ranging from arthouse cinema, Hollywood films, television productions, art history, fashion and contemporary politics. The work on display depicts an iconic subject: the Virgin Mary, embroidered in colour with a large, black-and-white tear applied to her face.

43. MICHELANGELO PISTOLETTO

Born in 1933 in Biella, where he lives and works. Michelangelo Pistoletto's artistic training took place in the studio of his father, a painter and restorer, with whom he began an apprenticeship at the age of fourteen. After studying at Armando Testa's school of advertising graphics, he began his artistic career in the mid-fifties, holding his first solo exhibitions in 1955 and 1960 at the Galleria Galatea in Turin. Starting with his first *Quadri specchianti* ('Mirror Paintings') in 1962, on which he experimented with a new technique of photography on tissue paper applied to a mirror-polished stainless steel surface, and then moving on to *Plexiglass* (1964) and *Oggetti in meno* (1965-1966) – important opening shots for the birth of Arte Povera. Pistoletto's works are qualified by virtue of his ceaseless experimentation, beyond any defined technique or style, and at the same time, by the progressive integration of the spectator and the space-time of reality in his work. The work donated by the artist, a self-portrait on a mirrored surface, is of particular significance. It is a selfie ante litteram, which involves the viewers by making them part of the artwork.

44. FLAVIO FAVELLI

Born in Florence, 1967. Today he lives and works in Savigno, in the province of Bologna. After completing studies in Oriental History at the University of Bologna in 1993, Flavio Favelli undertook artistic research aimed at enhancing the functional characteristics and value in terms of the use and decoration of old furnishing objects (such as chandeliers, mirrors, wardrobes, frames, vases and trays) or of everyday consumption (such as Coca Cola or Fanta bottles). Characterised by a strong autobiographical component, his works are formalised in sculptures, installations, interventions in public spaces and collages in which the assembly of various recycled materials and objects of different origins generates an overlapping of sense imbued with deeply evocative

stories and memories. This operation of cohabitation, however, does not take place through a distortion of the object itself, but rather through an amplification of its being an 'icon', oscillating between continuous cultural references and collective and personal memories. The visual recovery and the 'tangible reconstruction' of elements of his own past and of the environment in which he grew up is in fact a direct testimony of the inestimable evocative and sentimental power that the artist places in the objects that surround us.

45. MARIO SCHIFANO

Born in Homs, Libya, in 1934. Died in Rome in 1998. A tireless experimenter with the whole range of pictorial languages, Mario Schifano began his training by collaborating with his father, an archaeologist and restorer at the Etruscan Museum of Villa Giulia in Rome. He soon abandoned this field and began his pictorial production, making his debut in 1960 with a series of monochrome paintings that offered the idea of a 'screen' intended as a transfigured object that would later contain figures, letters, road signs and fragments of signs taken from consumerist civilisation, according to the conscious sensitivity of the American pop atmosphere that the artist had already experienced in 1962, following a trip to the United States. Belonging to the Italian Pop group that developed and became famous in Rome in those years, together with Tano Festa, Franco Angeli, Sergio Lombardo and others, from 1964 Schifano also experimented with film: a medium that fits perfectly into his research into the uninterrupted flow of images produced by our technological civilisation. Following this path, from the 1970s Schifano has made use of common subjects, taking them out of context and popularising them, as he did with the tree on display.

46. GIORGIO GRIFFA

Born in Turin, 1936, where he lives and works. Driven by a strong passion for painting

nurtured ever since childhood, Giorgio Griffa graduated in Law in 1958 and began to work as a lawyer. In 1960 he felt the need for a new kind of apprenticeship, and enrolled in the private school of the Turinese abstract painter Filippo Scroppo, developing a strictly figurative experience. Over the years to come, Griffa would proceed towards a progressive and systematic subtraction of representative elements, yet without going down the path of abstractionism, until he reached his first totally unrepresentative works. Between 1967 and 1968, the artist laid the foundations for his own pictorial language, developing a working method that still typifies his artistic practice to this day, in which large frameless canvases in coarse fabrics (jute, hemp, cotton and linen) are marked by paths of slender lines and coloured rods drawn vertically, horizontally or diagonally in keeping with the nature of the non-finito, using brushes or sponges. As the artist stated in 1972: "I don't represent anything, I paint."

47. SAM FALLS

Born in 1984 in San Diego, USA. He currently lives and works between Los Angeles and New York. American-born Sam Falls's production combines his various artistic interests in photography, painting, performance and sculpture, while embracing the founding principles of these languages: light, colour, process and quality of matter. The attention to the relationship between man and nature is in fact manifested in his ability to dose action with the temporal cyclicality of the environment, in a balance in which air, climate and the passing of time play a primary role in interaction with the raw material. A passage from the text produced on the occasion of his exhibition at the Galleria Civica di Trento in 2018 brilliantly sums up Falls's poetics: "In the summer I go into the woods and watch the light filtering through the canopy of leaves. I lay down sheets of fabric in the forest behind our house to capture the projections that pass through the leaves from dawn until dusk. The wind moves the

shadows over the course of seconds and the sun over that of hours; these fields of colour are abstract sundials of a place, made temporarily two-dimensional so that you can perceive the third dimension as the sensation of landscape."

48. TULLIO PERICOLI

Born in 1936 in Colli del Tronto (AP), he lives and works in Milan.

A painter and drawer, Tullio Pericoli enrolled at the Faculty of Law in Urbino at his father's request, but shortly before graduation he interrupted his studies for fear of embarking on a career that he did not feel to be his own. In 1961 he moved to Milan, where after a few years he began to collaborate with numerous newspapers and magazines such as the *Corriere della Sera* and the weekly *L'Espresso* (both in 1974), and later *La Repubblica* (in 1984). His drawings and portraits for newspapers are the activity for which he became known, but throughout his career the artist has never stopped depicting the landscape, initially pursuing a more abstract path (identifiable in the stratifications of the cycle of 'geologies' and imaginary horizons with watercolours, ink and pencils on paper), and a much more physical style in recent times (through the exploration of new landscape morphologies and details of nature). The two subjects, to be viewed as topics of investigation following the same research path, are aspects that allow the artist to undertake continuous renewals of the pictorial experience. In 1995 Pericoli also approached the world of theatre, for which he has since designed scenes and costumes for various shows.

49. AGNES MARTIN

Born in Macklin in Canada, 1912, died in Taos, USA, in 2004.

A Canadian-American painter, Agnes Martin is one of the few women who managed to emerge from within the climate of abstract painting that developed after World War II in America, dominated mainly by male figures such as Mark Rothko and Barnett Newman. After growing up in

Canada, she moved to New York in 1931, where she attended Columbia University and came into contact with the lively artistic environment, taking an interest in Oriental thought, particularly Zen. Attracted by the city's natural beauty, she then moved to Taos, in the state of New Mexico, where she would remain for the rest of her life. Her artistic production – dominated by prolonged concentration, an immersion in calm and an appropriation of the stroke – may be divided into two periods: the first, coming to an end around the turn of the 1960s with abstract geometry, uses biomorphic forms as its initial focus. The second, on the other hand, develops using vertical and horizontal lines and a restricted and delicate range of colours. A decisive element is the introduction of grid structures, seen as a codification of the two-dimensionality of the support, as well as the result of a process that records the time required for the creation of each painting.

50. GIOVANNI DA RIMINI THE LAST JUDGMENT

51. DOMENICO BIANCHI

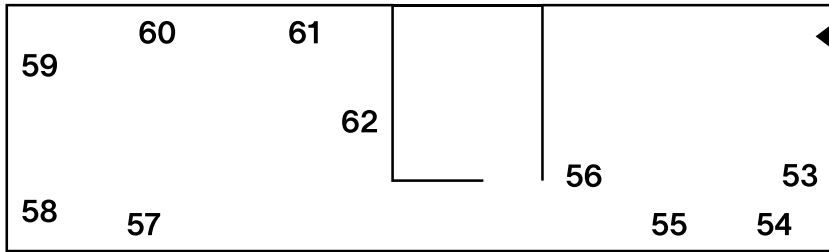
Born in Anagni (FR), in 1955. He lives and works in Rome.

Driven by a harmonious and meticulous research into forms and materials, Domenico Bianchi emerged at the beginning of the 1980s, proposing a reflection on painting with an architectural function, and focusing mainly on essential 'figuration' reduced to a few modular elements. His images are in fact made up of a sign – a sort of central nucleus generating form, movement, transparency and light – which references infinite hypotheses of imagery. Working on large surfaces, the artist experiments with a particular technique of painting on wax which is engraved, carved or scratched with absolutely minimal strokes, reminiscent of Renaissance inlays.

52. SHILPA GUPTA

Born in 1976 in Mumbai, India, where she lives and works.

Shilpa Gupta trained as a sculptor at the Sir J. J. School of Fine Arts in Mumbai. Although her artistic production is mainly plastic in nature, the artist began very early on to experiment with a wide range of expressive media such as performance, photography and video as well as interactive and multimedia installations. The predominant themes in her work are of a social kind – such as the manipulation of the working classes through religion, politics, desire, security and the market – and a critique of the system of valorisation of works in the art world. With concise conceptual gestures formalised through texts, actions, objects and installations, the artist explores the concepts of nation, identity, surveillance and the control of individual freedoms and boundaries, viewed in their physical and ideological meaning. Her work goes through a perennial state of tension and uncertainty that reflects the history of independent India.



53. GRAZIA TODERI

Born in Padua in 1963, she currently lives and works between Milan and Turin. After attending the Academy of Fine Arts in Bologna, Grazia Toderi moved to Milan in 1992 where she immediately stood out for her innovative use of video – often structured as a continuous cyclical projection – which remains the tool of choice in her work. The camera fixes on everyday objects in domestic contexts (in which emotions in the viewer are aroused by the sensation of the expansion of space and time towards infinity), the introduction of repetitive actions that suspend the narrative and her concentration on details are some of the recurring elements in the artist's early works, who in 1993 was invited to participate in *Aperto '93* on the occasion of the Venice Biennale. Over time, however, her gaze rose from a vision immersed in the world, opening up to views of stadiums, arenas and theatres which, along with aerial images of cities, would become the object of a research approach full of powerful reflections on the human condition. Central to Toderi's poetics is also her dialogue with literature but above all with painting: a technique that she feels close to because of the very timelessness usually reserved for paintings, and which she manages to confer with great naturalness to her video images.

currently lives and works.

Through the use of everyday materials – such as wood, architectural fragments and textiles – the Ghanaian artist Ibrahim Mahama explores urgent issues related to the phenomenon of migration, globalisation and the movement of people and goods between different nations, shedding light on the invisible aspects of these processes. What emerges in his large-scale installation interventions is in fact the idea of the border that finds its highest degree of expression in the use of jute sacks sewn together and draped over imposing architectural structures. A symbol of Ghana's markets, the sacks are manufactured in Asia and imported into Africa for the international transport of food and various goods (cocoa, beans, rice and coal). Torn, stitched and covered in various marks and coordinates, the sacks thus become a symbol of the conflicts and dramas that have taken place for centuries in the shadow of the global economy. In the work on display, the marks on a female arm are made for identification and security purposes, in order to trace the origins of migrants even in the event of death. The same signs are found on the bags for the same purpose. Eventually, these two materials, bags and leather, tell of the exploitation of work and the value of goods, including human ones.

54. IBRAHIM MAHAMA

Born in 1987 in Tamale, Ghana, where he

55. ANNE DE CARBUCCIA

Born in 1968 in New York. She currently

lives and works in Milan.

A graduate in Anthropology and Art History from Columbia University, Anne de Carbuccia is a Franco-American environmentalist artist and filmmaker interested in nature and the impact that man has on it. The artwork exhibited, *Women Empowerment*, was created at the United Nations headquarters in New York on 8 March 2017, on the occasion of International Women's Day. On her travels around the world, during which she documents and preserves the memory of sites, animals and cultures at risk of extinction, the artist creates temporary installations in symbolic places, and then captures them in photographs, thus maintaining a memory of that 'endangered' moment. With the images she has collected during numerous expeditions to Antarctica and the most remote areas of the planet, de Carbuccia created the photographic project *One Planet One Future* in order to speak through images about the themes most dear to her: water, endangered animals, endangered habitats, refugees and destroyed cultures.

56. NATHALIE DJURBERG & HANS BERG

Nathalie Djurberg was born in 1978 in Lysekil, Sweden, while Hans Berg in Raatvik, Sweden, also in 1978. Both live and work in Berlin. Shaping an imaginary universe with a strong symbolic and hallucinatory reach, the research of Nathalie Djurberg and Hans Berg (the Swedish duo who were awarded the Silver Lion at the Venice Biennale in 2009) sends the observer on a journey within archetypal environments inhabited by transfigured animal creatures and human beings with grotesque features. After an education influenced by studies on figurative and classical sculpture, since 2001 Djurberg has focused on the creation of animated videos made with the stop-motion technique, i.e. filming every single frame that, when played in sequence, restores the optical illusion of movement. In this way, narratives and landscapes are created, populated by characters made of Plasticine, iron wire and fabric that convey

multiple aspects of decadence, social violence and power relations: in them, gender categories and stereotypes are often subverted in favour of symbolism and hallucinations typical of the daydream. In 2004, her collaboration with the composer Hans Berg further enriched Djurberg's work, catapulting her installations and videos into a spectrum of sounds and rhythms that emphasise the sense of contradiction of the human soul.

57. CLAUDIA LOSI

Born in Piacenza in 1971, where she still lives and works. Claudia Losi uses a variety of expressive media, embracing installation, sculpture, video and works on fabric and paper. After studying at the Academy of Fine Arts and at the Faculty of Foreign Languages and Literature in Bologna, the artist from Piacenza focused her research on the relationship between man and nature, and on exploration as an experience of knowledge, immediately taking an interest in multidisciplinary projects that intertwine natural sciences, ethnology, geology, cartography, poetry and literature. A fundamental aspect of her work is the action of embroidery: a cherished and poetic medium that calls for manual skill and precision. Among her most famous works from the early 1990s are a series of participatory artworks based on the desire to involve a group of people to carry out embroidery work. Most of the projects conceived by the artist also arise from her encounter with a place that slowly takes on the form of a work.

58. DAVIDE MONALDI

Born in 1983 in San Benedetto del Tronto. He lives and works in Rome. After studying at the art school of San Benedetto del Tronto, Davide Monaldi studied sculpture at the Free Academy of Fine Arts in Rome and completed his first experiences abroad, first in Salzburg, studying one summer with the Ukrainian artist Ilya Kabakov, and then attending the Central Saint Martins School of Art and Design in

London. He later developed a self-taught interest in the non-canonical use of ceramics, which the artist has always considered an instrument capable of reflecting the aesthetic and technical characteristics that lie midway between painting and sculpture. In fact, this technique allows him to express the synthesis of a research that follows an experimental path which sets out from the graphic arts. His first ceramic works are three-dimensional transpositions of his drawings, while more recently Monaldi has turned to the production of installation works, adding a new aesthetic level to his research. Among these is his wallpaper which – as well as enveloping childhood memories through the conception of a domestic environment – opens up to the desire to toy with the viewer's gaze, including stylistic references that lead the viewer to a complete detachment from reality.

59. ELISA SIGHICELLI

Born in Turin, in 1968, where she lives and works. A photographer and video artist from Turin, Elisa Sighicelli studied textile design in Florence and later obtained a Master in Fine Arts from the Slade School in London. Her work focuses on the use of colour photography with a particular editing technique using light boxes that allows her to backlight only certain areas of the image. Particularly interested in exploring the relationship between light, the natural and domestic landscape, Sighicelli uses photography as a material rather than a medium, "seeking formal solutions to extend the space of representation into the real space of the viewer and vice versa, exploiting the interplay between two and three dimensions," said the artist in a recent interview. Reflecting on the key themes of art history – representation, the ambiguities of seeing and the impossibility of not seeing oneself – and the role of photography – viewed as object, subject, instrument and metaphor in a process that asks fundamental questions – the artist questions perception itself, always mediated between experience and

the medium. Even the medium itself becomes a distinctive element: silk, satin, marble are the unusual materials used by the artist.

60. SAM FALLS

See n. 47

61. ZEHRA DOĞAN

Born in 1989 in Diyarbakır, Turkey, she currently lives and works between London and Europe. A Kurdish artist, journalist and writer with Turkish citizenship, Zehra Doğan graduated from the Dicle University of Art and Design. In 2010 she became the founder and director of JINHA, a Kurdish press agency made up exclusively of women. As a feminist activist, strongly committed to politics, Doğan was the first to testify against the persecutions and conditions of slavery that Yazidi women were forced to endure during the war in Syria and Iraq. In 2017 she was sentenced to almost three years of prison for "terrorist propaganda" after posting a drawing which sarcastically depicted the rubble of Nusaybin – the Kurdish city destroyed during the clashes between state security forces and Kurdish insurgents – on her Twitter feed. Supported by famous artists such as Banksy and Ai Weiwei during detention, she was released in 2019. Throughout her imprisonment, she continued to create artworks with any materials she could find: tea, ink, juice and organic waste. Animated by a constant spirit of criticism and resilience, one which takes shape in pictorial and graphic works made of recycled supports and improvised materials, Doğan's art may be defined as 'journalistic': a penetrating sum of the intimate dimension and thorny events, one which reports the stories of the pain and courage of the women the artist met throughout her journey.

62. LUCA PIGNATELLI

See n. 16