



museo di arte moderna e contemporanea di trento e rovereto

## Italy 1980-2007

# Trends in contemporary research. Works from the collections of Mart

Hanoi, Vietnam National Museum of Fine Arts  
11<sup>th</sup> May 2007 – 29<sup>th</sup> June 2007

Mart returns to the Far East with its collections. Following the success of the double exhibition organised in China in 2006, at the Namoc in Beijing and at the Guangdong Museum of Art in Canton, the Museo d'Arte Moderna e Contemporanea di Trento e Rovereto once again plays the role of ambassador of 20<sup>th</sup>-century Italian art with "Italia 1980-2007".

At the Museum of Fine Arts in Hanoi, Vietnam, Mart will offer the opportunity of casting a fresh eye on some important chapters in Italian art through the works realised in the past 30 years, for the most part from its own Permanent Collection.

The exhibition, organised by Mart in collaboration with the Italian Embassy in Vietnam and with the Ministry for Culture and Information of Vietnam, is promoted by the Provincia autonoma di Trento and in particular by the President and Councillors for culture and planning, research and innovation.

The exhibition includes 50 works, comprising paintings, installations, videos, photographs and sculptures. It has been organised in accordance with a scientific programme by Gabriella Belli, Laura Cherubini, Daniela Lancioni and Gianluca Marziani and with the technical co-ordination of Margherita de Pilati.

"Italy 1980-2007" offers visitors an overview of Italian art starting from the period of the **Trans-avantgarde**, the artistic movement promoted and theorised by critic Achille Bonito Oliva. In 1979, as recalls Laura Cherubini in the text of the catalogue published by TEMI, Bonito Oliva "for the first time proposed a new definition that did not indicate an opposition to the avant-garde, but the possibility of crossing it, of gaining a renewed freedom to go beyond, back in time, into the past and forwards, towards the future".

The early 1980s saw Italian art living a renewed creativity, with the work of then emergent artists such as Francesco Clemente, Sandro Chia, Enzo Cucchi, Nicola De Maria and Mimmo Paladino, who "wanted to feel content once more to be artists".

The heart of the exhibition is formed of the "group of 6" of **San Lorenzo**. Bruno Ceccobelli, Gianni Dessì, Giuseppe Gallo, Nunzio, Pizzi Cannella and Marco Tirelli, all working between the walls of the former Cerere pasta factory in this historic district of

Rome began, from 1973, to pick up the thread once more of a dialogue with painting and sculpture. And successfully given that, in those years, traditional techniques were changing under the influence of conceptual art.

As Daniela Lancioni reveals in her essay, the “San Lorenzo Group” label bears witness to how the protagonists of this movement, who are still active and make a positive contribution to today’s artistic debate, founded “a place that was not metaphorical but real – for encounters and comparisons.

The exhibition also includes such artists as Arcangelo, Giovanni Frangi, Giulio Iacchetti and Claudio Olivieri who, despite the emergence of new techniques and expressive forms, have decided to remain faithful to the **tradition of brush and canvas**. In her text, “La pittura resiste”, Mart’s director, Gabriella Belli points out that painting today still has “the capacity to correspond with unmatched fullness to the emotional expression of very many artists”. And it is exactly through the experience of painting that these artists express not only their own creativity and mastery of the “trade”, but also a capacity to “communicate new images and forms of thinking”.

Finally, “Italy 1980-2007” will include the very latest works by **young Italian artists** active in Italy and abroad amongst whom, for instance, Matteo Basile, Botto & Bruno, Stefano Cagol, Enrico Iuliano, Sabrina Mezzaqui, Antonio Riello, Elisa Sighicelli, Luca Pancrazzi, Perino and Vele.

Gianluca Marziani concludes the catalogue with an essay providing a summary of the production and creative horizons of these artists, exploring the mechanisms of the “contemporary art system”. If it is true, maintains Marziani, that “Cultural (and not only artistic) Italy reveals itself to be a jumble of contradictions”, it is equally undeniable that contemporary Italian art in very recent years has reached a quality of international level. Recognition outside Italy’s borders for many of these demonstrates that our country today is a catalyst for novelty and research.

**Vietnam National Fine Arts Museum** (Bao Tang My Thuat Viet Nam)

66 Nguyen Thai Hoc - Hanoi Vietnam

Tues.-Sun 8 –12 a.m.; 1.30-4.30 p.m.

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