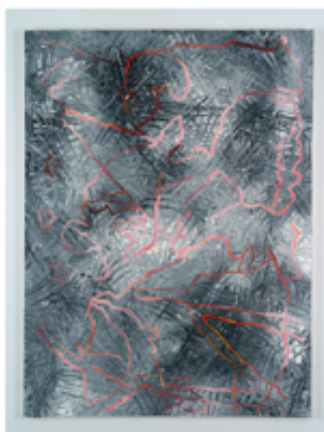


A new generation of Italian artists and their vision of the USA

INTRODUCTION

In 1956, the poet of the Beat Generation Allen Ginsberg publishes one of his most famous compositions, emblematically titled *America*. In these verses Ginsberg portrays the many contradictions of the American culture, and his own conflicted relationship with his homeland. The image that shines through his words is that of a complex country in which the freedom of the single is constantly related to the façade of unreal and unattainable perfection this nation shows to the world. Moving from Ginsberg's words, this exhibition aims for identifying the new generation of Italian artists active in New York, whose practice, directly or indirectly, explores the multifaceted reality of the American culture. This country at the same time does and doesn't belong to these artists; here they are "strangers", yet active participants in the community they live in. How do they represent this re-definition of themselves through the discovery of what the real face of America is? As a harbinger of their time, the artists are called here to picture their portrait of the United States, highlighting and re-discussing its ambiguity, between myths and reality, physical and imaginary boundaries – a melting pot of single identities whose appearance is molded by the same diversity that inhabits it.



Matteo Callegari, *Insiding*, 2014, 86" x 64", Oil on canvas

Matteo Callegari

Matteo Callegari's paintings play with the viewer's perception veiling reality underneath abstraction. Indeed, there's more behind Callegari's big abstract compositions than one could imagine. The colorful, seemingly process-based canvases disguise figurative historical paintings that fade underneath the surface to be reinvented and re-emerge with an unrecognizable appearance, as history fades into contemporaneity yet being always present in ways we cannot always perceive, but definitely influence us. L.C.



Arianna Carossa, *The failure of American appearance (detail)*, 2016, variable dimensions, Mixed media

Arianna Carossa

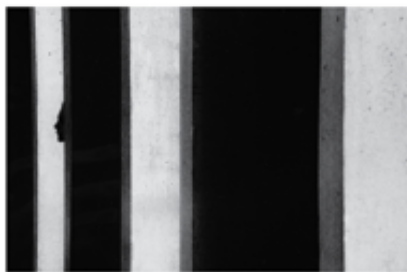
Arianna Carossa's site-specific installations aim at engaging a dynamic dialogue between the viewer, the space and the exhibition itself, so that the concept of the show is deeply embedded in the work, without being immediately recognizable. On the occasion of this exhibition, Carossa presents, with a hint of irony, *The failure of American appearance*, a sculpture created using discarded mannequins and furniture from American Apparel, a well-known American fashion brand that is nowadays on the edge of bankruptcy. L.C.



Danilo Correale, *39 volumes, Library Fund*, in collaboration with Co.op Ortica Publisher, 2016, courtesy of the artist & Raucci Santamaria Gallery

Danilo Correale

In his practice, Danilo Correale investigates the contemporary economic and political structures that regulate everyday life, labor, and leisure. With the collaboration of the Anarchist Co-op publishing house Ortica, he donated a collection of 39 books to the Italian Cultural Institute. Like *ortica* ("nettle" in English), a symbol of resistance and of the ability to adapt in hostile environments, Correale's simple gesture transplants another narrative into the dominant discourses of a state-owned library. V.S.



Renato D'Agostin, *Donald Judd Foundation, Marfa, Texas (from 7439)*, 2015, 12.6" x 19", Gelatin Silver Print

Renato D'Agostin

In the summer of 2015 Renato D'Agostin rode 7.439 miles across United States. On the back of his 1983 BMW R100 motorcycle he traveled for two months photographing American landscape and culture. However, the coast to coast trip is just a pretext for going into and exploring his aesthetic sense in a new context. Behind the camera, Renato researches a black and white moment, where the perfect balance of subject, composition and abstract geometries pleases the imagination, while the analog photography brings us back to the tactile, physical world. **V.S.**



Alessandro Del Pero, *Pietà*, 2016, 90" x 76"
Acrylic and oil on canvas

Alessandro Del Pero

The painting titled *Pietà* by Alessandro Del Pero draws inspiration from the famous sculpture by Michelangelo in Saint Peter's Basilica in Rome. The artist explores the tie with his Italian heritage by means of a language that reflects the cultural landscape that he has encountered in New York. Here Jesus and the Virgin Mary are represented as

trees enclosed in an urban space, where the intensity of the drama is masterfully conveyed by the painter's ability to accentuate the sense of wounded flesh. **G.T.T.**



Andrea Mastrovito, *American Philosophy of Composition*, 2008, 120" x 140", Pins and tissue paper on foamboard

Andrea Mastrovito

Always with a light-hearted approach, Mastrovito realizes powerful scenes, through drawings, cut paper collages and video animations, created with a critical attitude towards society as a deep investigation on its superficial contradictions. Mastrovito exhibits *American Philosophy of Composition*, a huge collage composed of tissue papers showing a plastic bag moving in a surrealistic corrida. Within the scene, and separated by an American flag, an American and a Mexican girl seem to be in conflict one against another, making this 2008 work spot-on in this moment of contrasts along the US-Mexican border. **A.F.**



Maria D. Rapicavoli, *tracce #2*, 2013, variable dimensions, Fragments of airplane

Maria Domenica Rapicavoli

Maria Rapicavoli has worked on *Disrupted Accounts* since 2013, when she first recovered fragments of a German plane from WWI on mount Etna, Sicily. The discovery initiated a project that draws from a historical reflection

upon the military, political and economical agreements between Italy and the USA after 1943. The alabaster sculpture on view, whose transparent quality recalls the immateriality of the sky, represents aerial trajectories as a result of the artist's research on sky zones dedicated to military purposes, specifically those used to fly American drones from Sicily to the Middle East and North Africa. **G.T.T.**



Gian Maria Tosatti, *New York*, 2011-2013, 20 vitrines 29 x 17 x 3 cm each, Watercolor on polaroid, lead, glass

Gian Maria Tosatti

Tosatti's practice consists of an interaction between architecture and visual art that results in installations and Polaroids with a striking visual impact. His work aims to create a poetic reconstruction of everyday life, speaking to the past and the present simultaneously. The artist shows *New York*, 20 Polaroids of chimneys in New York. The viewer is invited to feel the sense of disorder that this image hides behind its familiar appearance. This series is part of an investigation on the contradictions of US identity and its rhetoric on liberty that Tosatti has been developing since 2011. **A.F.**

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