

Enfatisti

1983 2013

Documents and art works by

Ivo Bonacorsi, Vittoria Chierici, Gino Gianuizzi,
Emi Ligabue, Maurizio Vetrugno

Photos by Miro Zagnoli. Art prints by Danilo Montanari.

at

Spazio 522

526 West 26th Street, New York, NY 10001, 5th floor (suite 522)

October 24th 2013- December 5, 2014, 6-9PM



Emphatism

*Curated by
Vittoria Chierici
Veronica Santi*

Documents and art works
**IVO BONACORSI
VITTORIA CHIERICI
GINO GIANUZZI
EMI LIGABUE
MAURIZIO VETRUGNO**

Photos
Miro Zagnoli

Art prints
Danilo Montanari

OCTOBER 24th - DECEMBER 23

OPENING RECEPTION:
October 24th, 6-8 PM

Spazio 522
526 West 26th Street
New York (NY)
www.spazio522.com
director@spazio522.com

"Io sono come i miei artisti"

(I am like my artists)

Francesca Alinovi, 1983

The name *Enfatismo* (Emphatism) popped up in the summer of 1983 on Flash Art magazine with an article by Francesca Alinovi, some interviews with the artists and quite a few images. The article had a sad editorial note announcing that Francesca Alinovi had passed away before publication. The article became a sort of macabre necrology.

The Emphatists didn't stay together as a group after Francesca's death. Most of them spread out and worked independently or joined other groups started by the younger generation. Some of the Emphatists went to Milano, Paris, New York or Bali. Others just started new careers.

The Emphatists grew up in Bologna, in the *mileu* of the new experimental school, DAMS (Disciplines of Art Music and Theater), founded in the late seventies by Umberto Eco, Renato Barilli and Nanni Balestrini, along with other avant-guard, post-war Italian intellectuals.

Bologna had been very active since the mid seventies in many fields of the arts; pop Italian music and comics designers have been at the top in Europe for many years. Bologna also had a strong tradition of painters and art historians, like Francesco Arcangeli, father of the *Informale*, one of the most important movements in Italian abstract art. Arcangeli had an innovative point of view which became a reference for many new art historians, among them, Francesca Alinovi, who studied and taught art history for quite a while.

The Emphatists, kept together by Francesca Alinovi's charismatic personality, seemed like the ultimate representation of Marinetti's Futurism or Situationism. But they were, in fact, a phenomenon based more on urban culture, with bohemian and beatnik antecedents, than upon revolutionary or ideological sources. In those years, early eighties, some Italian artists came out on the international art scene with the *Transavanguardia*, but the big exhibitions and glamour was happening mostly in New York, while young artists and fine arts students in Italy followed provincial, minor paths. Founding the Emphatists and organizing the three group shows known as *Serate Enfatiste* (Emphatist Evenings) at the Neon gallery, Francesca Alinovi wanted to create a bridge to fill this gap. The Emphatists offered a fresh new way of living and making art in the tension between provincialism and fashion.

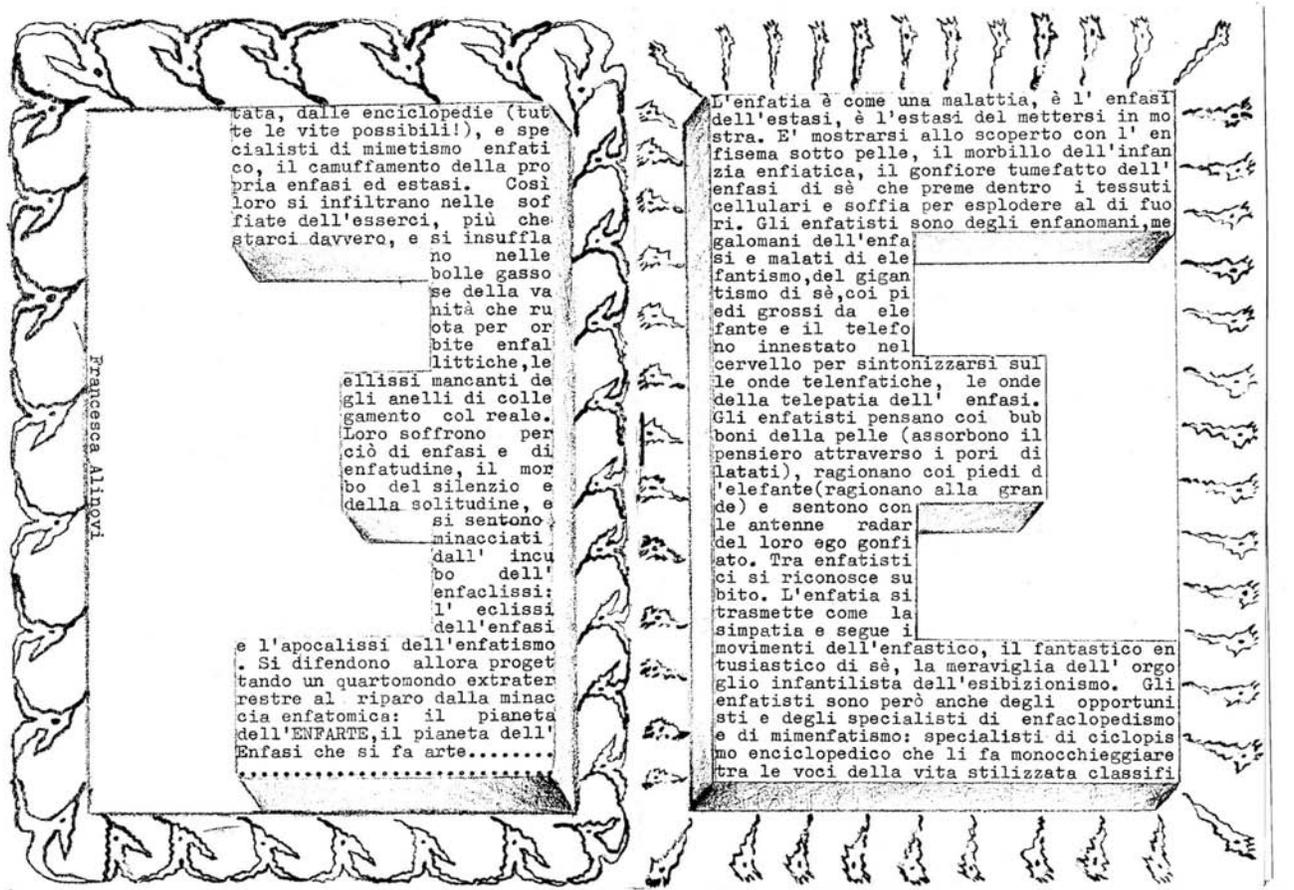
I was studying art and art history in New York when I first met Francesca Alinovi at the Holly Solomon Gallery, on the night she presented a group of young Italian artists, *i Nuovi Nuovi*, the New New.

In 1981, the New York art scene was at the beginning of a new, brilliant and dramatic era, tinged by the onset of the AIDS epidemic. Francesca was fascinated by the urban street culture and its unexpected, improvised boundaries between art and life. She was less interested in the standardized glamour of the art market. She met Ramellzee, Kenny Scharf, Stefan Eins, the poet David Rattray and the incredible cast of the Graffiti art wave.

That night, at the Holly Solomon Gallery opening party, she asked me to join her friends in Bologna and I did so. I met all the Emphatists, and for a few months, I had my first impressive experience with other young artists based in Bologna, the town where I was born.

Last year, a young Italian art critic and filmmaker, Veronica Santi, asked me for a solo show in a small space that she had founded in Chelsea, named *Spazio 522* (522 Space), after its location. Veronica was working on a documentary about Francesca Alinovi to be presented at the Modern and Contemporary Art Museum in Bologna during a special meeting on Francesca Alinovi thirty years after her tragic early death. I decided to participate in this event and present a documented view of what Francesca Alinovi would have liked to show here in New York of the Emphatists.

In this exhibition there will be some original pieces of those years, some beautiful photos by Miro Zagnoli and a poster, realized by the art printer Danilo Montanari, laying out the pages of a small handmade catalog written and sketched by Francesca Alinovi herself.



Translation from Italian of the Manifesto published in the catalog: Serate Enfatiste at galleria Neon, Bologna 1983:

The empathy is like a disease; it is the emphasis of ecstasy, the ecstasy of showing off. It is to show oneself with an emphysema under the skin, the chicken pox of the emphatic childhood, the black and blue swelling of one self's emphasis that pushes on the insides of our cellular tissues, and blows in order to blow up on the outside.

Emphatists are emphanomaniacs, megalomaniacs on the emphasis, and elephantism-sick, in love with their own gigantism, with feet as big as elephant's and a telephone grafted in their brains, to be tuned on telempathic waves, the telepathic waves of emphasis.

Emphatists think with the swellings of their skin (they absorb thoughts through their dilated pores) they reason with their feet of elephant (and they reason brilliant!) and they feel with their radar antennas of their pumped up egos.

Amongst emphatists, we recognize each other right away. The empathy is transmitted like the sympathy, and it follows all of the emphatic moves, the fantastic enthusiasm for oneself, the wonder for the childish pride and the exhibitionism.

Emphatists are also opportunists and experts in emphaclopedism and mimemphatism: experts in encyclopedic cyclopism – that makes them able to mono-peep-out through the voices of a life stylized and classified by the encyclopedia (all the possible lives!) – and experts in emphatic mimicry, the camouflage of their own emphasis and ecstasy.

So, they leak in the whispers of being present, more than really staying there, and they insufflate in the gassy bubbles of vanity that go around and around the emphalliptical orbits, the missing ellipses in the rings linked with reality.

They suffer, in fact, of aphasia and emphalitude, the disease of silence and solitude, and they feel threatened by the nightmare of the emphaclipse: the eclipse and the apocalypse of the Emphatism.

They defend themselves designing an extraterrestrial Fourth World, safe from the emphatomic threat: the planet of Emphart, the planet of emphasis that creates art for itself. (translated by Veronica Santi e Lucia Bellini)



Francesca Alinovi

Enfaticismo

I serata enfaticista 28. I. 83
II serata enfaticista 6. III. 83

Lucio Angeletti, Giuseppe Blasi, Ivo Bonacorni,
Nania Vittoria Chierici, Francesco Ciancabilla,
Gino Ciannitti, Valeria Modica, Emanuela
Ligabue, Padiglione Italia, Maurizio Vetruccio

galleria neon

via Solferino 41/9 Bologna 051-332783



Ivo Bonacorsi

saturday 1982

Dear Ivo,

. Thanks so much for your letter. Heard from Mariuccia who said she saw the video and was very amused. Am curious..... maybe Francesca can bring a copy over when (or if) she visits NYC this fall. I remain very busy performing. Sending you an announcement of my next show- singing over 100 songs in the elevator of this nightclub. Should be funny. Kenny is fine. Yesterday we drove to the country in his new 1961 Cadillac- after witnessing an attempted shooting in the city, we fled the insanity of New York to the changing colors of the trees in a state park only about an hour or so away. It's amazing how close wilderness is to the asphalt jungle here. Now with his car we should be able to get away more often. As i said, I remain busy. Plenty of projects - still waiting for the big break. In the meantime, trying to keep my head above water and have FUN. My best to everyone in Bologna. I had such a great time there this summer. Arrivederci

ann

Ann Magnuson to Ivo Bonacorsi



Emanuela Ligabue



Andrea Taddei



Claudio Bacillieri



Francesco Ciancabilla



Padiglione Italya (Claudio Bacillieri, Emanuela Ligabue, Andrea Taddei) Verdi Sponde, 1982. Stage photo.

Graffiti kids do think

to Francesca Alinovi

Graffiti kids do think
Aztec and scat — not shit — like
Baby Legba
coming out of a slit in heaven's thigh
and it's
no myth or alibi
but a feat in sneakers
discovered by
Rimbaud, a tumor
ballooning on his stump
singing to a hand organ, sky-high,
of perfect justice

Africa I too have seen
out from a mountain in Europe

a faint line
like a phone call
between the Louvre and the Great Pyramid

No parables transcend,
none need now
ponder the prophetic end
of negritude

you're in a fast lane lady

All Africa and her prodigies
are in
you

not elsewhere

History is a Petrie dish

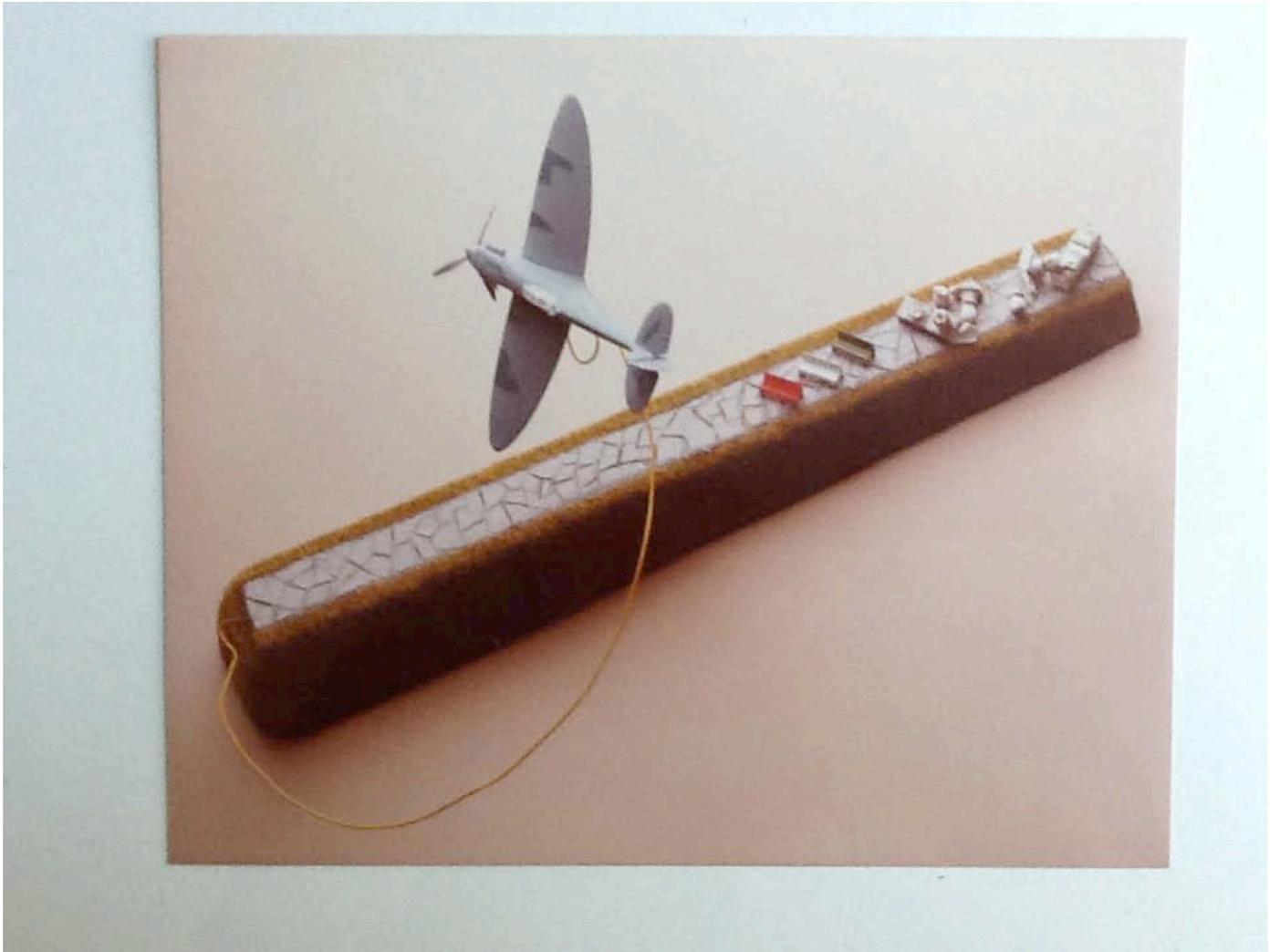
the living will soon outnumber all the dead

i giovanissimi

in a progressively expanding sphere you can almost

reach out
and crumple in your fist

David Rattray



Emanuela Ligabue, Aeroporto d'Italia, 1983. (Airport of Italy, Sculpture).



Emanuela Ligabue, Paesaggio non domestico, 1982. (Non domestic landscape, sculpture).

Ivo Bonacorsi, artist and writer, he was born in Vergato (Bologna) in 1960. He graduated in Phenomenology of Styles at the DAMS in Bologna, and always in Bologna he exhibited at the Neon Gallery and took part to the first series of events of the Galleria d'Arte Moderna's Performance Week at a very young age. In 2004 he realized the exhibition "Screens, barricades and other images", curated by Roberto Pinto, at the Careof Gallery in Milan. The same year, he created the art project "A tainted event" for Isola Art Center, together with Steve Piccolo and Mirella Miramucci. In 1997 he moved from Milan to Paris, where he teaches Drawing concepts and runs workshops at the former Parsons Paris School of Art & Design (now Paris College of Art) and at the Southern Methodist University Paris Program, even though he defines himself as "living between Oslo and Paris where he runs a clandestine and itinerant restaurant with Dominique Dalcan and Francis Fichot. He writes books of recipes and he smokes the fish he catches in fjords". He collaborates as a journalist and critic with *Il Manifesto*, *Radio Popolare*, *Flash Art* and *Domus*. In 2000, he founded the art magazine *Area Revue(s)* with others artists and critics. In 2005 he retired from art with his last performance *Announced Retirement*, a real boxing match dedicated to Arthur Cravan and he became a calendar artist and a celebrity chef.

Maurizio Vetrugno, artist and writer, he currently lives and works in Turin, Italy and Bali, Indonesia. Vetrugno's art practice alters everyday objects, such as cloth and tools, into wry commentary on popular culture of a bygone era, through assorted media including video, painting, sculpting and oblique devices.

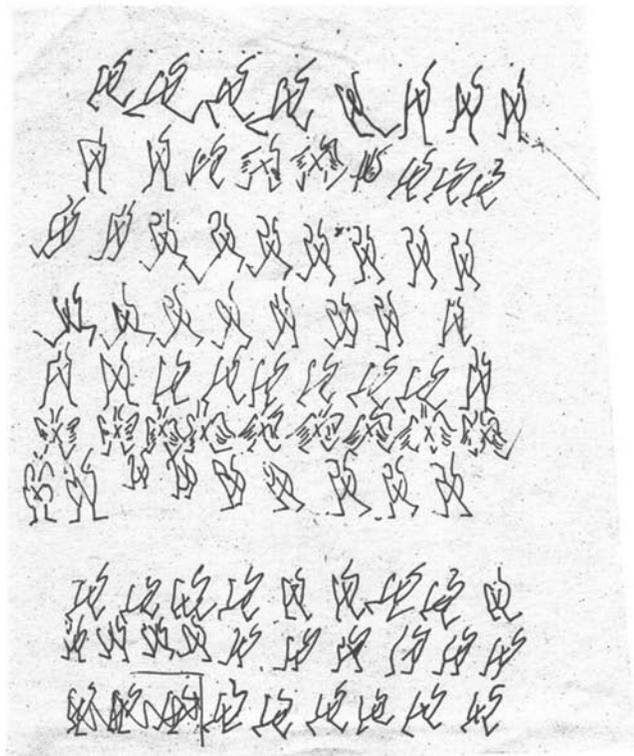
An example of his high visual criticism can be seen in his first one-person exhibition in Los Angeles where he presented a selection of works introduced by legendary musician Van Dyke Parks.

Hand-made, embroidered textiles depict the distinctive designs of vinyl record sleeves from the 1950s-1980s. The selected album covers reference the legacies of exotica modernism, glam rock and the golden age of graphic design in music. Costume has been a continuing influence on Vetrugno's work, as exemplified in his female portraits woven in monochromatic hues. Sources for these latter works derive from black and white images taken from fashion magazines of the same time period as the album covers. Models such as Twiggy evoke mid-century popular culture and become self-referential in the works -- the cloth "wears" the model. There is a lushness and preciousness to these labor-intensive textiles, whose technique co-opts and contradicts the Pop content.

Other works include sculptures that play with the contradiction of the function with the carved message and serve as an ironic comment on the policy of diminishing returns of Art in post-postmodern times.

Among the many he had solo exhibition at Blum & Poe Gallery in Los Angeles, and solo performances at Fondazione Merz, Turin and Accademia delle Belle Arti, Turin. Group exhibitions include *Soggetto Soggetto*, Castello di Rivoli, Turin; *Relax The Brain*, Nature Morte Gallery, New Delhi and Berlin; *Il racconto del filo: Ricamo e cucito nell'arte contemporanea*, MART Museum, Trento e Rovereto, Italy.

Vittoria Chierici, is a painter and filmmaker, from Bologna, Italy. She temporary works in New York. During the 80's, she participated in important young artist groups whose works culminated in the show *Examples of New Italian Art* at Riverside Studios, London in 1989. In the same year, Vittoria Chierici was nominated to represent Italy at the Tokyo international exhibition, *7 Artists*. In the late '90s, Chierici began to work on a new mixed media project on the historical subject of *The Battle of Anghiari*, based on a lost mural by Leonardo Da Vinci. A large painting of the same subject, Anghiari Verde, is also permanently exhibited at Humanities Initiative, New York Univeristy. Since 2004, Chierici has begun a series of collaborations with American artists working in different art forms.: choreographer Liz Gerring, composer Eve Beglarian. In 2009, she wrote an essay on video artist, Burt Barr. In 2010, Chierici participated to the project, No Soul for Sale, organized by the art gallery Lucie Fontaine at the Tate Modern Gallery in London. In 2011, Chierici commissioned to violinist and composer, Ana Milosavljevic, the music for her last video project, *Luci in the Sky*, realized by film maker Yuko Takebe. Paintings and video installations by Vittoria Chierici have been shown in galleries and museums in Itly and abroad. She is represented by the art gallery, Lucie Fontaine, Milano. In 2012, Chierici was invited to participate in the group show, Estate, organized by Lucie Fontaine at Marianne Boesky gallery, in New York. In 2012, Vittoria Chierici realized the project, Sailing away to Pint the Sea, based on a trip on a cargo from Holland to Cleveland, Ohio. Many of Vittoria Chierici works are in Italian museums: National Gallery in Rome, MART, museum of contemporary art of Rovereto and Trento; PAC, Museum of Contemporary art in Milano, among others. For more information: www.vittoriachierici.com



Vittoria Chierici, La Fuga (the Fugue), 1983

Gino Gianuzzi, artist and art producer, was born in 1955, in Ancona. He lives and works in Bologna, Italy.

After studying classics at the high school, he had higher education in Architecture at the University of Florence and in contemporary art history at the University of Bologna, where, in 1981, he founded Neon, the first independent art space in Italy in early eighties.

In 1983, he collaborated with the art movement, the Enfatisti (Emphatism) and the art writer and historian Francesca Alinovi.

A few years later, in 1988, Gino Gianuzzi headed Neon as an art gallery. He proposed the best and innovative artists of the youngest Italian generations, such as Maurizio Vetrugno, Maurizio Cattelan, Luca Vitone, Eva Marisaldi, Cesare Viel, Francesco Bernardi, Tommaso Tozzi, Alessandro Pessoli, Cuoghi Corsello, Marco Samoré, among others.

During the nineties, Neon has become a space for discussions and experimentation about art as a form of collectivity. In this period, Gino Gianuzzi organized solo exhibitions of works and projects by Nico Dockx e Mark Luyten, Building Transmission, Cesare Pietroiusti and Paul Griffiths, among others.

Between 2003 and 2005, the policy of Neon focused on the concept of exhibiting art as a source of dynamic communication with the surrounding urban culture and it branched out in Milano in new itinerant, different spaces to be related to single projects; spaces well known in the Italian art world as neon>projectbox, neon>container_20, neon>fdv and neon>campobase. In many years, more artists, university art departments, art writers and curators have collaborated with Neon and Gino Giannuzzi.

Gino Gianuzzi is also an independent curator. He has produced special projects, such as the Mediterranean Young Artists Biennial (1988), gAP project (2008 – 2009) and Green Days (2011).



Gino Giannuzzi, Mr Peanuts, Bologna, 1983