

*Triennale, Italy*

**Ennesima**  
**An Exhibition of Seven Exhibitions on Italian Art**  
*Curated by Vincenzo de Bellis*

Ufficio Stampa e Comunicazione

*Artistic direction: Edoardo Bonaspetti*  
*Curator of Triennale Arte*

**26 November 2015 – 6 March 2016**  
**Opening Reception: 25 November**

**From 26 November 2015 to 6 March 2016, Triennale di Milano presents *Ennesima. An Exhibition of Seven Exhibitions on Italian Art*, curated by Vincenzo de Bellis. Not “one” exhibition of Italian art but, literally, an ‘exhibition of exhibitions’ that, via **seven paths**, tries to explore the **last fifty years of contemporary art in Italy**, collecting **more than one hundred and seventy works** and **over seventy artists**, from the early Sixties through to the present day, in a display extending over the **whole first floor** of the Milan Triennale.**

The title is inspired by a work by Giulio Paolini, *Ennesima (appunti per la descrizione di sette tele datate 1973)*, the first version of which, dated 1973, is divided into seven paintings. This gives the number of exhibition projects included in de Bellis's exhibition for La Triennale: **seven independent exhibitions**, in the form of notes or suggestions that explore different aspects, links, coincidences and discrepancies, as well as the exhibition grammar in the recent history of Italian art. Seven working hypotheses through which we can read, reinterpret and tell Italian art also through the analysis of some of the possible **exhibition formats**: from the **solo exhibition** to the **site-specific installation**, through to the **thematic group show** and **chronological group show**, the **group exhibition on specific movement** and the **medium-based group exhibition** and on to the **archive exhibition**. Not just a single project that attempts at all costs to find thematic or stylistic, chronological or generational connections, but rather a

platform that tries to suggest the coexistence of all these and other possible formats, creating a cross-section of the past fifty years of art in Italy.

The path of *Ennesima* starts therefore with the **thematic group exhibition** entitled *To Write an Image*, focussed on the analysis of the centrality of iconography in the Italian artistic production from the Sixties through to the present day, to continue with the **group exhibition on an artistic movement** entitled *The Image of Writing: Gruppo 70, Visual Poetry and Verbal-Visual Investigations* and dedicated to Visual Poetry, and then with *Alessandro Pessoli: Sandrinus, the Whole Before the Parts*, the artist's first **solo exhibition** in an Italian public institution. Central hub of the path is the **medium-based exhibition**, *The Performance Where Time Stands Still: Tableau Vivant between Reality and Representation*, hinging on performance, with the objective of presenting an analysis of its development by focussing on the tableau vivant sub-genre, followed by *A Choral Archive: The Via Lazzaro Palazzi Space, the Experience of Self-Management and AVANBLOB*, the exhibition of documents that, twenty-five years later, pays homage to the activities of the artists working in Milan proposing a first attempt at historization. **2015: Present Time, Indefinite Mood, a generation-based exhibition** ends the path, revolving around a selection of artists born between the mid-Seventies and Eighties. The whole project is finally studded with **Site-Specific interventions** at crucial points of the exhibition path, gathered under the title of *Here, now and elsewhere: Site-specific and Thereabouts*, that fit transversely in respect of the other six exhibitions.

Seven attempts, therefore, seven suggestions, seven possible analyses and interpretations of contemporary Italian art: *Ennesima* favours not a unique vision, but multiple perspectives that, as such, in their partiality, can be considered as a sample of different approaches to contemporary art. The spaces of the **first floor of the Triennale** will therefore be divided according to a precise path, on which visitors will be taken to discover the seven exhibitions that will then be perceived as autonomous and self-sufficient, but also as part of a wider vision that includes them all.

Starting from its "plural" nature, born from the study and analysis of great recent and less recent exhibitions which it wants to pay tribute to in various ways – from citation to reaction -, the project reveals itself as a **meta-exhibition**: an exhibition reflecting on itself, on exhibition practice and the

mechanisms that govern its operation and that reveals, in its own system, both the grammar that has led to certain choices and, at the same time, their full subjectivity, outlining therefore a composite fresco of the Italian contemporary system in its different specific features.

**Artists:**

Vincenzo **Accame**, Vincenzo **Agnetti**, Alessandro **Agudio**, Mario **Airò**, Yuri **Ancarani**, Giorgio **Andreotta Calò**, Francesco **Arena**, Stefano **Arienti**, Massimo **Bartolini**, Gianfranco **Baruchello**, Vanessa **Beecroft**, Alighiero **Boetti**, Monica **Bonvicini**, Lupo **Borgonovo**, Ugo **Carrega**, Elisabetta **Catalano**, Maurizio **Cattelan**, Giuseppe **Chiari**, Francesco **Clemente**, Roberto **Cuoghi**, Danilo **Correale**, Gino **De Dominicis**, Patrizio **Di Massimo**, Luciano **Fabro**, Lara **Favaretto**, Vincenzo **Ferrari**, Linda **Fregni Nagler**, Giuseppe **Gabellone**, Alberto **Garutti**, Francesco **Gennari**, Paolo **Gioli**, Massimo **Grimaldi**, Adelita **Husni-Bey**, Emilio **Isgro**, Jannis **Kounellis**, Ketty **La Rocca**, **Gruppo di Via Lazzaro Palazzi** (Mario Airò, Vincenzo Buonaguro, Matteo Donati, Stefano Dugnani, Giuseppina Mele, Chiyoko Miura, Liliana Moro, Andrea Rabbiosi, Bernhard Rüdiger, Antonello Ruggieri, Adriano Trovato, Massimo Uberti, Francesco Voltolina), Marcello **Maloberti**, Lucia **Marcucci**, Nicola **Martini**, Fabio **Mauri**, Mario **Merz**, Marisa **Merz**, Eugenio **Miccini**, Luca **Monterastelli**, Liliana **Moro**, Maurizio **Nannucci**, Alek **O.**, Martino **Oberto**, Luigi **Ontani**, Luciano **Ori**, Giulio **Paolini**, Pino **Pascali**, Diego **Perrone**, Alessandro **Pessoli**, Lamberto **Pignotti**, Vettor **Pisani**, Michelangelo **Pistoletto**, Paola **Pivi**, Luigi **Presicce**, Carol **Rama**, Pietro **Roccasalva**, Andrea **Romano**, Gianni Emilio **Simonetti**, Rudolf **Stingel**, Santo **Tolone**, Franco **Vaccari**, Francesco **Vezzoli**, Luca **Vitone**.

*Ennesima* will be accompanied by a **publication** in seven books and a catalogue-guide **curated by Vincenzo de Bellis** and published by **Mousse Publishing**, that will mirror the division of the exhibition in seven parts and will be enriched with unpublished contributions, essays and critical writings, commissioned for the occasion, from Italian curators and critics of the latest generations, that have stood out during the last few years at both national and international levels: Cristina **Baldacci**, Lorenzo **Benedetti**, Barbara **Casavecchia**, Laura **Cherubini**, Vincenzo **de Bellis**, Eva **Fabbris**, Luigi **Fassi**, Francesco **Garutti**, Massimiliano **Gioni**, Andrea **Lissoni**, Luca **Lo**

Fondazione  
La Triennale di Milano

**Pinto**, Francesco **Manacorda**, Simone **Menegoi**, Paola **Nicolin**, Allegra **Pesenti**, Andrea **Pinotti**, Alessandro **Rabottini**, Letizia **Ragaglia**, Nicola **Ricciardi**, Alberto **Salvadori**, Marco **Scotini**, Andrea **Viliani**, Elena **Volpato**, Giorgio **Zanchetti**.

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***Ennesima***  
***An Exhibition of Seven Exhibitions on Italian Art***  
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**Artistic direction: Edoardo Bonaspetti, Curator of Triennale Arte**

**26 November 2015 – 6 March 2016**  
**Press conference: 25 November, 11.30 a.m**  
**Opening: 25 November, 7 p.m.**

Ufficio Stampa e Comunicazione

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## **Ennesima** **The path in detail**

### **1. To Write an Image** **Format: thematic group exhibition**

Ufficio Stampa e Comunicazione The path of *Ennesima* starts with the *To Write an Image* thematic group exhibition that tells a – possible and partial – recent story of Italian contemporary art through the analysis of the importance that image, or even better iconography, had and still has – literally seen as “writing” of an image. Starting from the assumption that not only the creative tension vital to conceive it, but also the technical skill and knowledge of the codes required to make it is hidden behind an image, the exhibition gathers over twenty artists of different generations that, from the Sixties to the present day, have shown in widely different contexts and wholly personal ways the will to create a personal imagery through specific techniques that are intrinsically and inextricably bound to the result that is looked for.

#### **Artists:**

Mario Airò, Stefano Arienti, Alighiero Boetti, Francesco Clemente, Roberto Cuoghi, Gino De Dominicis, Luciano Fabro, Lara Favaretto, Giuseppe Gabellone, Francesco Gennari, Paolo Gioli, Mario Merz, Marisa Merz, Luigi Ontani, Giulio Paolini, Pino Pascali, Diego Perrone, Vettor Pisani, Carol Rama, Pietro Roccasalva, Andrea Romano, Rudolf Stingel, Francesco Vezzoli.

## **2. The Image of Writing: Gruppo 70, Visual Poetry and Verbal/Visual Investigations**

**Format: group exhibition on an artistic movement**

*The Image of Writing: Gruppo 70, Visual Poetry and Verbal-Visual Research* is an exhibition dedicated to Visual Poetry, over fifty years after the birth of that avant-garde movement, among the most important ones in the second half of the Twentieth Century, and above all to that group of Florentine artists this expression is associated with: the Gruppo 70. To tell the climate of experimentation that made the research in verbal language and visual art coincide in the Sixties and Seventies, this exhibition does not confine itself to the Florentine environment, but embraces some experiences of artists from Lombardia and Liguria that are part of the wider context of visual poetry and extends to conceptual attitudes, with some notable names that carried out an effective encounter/clash between image and word.

### **Artists:**

Gruppo 70: Giuseppe Chiari, Ketty La Rocca, Lucia Marcucci, Eugenio Miccini, Luciano Ori, Lamberto Pignotti; Visual Poetry: Vincenzo Accame, Ugo Carrega, Vincenzo Ferrari, Martino Oberto, Gianni Emilio Simonetti; Verbal-Visual Investigations: Vincenzo Agnetti, Gianfranco Baruchello, Emilio Isgrò, Maurizio Nannucci, Giulio Paolini, Franco Vaccari.

## **3. Alessandro Pessoli: Sandrinus, the Whole before the Parts**

**Format: solo exhibition**

The solo exhibition *Alessandro Pessoli: Sandrinus, the Whole Before the Parts* is the third exhibition format on the *Ennesima* path and offers a vital overview of the work of Alessandro Pessoli, one of the most original representatives of the last generations of Italian artists. Certain of the possibilities of painting and its drifting towards other expressive means, the artist has frequently reviewed the pictorial medium both structurally and theoretically, confronting past iconographies and shapes on the one hand and a pop imagery on the other. To tell the shades of his research, this exhibition combines a heterogeneous series of his works: from the drawings of the early Nineties – bringing to light many fundamental features of his

later production – to the vaguely classicist interpretations of the early Noughties, down to the most recent experiments with decorated ceramics and stop-motion paintings.

**Artist:**

Ufficio Stampa e Comunicazione Alessandro Pessoli

**4. The Performance Where Time Stands Still: Tableau Vivant, between Reality and Representation**  
**Format: medium-based exhibition**

*The Performance Where Time Stands Still: Tableau Vivant, between Reality and Representation* is a pause in the exhibition flow of *Ennesima*. The exhibition hinges on a specific medium, performance, with the objective of presenting an analysis of its development through the focus on a sub-genre, the tableau vivant – a form of performance where actors or participants become the characters of a living picture, according to specific identifying and interpreting mechanisms. Their motionless bodies are half-way between pictorial and theatrical art, between sculpture and photography. Apart from highlighting heritage and synergies between different generations, the exhibition aims at stressing and exploring a vital dichotomy, come to light in the last fifty years, between live performance and performance “mediated” by other expressive means and artistic media.

**Artists:**

Vanessa Beecroft, Elisabetta Catalano, Maurizio Cattelan, Gino De Dominicis, Patrizio Di Massimo, Linda Fregni Nagler, Jannis Kounellis, Massimo Grimaldi, Marcello Maloberti, Fabio Mauri, Liliana Moro, Luigi Ontani, Vettor Pisani, Michelangelo Pistoletto, Paola Pivi, Luigi Presicce, Pietro Roccasalva, Franco Vaccari.



## **5. A Choral Archive: The Via Lazzaro Palazzi Space, the Experience of Self-Management and AVANBLOB**

**Format: Archive exhibition**

The fifth format is the documentary exhibition or archives' *display*. In 1989 some artists that had graduated from the Brera Academy with Luciano Fabro founded the "tiracorrendo" magazine and rented two rooms in Via Lazzaro Palazzi. Here they created an independent and self-managed space where they shared ideas, organized exhibitions, invited other artists to cooperate without neglecting external exhibition opportunities, such as the one that in 1990 led to AVANBLOB, an environment-installation with twelve site-specific works, in the Galleria Massimo De Carlo. Twenty-five years later, this exhibition pays homage to the group's activities but is also a first attempt at historicising that experience by reconstructing AVANBLOB and creating an archive *ex novo*. A *timeline* with images and texts retraces the group's most important exhibitions, from 1987 to 1994; while some iPads and display tables show the nine "tiracorrendo" issues, unpublished documents, photos and souvenirs.

### **Artists:**

Via Lazzaro Palazzi Space (Mario Airò, Enzo Buonaguro, Matteo Donati, Stefano Dugnani, Giuseppina Mele, Chiyoko Miura, Liliana Moro, Andrea Rabbiosi, Bernhard Rüdiger, Antonello Ruggieri, Adriano Trovato, Massimo Uberti, Francesco Voltolina).

## **6. 2015: Present Tense, Indefinite Mood**

**Format: generation-based exhibition**

*2015: Present Tense, Indefinite Mood* adopts the format of a generation-based exhibition and gathers unseen works by a selected group of artists born between the mid-Seventies and Eighties. The time factor – the biographical factor of the artists' dates of birth and the chronological factor

of the works, all created in 2015 – provides the co-ordinates to trace the mapping of the state of the current artistic research in Italy. An obvious heterogeneity emerges from it, in the choice of techniques and languages used and in the theoretical approaches, which prevents any possibility of a-priori categorization.

**Artists:**

Alessandro Agudio, Yuri Ancarani, Giorgio Andreotta Calò, Francesco Arena, Lupo Borghonovo, Danilo Correale, Adelita Husni-Bey, Nicola Martini, Luca Monterastelli, Alek O., Andrea Romano, Santo Tolone.

**7. Here, Now and Elsewhere: Site-Specific and Thereabouts**  
**Format: Site-Specific interventions**

Crossing the other six exhibitions transversally, *Here, Now and Elsewhere: Site-Specific and Thereabouts* aims at investigating another exhibition format, the site-specific intervention, an expression used to define artistic interventions that are intentionally thought and realised in (and for) a specific place. In agreement with the spirit that inspires the whole *Ennesima* project, *Here, now and elsewhere* does not aim at running through the philology and history of *Site-Specificity* or to propose a compendium of works what would fall into this category. The purpose of the exhibition is rather to investigate it in its widest meaning through the work of four artists that have often dealt with this operational methodology and that have been invited to intervene in the crucial points of the exhibition path: the beginning and the end of the exhibition and all the transitions between the various sections making up *Ennesima*.

**Artists:**

Massimo Bartolini, Monica Bonvicini, Alberto Garutti, Luca Vitone.