



MARINUS BOEZEM
SIMONE FORTI
DAVID MEDALLA
MAURIZIO MOCHETTI
MAURIZIO NANNUCCI
MALICK SIDIBÉ
MICHAEL SNOW
E ALTRI | AND MORE
Special Project: **JONATHAN MONK**

Curated by **Lorenzo Bruni**

29.01 | 15.05 | 30.07 2016

Galleria Astuni presents on Friday the 29th of January at 8:30pm, a project curated by Lorenzo Bruni titled 66|16, with the artists Marinus Boezem, Simone Forti, David Medalla, Maurizio Mochetti, Maurizio Nannucci, Malick Sidibé, Michael Snow and more...

The artists involved in this exhibition are very different among themselves for their cultural references and for their research. Nevertheless they share the time in which their practice was born (the mid Sixties), the same attitude towards the "dematerialization of the art object" and the investigation beyond the limits of the canvas.

A more relevant factor is that they have similar attitudes in starting an active dialogue with the dematerialized world produced by the social media and by the globalized communication in which they live. The outcome is a process-like consideration on the "presence" of the image, in a broad sense. Due to the nature of this curatorial choice, we invited the artist Jonathan Monk to design a special project aimed to introduce and expand its dynamics. Monk's practice, which begun in the Nineties, is very close to the above considerations and, for this occasion, the artist has created three different works: one of these is *IERI, OGGI, DOMANI, ECCETERA...* which characterizes the exhibition's poster/invitation and, consequently, becomes its conceptual/emotional container.

66/16 is a comparison between two collective exhibitions of the same artists: one, is characterized by artworks realized in 1966, while the other by artworks realized in 2016. The artworks realized in our "present time" will be added throughout the duration of the show and will be accompanied by talks and events defining the space differently, time after time. Every month from February, a new artist will be added to the initial list: therefore some contextualized solo shows will take place in a wider project. This particular display is a "laboratory" place, a work in progress space. On one hand it underlines that the show is not only about one topic but intends to offer itself as a discussion platform. On the other hand, it suggests this is not merely a collective exhibition with a historicist intent but rather a consideration on History and on histories, on the modernity of the past and on the necessity to rethink the role of culture in order to re-elaborate the concept of collective future.

The artworks realized in 1966, later observed with respect to their research and to the world outlined at a later time, reveal how the authors have an intimate and profound consciousness of "being an artist". This is evident in the structure *Untitled* by **Marinus Boezem**, a manifest of the artist's new approach which will bring him to create his famous *Air Sculptures* in the same year, or in the watercolours series titled *Memory Drawings (early)* by **Simone Forti**, (a technique used by the artist,

performer and dancer, only during that period), or in the sculpture's series *Cloud Canyons* by **David Medalla**, by which the artist introduces an unexpected dimension of Process and Fluxus art into the minimalist researches. Again, in the installation *Oggetto Polimerico* by **Maurizio Mochetti**, where both light and space, physical and conceptual, have an early dialogue anticipating the California minimalist developments and shifting into another level Lucio Fontana's researches. In the multiple *Rosso, Poema Idroitinerante* by **Maurizio Nannucci**, in which the artist tests the objectual/relational dimension of the language and its expression through objects addressed not only to the museum's space, but also to the everyday condition. In the series *Mariage* by **Malick Sidibé**, the photographs give evidence of the continuous experimentation between photographic and pictorial product, between local culture and global culture. Finally, these implications are traceable in **Michael Snow**'s movie *Wavelength*, putting the basis for video art as an autonomous research on narrative time overstepping cinematographic experimentation.

The gradually added artworks from the year 2016, bear witness to how they create a dialogue with reality, rather than having an effect on form, reflecting on what we can understand as art, society and public. The two exhibitions within 66|16 are separated, both physically and symbolically, by a wall built in the middle of the expository space of the Enrico Astuni gallery. In the words of the curator Lorenzo Bruni: << The period of time between these two dates, 1966 and 2016, is huge and at the same time irrelevant if observed by a "expanded present" condition enveloping our society. Nowadays historical facts stored on line coexist with fresh news in a peculiar and estranging stratification, bringing down the attention level on the critical debate and exalting on the surface the concept of conflict and confrontation. The exhibition builds the premises to analyse and react to this condition. The reason to juxtapose these two years is clearly not to compare but to trace some lines of connections with that precise historical period, so much contemplated by artists, curators, politicians, cultural workers, fashion representatives and by the world of communication. The newness implied in the show's concept, lies in the attempt of continuing the discourse interrupted by the post-modern's advent, rather than address to this period as a shelter. As this artists agreed, only in this way is possible to deal with the question of art's role and to find some foundations in order to build a personal and collective identity in a constructive way >>.

Marinus Boezem (1934, Leerdam; lives and works in Middelburg); **Simone Forti** (1935, Florence, in 1938 moved to Los Angeles with her family; lives and works in Los Angeles); **David Medalla** (1938, Manila; lives and works in New York, London and Paris); **Maurizio Mochetti** (1940, Rome; lives and works in Rome); **Maurizio Nannucci** (1939, Firenze; lives and works in between the south of Germany and Florence); **Malick Sidibé** (1936, Mali; 2016, Mali); **Michael Snow** (1929, Toronto, Canada; lives and works in Toronto).

Special Project: **Jonathan Monk** (1969, Leicester; lives and works in Berlin and Rome)