



View of the exhibition

Retour à l'intime.

The Giuliana and Tommaso Setari collection.

Continuing its cycle of exhibitions showing private collections, la maison rouge presents the collection of Giuliana and Tommaso Setari, an Italian couple who have made Paris their home. This ninth collection is a step off the beaten track in a journey which la maison rouge began in 2004, taking the public through a series of different attitudes towards and ways of collecting art.

Far removed from global, speculative circles of contemporary art, the Setaris have built a collection whose powerful identity reflects their culture, with a majority of Italian artists, their personalities, and the friendships they have made. It is an "intimate", one might even say "domestic" collection in that most of the

works have been a part of their lives, taking up residence in the couple's various homes. The Setaris can only conceive of their existence with the presence of art in their home, and in contact with artists, some of whom have become friends.

The Setaris' support of artists came as a natural extension of their collecting. The couple have backed exhibitions, contributed to the production of works and publications, and lent or donated important works from their collection to public institutions. In this respect, on their level they belong to the very Italian tradition of collector-patrons.

In 2001, Giuliana Setari set up the Dena Foundation for Contemporary Art, a private, non-profit foundation to support young artists. La maison rouge pays tribute to this aspect of the Setaris' activities by giving the foundation carte blanche to present the young Italian art scene, in *Les Associations Libres* which concludes the exhibition.

Returning to the start of the exhibition, the first work may well escape the attention of visitors who fail to notice the unusually still pigeons perched above their heads. **Maurizio Cattelan's** *Turisti* was first shown in 1997, in the Italian Pavilion at the Venice Biennale. These taxidermied birds usually roost in the hallway of the Setaris' home, where they offer guests a humorous welcome. They are in fact returning to la maison rouge, where they resided during the inaugural exhibition *L'Intime (Behind closed doors: the private life of collections)*, when the Setaris, under the pseudonym "Mr and Mrs E", loaned the works which are normally displayed in their hallway.

The two projects referenced in the corridor illustrate one of the particularities of the Setaris' approach to collecting. A documentary and sculptures by **Vettor Pisani** recall his total artwork project, the *Virginia Art Theatrum (Museum of Catastrophe)*, a "philosopher's house" installed in an abandoned marble quarry in Tuscany, which had been acquired for the artist in the 1990s by Giuliana Setari.

Giuliana Setari is also actively involved with the Cittadellarte foundation, which she has presided since it was created by **Michelangelo Pistoletto** in 1998.

Cittadellarte is intended as a "laboratory" which elicits and supports creative projects in areas as diverse as the economy, culture and politics. Giuliana Setari has developed a particular interest in Love Difference, an artistic movement which promotes encounters and dialogue between Mediterranean countries. This project is referenced in the form of a banner by the Gudran Association For Art and Development. Created by two Egyptian artists in Alexandria in 2000, **Gudran** brings together artists, writers, photographers, musicians, actors and film makers to work on socially-focused projects.

The Setari collection echoes the couple's life story, and the many places they have lived during their travels: Brussels, New York, Rome, Capri, Milan and finally Paris, where they settled in the early 2000s. They have commissioned artists to create works for several of their homes, for example in New York where they lived from 1979 to 1988, mixing with artists such as their friends Carol and **Sol LeWitt**. A leading figure of the American minimal and conceptual art movements, Sol LeWitt conceived his wall drawings in the late 1960s as pieces to be produced by assistants to LeWitt's precise instructions. Basic shapes – here an asymmetrical pyramid – are adapted to fit the dimensions imposed by the individual site. The colours are typical of LeWitt's work in the mid 1980s, following his move to Spoleto in Italy, and his discovery of the frescoes by the Quattrocento masters, such as Masaccio, Fra Angelico and Filippo Lippi.

Michelangelo Pistoletto features prominently in the Setari collection. After a series of self-portraits which he had coated with varnish to obtain a reflecting surface, in 1962 Pistoletto perfected a technique for producing "mirror paintings". Traditionally, pictorial representation opens up a fictional space within the image; here the transposition of a photograph onto a mirror of polished steel brings the real world into the heart of the picture. The work stands on the floor so as to be level with the viewer who now shares the space inside the picture with this anonymous man, his foot resting on a stool. Thus the work incorporates both space (the surroundings) and time (the successive reflections appearing on its surface).

On entering the first gallery, photographs by **Mimmo Jodice** set the scene very much in Italy. The Italian photographer's hometown of Naples is a recurrent theme in the meticulous, black and white study of landscape he has developed since the 1980s. By focusing on the sky, and by reducing human figures to mere silhouettes or doing away with them altogether, Jodice transforms these very real landscapes into quasi-metaphysical scenes.

Carla Accardi is a major figure of Italian abstract art of the latter half of the twentieth century. Whereas her early work tended towards abstract informalism, from 1965 she began to work with Sicofoil, a translucent material that allows light to pass. She became known for her brightly coloured, sometimes fluorescent (*Verde*, 1966), infinitely repeating arabesque motifs, which she herself likens to Islamic art and has used both in pictures and large-scale installations.

While the Setari collection focuses on Italian artists, it in fact began in 1980 with the impulse purchase of a work by **Gerhard Richter**. The Setaris discovered Richter's work before he became the internationally renowned artist he is today. They were drawn to his use of vivid, contrasting colours, to the effects achieved through textures and materials, and the transparencies between the layers of colour which Richter applies with a spatula, all typical of the German painter's pictorial work.

Ettore Spalletti's picture radiates an energy that makes a striking counterpoint to the delicacy of colour. The quality of the light in the Mediterranean region is central to the work of this artist, who since 1975 has worked with fundamental shapes - amphora, cones, discs - in a palette of colours not unlike the blue skies and sea of the Mediterranean. In *Collezione*, these colours take on a velvety, light appearance using a technique similar to fresco painting. Spalletti coats the structures with several coats of mixed pigments, sanding each layer in turn, to achieve a powdery surface. Abstract though they may be, the shapes nonetheless suggest archetypal archaeological forms, and at the same time bring to mind Brancusi's sculptures. The formal simplicity of this installation exudes harmony and sensuality.

The wall on which Richter's painting is hung hides an installation, *Viaggio nell'eternità*, which the Setaris commissioned from **Vettor Pisani** for their Milan apartment, in 1996. The long corridor glows with an unnatural blue light, in which visitors make out the disturbing shape of a doll crouched inside a plexiglass pyramid, to the sound of Ravel's *Piano Concerto for the Left Hand*. Pisani has transformed a purely functional space into something symbolic, offering a sensorial and spiritual experience akin to a "voyage through eternity".

The work of Pisani, who describes himself as a "Germanist, theologian, architect and Rosicrucian", is steeped in esoteric philosophy and symbolic culture. He is also fascinated by psychoanalysis and ancient mythology, particularly the legend of Oedipus whose androgynous figure fascinated Belgian symbolists such as Fernand Khnopff: Pisani quotes his work in his photomontage, *Oedipus and the Sphinx*.

A painting (*Arco*) and a large installation (*Stanza delle Tazze*), both by **Remo Salvadori**, echo the simple, archetypal shapes favoured by Spalletti. For Salvadori, however, they are imbued with symbolic meaning: the circle evokes the cosmos; the position of the "cups" on the wall alludes to the sign for infinity; the colours (both the primary colours and the gold) refer to Rudolf Steiner's anthroposophical theories. The viewer is at the centre of a metaphysical puzzle whose purpose is to communicate a spiritual message and to elicit an emotional response.

Salvadori's installation is reflected, upside down, in the work by **Marco Bagnoli**, another artist with an interest in philosophy and science. His work, which makes repeated reference to Oriental cultures, could be described as spiritualist abstraction. The copper disc is a pure shape producing shimmers of light and myriad reflections, and also a reference to *Janua Coeli*, heaven's gates which open onto both the past and the future.

Gino De Dominicis has a place apart, outside the major movements in Italian art. His obsession with invisibility, and his determination to surround his work with an air of mystery, meant he never appeared in public and refused that his works be photographed. In 1988, the year of De Dominicis' death, Harald Szeemann dedicated the 48th Venice Biennale to him. Since then, his work has

come to public attention. In *Zodiaco* (1970), the signs of the zodiac are represented literally in a photomontage which transforms the astrological configuration into a living tableau.

The next gallery assembles artists who have all exhibited under the *arte povera* banner, theorised by the Italian art critic Germano Celant in 1967. The diversity of the works demonstrates that *arte povera* was not so much an art movement as an attitude towards art and its role in society, in reaction to American Pop Art in particular. *Arte povera* refers in fact to a nebula of individuals whose styles differ considerably one from the other.

Emilio Prini took part in the group's first shows, and features in Celant's 1969 publication on *arte povera*, which describes his work as "dispersive and open...almost clown-like, with images mixed with text, undefined meanings, both present and future, communicated through a continuous, inexhaustible and elusive flow of energy".

Luciano Fabro's glass bowl (*Iconografia-Gandhi*, 1975) pays tribute to those who died for their cause. The water in the bowl must remain at the same level and the attention this requires takes on a ritualistic dimension, perpetuating the memory of the great man whose name is inscribed on the glass cylinder.

Michelangelo Pistoletto's mirror painting, *Sonata a cinque dita per Meret Oppenheim* (1971), quotes a photograph from Man Ray's 1933 *Veiled Erotic* series, posed by the artist Meret Oppenheim. The following year, Pistoletto and Vettor Pisani collaborated in an exhibition where Pisani enacted a performance entitled *Lo Scorrevole* (The Pulley). In it, Pistoletto's wife, Maria Pioppi, appeared attached by the neck to a pulley, in the same pose as Oppenheim. Pistoletto used a photograph of this performance for this second mirror painting. To the right, a work by **Pisani** shows the two artists as voyeurs, from a second photograph from this performance.

While **Giulio Paolini** was a member of the *arte povera* movement, his work in the

1970s has been likened to conceptual art. The artist sought to free his work from its representational function and emphasise the constituent elements of canvas and frame. For his 1971 work *Epidauro (III)*, Paolini has placed torn-up photographs from his *Vitalità del negativo* exhibition at each corner to reveal the frame as an inflexible structure. *Casa di Lucrezio* (1981-84) combines recurring themes in Paolini's work: references to classical antiquity, fragmentation and multiplication. Fragments of a tablet with drawings of a maze engraved on it (similar to the one found in Lucretius' house in Pompeii) are displayed with three identical classical busts, set in different positions as though at three successive moments in time. As well as raising questions about the nature of an original and its copy, and how we can recapture the harmony of classical art, this work can be viewed as a theatrical staging, moving back and forth between art's past and its present, brought up to date through the workings of Paolini's imagination.

Since his early works in the 1960s, **Jannis Kounellis** has combined rough-and-ready materials of industrial (steel, iron) or organic origin (coal, fire, wool, cotton, even dead and live animals), in works which bring to light contrasting forces and concepts such as nature and culture, or hard and soft. Here, industrial materials contrast with a delicately assembled structure of a cork and a beetle whose iridescent silhouette, though fragile, throws the entire structure off-balance.

In the next gallery, visitors find themselves at the centre of an installation by **Luciano Fabro**, another of *arte povera's* major protagonists. Like Paolini, his themes include history, memory and classical art. For Fabro, the relationship that forms between a work, the artist and the viewer is a key element of the artistic experience, which must promote knowledge and the enhancement of human nature. The four large drawings in *Quattro letture della Chiesa del SS. Redentore del Palladio* (1972-1973) propose four different ways of interpreting the facade of the Venetian church, according to the methods of interpretation described by Dante in his *In Convivio*: literal, allegorical, moral and anagogical. By rearranging the three orders of architecture and proposing new statues for the niches - *Adam and Eve* by Van Eyck, a man with a sword borrowed from a painting by Piero della

Francesca, a *Venus* by Canova, El Greco's *Christ*, Velázquez's *Aesop*, and a woman by Michelangelo), Fabro merges artists and eras into an interpretation of art history that is not bound by time.

Alighiero Boetti is without doubt the most travelled of the *arte povera* artists, whom he was quick to leave behind. In 1971, on one of the many journeys he began making as of the late 1960s, he discovered Afghanistan and became interested in the region's ancestral traditions of weaving and embroidery. This triggered a body of conceptual work in which the artist engaged Afghan women to embroider geopolitical maps bordered by religious or poetic texts. Such a collaborative project necessarily entails a degree of interpretation that is beyond the artist's control. In *Alternando da 1 a 100 e viceversa*, the embroiderers were asked to fill each of a hundred squares on a hundred grids in either black or white, following a predetermined algorithmic progression. No two of the dozens of carpets in this 1993 series are the same, as each of the artisans interpreted the instruction in their own way.

Grazia Toderi belongs to a new generation of Italian artists who, like Bruna Esposito whose work can be seen later, started out in the 1990s. Toderi works primarily with video. In 2000, she began a series showing aerial views of Rome, Florence and London. Following a residency in the United States, she transposed this idea into a video diptych of satellite images of the US (*Empire*, 2002).

A contemplative atmosphere reigns in this gallery, whose works consider themes of absence and death. The Italian conceptual artist **Vanessa Beecroft** is best known for her one-off performances in which she positions groups of women in a sanitised, artificial setting. In contrast, the body we are shown here is bruised and broken. The fascination with beauty that Beecroft usually exploits in her work is permeated with a fascination for the morbid.

Jan Vercruyse's *Tombeaux* belongs to a series of works produced between 1987 and 1994. Various objects are reconstituted using sheets of cobalt blue glass. The

artist encourages us to see how memory, as a form of "active energy", fills the empty space left by that which no longer exists.

Graves have been a recurring theme in **Sophie Calle's** work since she first visited Californian cemeteries in 1978. Those shown here explore how we move constantly between private and public, intimacy and distance. The words "father" and "mother" are both entirely generic and completely personal. Calle uses this duality to capture the viewer in their most private moments by confronting them with another's presumed grief.

Belgian artist **Jan Fabre's** cross (*Kruys*, 1999) is covered with one of his favourite, and highly unusual, materials: scarab beetles. Their sheer number cancels any initial appeal their iridescent bodies may have to transform the religious artefact into something quite repulsive.

Thierry De Cordier's disturbing, yet fascinating, black bird (*Crucifix Ornithologique*, 1988) evokes the dream-world of German dark romanticism and Johann Heinrich Füssli's nightmarish visions. Simultaneously Christ-like and iconoclastic, the figure has a scarecrow-like quality in its posture and coarse materials.

February (2005), by **Jana Sterbak**, provides a counterpoint to the surrounding works in both its subject and form, with its light colours and the vital rhythm conveyed by the skaters' movements. Suggestive of scenes painted by the sixteenth-century Flemish artist Pieter Bruegel the Elder, it crystallises the artist's thoughts on the human condition. The vanity of present pleasures, as described by Pascal, contrasts with the two bare trees which are reminders of the inexorable march of time.

In a career cut short by his untimely death, **Juan Munõz** succeeded in reinstating figurative sculpture at the forefront of the contemporary art scene. His works are always balanced on a knife-edge between reality and fantasy, which engenders a degree of tension as to their interpretation. This bust inside a box creates the impression of a voyeuristic theatre.

The cases in the next gallery display objects of very personal significance to the Setaris. Drawings, letters, photographs, sculptures and other works, accumulated over a period of years at dinners, when travelling, or simply meeting artists, bear witness to the personal friendships that bond the Setaris with the artists they collect.

Paola Pivi's miniature sofa perched on a white stand (*Senza titolo*, 1999) dates from her early career, and already reveals her predilection for hijacking domestic objects and presenting them out of context. The sofa, an item of furniture that brings people together in the home, has been made even more personal by drenching it in Creed's *Erolfa*, a perfume chosen by Giuliana Setari and the artist.

Bertrand Lavier stages his objects in a very different way. A hedge-trimmer, when presented on a plinth, becomes an African totem. Just as Western museums are dedicated to the tribal arts, here Lavier presents an everyday object from late twentieth-century Western civilisation as though it were a museum piece.

The works in the Patio have all, at one time or another, occupied the terrace in one of the Setaris' homes. *Spada*, by **Bizhan Bassiri**, is a particularly significant example of the work of this Iranian artist, who initially studied in Rome. Fascinated by the volcanic activity of Mount Vesuvius, he developed a theory (*Manifesto of Magmatic Thought*, 1986) which equates the functions of art and the earth as resulting from the transformation of matter at the origin of creation. *Spada*, which means "sword", represents how bronze is fused and shaped by human hand. It appears to be extricating itself from the volcanic stone with all the force of an eruption.

It is shown alongside **Spalletti's** *Fonte*, originally created for the dining room in the Setaris' Rome apartment where it was used as a drinking fountain, and which later adorned their terrace in Milan. The rabbits in **Pisani's** *Il Pasto Sacro* remind us of the artist's fascination with Joseph Beuys, and more particularly his 1965 performance, *How to Explain Pictures to a Dead Hare*. On the brick wall,

Pistoletto's *Invocazione a Maria* is at once text, collage, sculpture, picture and installation. It illustrates the artist's quest to abolish boundaries between the different artistic disciplines.

POF n°3 Balançoire Simple (2009) by **Fabrice Hyber** is part of the artist's attempt to define our relationship with everyday objects. Hyber alters objects - renamed *Prototypes d'Objets en Fonctionnement* ("Prototype Objects in Operation") - in such a way as to radically change our attitude towards them, and how we use them. We immediately understand how a minor but absurd alteration has made this swing unusable.

On the other side of the window, *Peinture Homéopathique n°22* (2002-2003) is part of a series of large paintings which express **Hyber's** ideas and research on a particular theme over a number of years. Drawing gives his artistic ideas physical expression: "*I start by drawing a circle in the middle of the canvas. [...] This metaphorical stomach acts as compost for my imagination. Ideas grow out of my head and one after the other I graft them onto the gestating work. This is how I work and how a work develops. When I'm drawing, I'm making up stories.*"

Elisabetta Benassi is one of the new generation of Italian artists to have the Setaris' support. Her installations, performances and videos examine political issues and include references to both the cinema and psychoanalysis. *In moto* (2001) shows two people (one of whom is the artist) engaged in a race that one, on foot, has little hope of winning against the other, on a motorbike. This duality suggests two ways of interpreting and seeing the world: the rational power of technology versus utopian aspirations.

From this same generation of artists, **Bruna Esposito** took part in the 1999 Venice Biennale, when the Italian Pavilion was awarded the Golden Lion. Many of her works have a sensorial dimension, and incorporate perishable items, smells and sounds. *Stragi di Innocenti* (1997) combines minimalistic rigour with "poor" materials, as much in the vases made from plastic tubes as in the chimes which complement the work in the Patio. There is also an ephemeral element, as the tubes are intended to hold flowers and foliage that will vary with the seasons.

Luca Vitone is an Italian artist currently based in Berlin, and the winner of the 2002 Dena Foundation Art Award. His large banner associates the black flag of anarchism with the 16-spoked wheel of the Romani flag, two groups which similarly lack a stable and defined geographical territory. This work is typical of Vitone's efforts to define concepts such as homeland, territory and national identity; notions which are divested of their legitimacy in the context of art.

The American artist **Jimmie Durham** began his series of *Arcs de Triomphe for Personal Use* in 1997. Monuments that were conceived as symbols of power are scaled down to more personal dimensions. Beyond the purely ironic aspect of this *Portable Arc de Triomphe* (2007), the work is intended to make us aware of our responsibilities as actors and deciders in shared political power. Next to it, *US61* (2002) is a road sign which the artist has riddled with bullets to remind us of the 1999 shootings in Columbine, and convey the image of a violent society.

Moving to the next gallery, visitors are required to walk under *Italia dell'Emigrante*, a piece made by **Luciano Fabro** in 1981 for the Setaris, when they were themselves emigrants living in New York. Its shape is that of the Italian peninsula, the boot having symbolic status as essential equipment for any traveller. From 1968 onwards, Luciano Fabro produced several series of works focusing on Italian cultural history and which reproduce the boot in a range of materials including glass, mirror, lead and copper strips, as used here.

Spalletti's work consistently proposes a subtle balance between the vocabulary of minimal sculpture and references to reality. In his large *Gruppo della Fonte* (1988) installation, he has slowly decanted the square in his village where the public washhouse stands among small houses, to produce a composition of simple shapes in pure colours. The work hints at a long-forgotten way of life which is returned to favour by the form-based language of art.

Villa Malaparte is one of **Günther Förg's** photographs of iconic architecture of the latter half of the twentieth century (with particular reference to Bauhaus). It is also a souvenir of a weekend with the Setaris in Capri, where the family spent many summers during the 1990s. The numerous windows are always seen from the inside, opening onto another world. In his continual experiments with differing media, Förg also explores the possibilities offered by paint. This 2005 canvas reveals the influences of great American abstract artists such as Barnett Newman and De Kooning. Förg uses abstraction as a language, breaking it down into its individual structures and signs before freely rebuilding them again to produce new meaning.

In *Cono* by **Mario Merz**, the way in which the artist treats the larva swimming in the space inside the cone and the geometrical rigour of the cone itself expresses how figurative representation in art can slide towards mathematics whose formulae govern the laws of nature. *Chiocciola* (1980) examines another theme that is close to Merz's heart: the spiral as the infinite expansion of time and space. It also illustrates the natural cycle of life, which the artist represents by a snail shell in the centre of the work to symbolise organic growth. Through the media used to create it, this work concentrates Merz's questioning of the power of creation, both artistic and natural.

The work of **Michael Rakowitz** contains a central political dimension. *What Dust Will Rise?* is a reproduction in stone of one of the ancient books destroyed in the 1941 bombing of Kassel, where Rakowitz showed his installation at *DOCUMENTA (13)*. The raid is echoed in the destruction of the Kabul university library by the Taliban in 2002. Sculpted by Bolzano craftsmen from stone taken from the sadly famous Bamiyan cliffs, the work is a depository for multiple strata of forgotten history.

Part of the exhibition is set aside for the Austrian artist **Franz West** who died prematurely in July 2012, shortly after being awarded the Golden Lion for lifetime achievement at the 2011 Venice Biennale. West was a student in the 1960s when

the Viennese Actionist movement was in full flow. His work continued to manifest this influence through the importance it afforded to the body and to audience participation. Whether in his stand-alone works such as *Flatus Vocis* (a Latin expression signifying a meaningless word), or his *Passtücke*, sculptures meant to be handled by the spectator (as can be seen in the video), West favoured "worthless" materials such as paper-mache, plaster and welded metal. His furniture/sculptures from the mid-1980s question the boundaries between objects for use and objects of purely artistic intent, and characterise his reflections on the relationship between art and life.

Ever the attentive hosts, Giuliana and Tommaso Setari bid farewell to the guests who have visited them in their temporary "home" in *Consorti* (1993), a photograph of the couple by **Bizhan Bassiri** which hangs by the exit.



View of the exhibition

free associations

A project by the Dena Foundation for Contemporary Art

After an idea by: Chiara Parisi and Nicola Setari

Artistic coordination: Francesca di Nardo

Artwork installation project: Diego Perrone and Christian Frosi

Established in 2001 by Giuliana Carusi Setari, from its offices in Paris and New York, the Dena Foundation for Contemporary Art promotes and develops synergy for Italian artists. Alongside the presentation of the Setari collection, the project at la maison rouge celebrates the inventiveness and creativity with which Italian art expresses its response to all forms of crisis, whether political, ideological, intellectual or indeed artistic.

With artistic coordination by Francesca di Nardo, this project shows one aspect of Italian contemporary creation, seen through some of the alternative vectors set up over recent years, and through multiple and ambitious editorial slants: as many representations of curatorial and artistic practices spread throughout the country.

“It will be a cacophonous exhibition precisely because of the many different voices that join together and because the only principle of coherence is an attempt to maintain a certain geographical distribution between the magazines and the art spaces, avoiding to focus only on the main cities for contemporary art in Italy: Milan, Rome and Turin. With each art space or magazine we have entered into a conversation which resulted in associating them to an artist they have worked with in the past and that they present in the show. The actual selection of the artist was the result of a common agreement. The visitor will not encounter any of the usual suspects and instead will have a chance to attach meaningfulness not just to the intrinsic quality of the artworks or projects presented, but also to the specific relationship to the organizations that are presenting it and to the way these associations present themselves in the archival section of the exhibition. The scene that will emerge will have moments of intense noise and of silence; it is a fiction that entertains a series of round-trips to reality. [...]

Some of these initiatives have grown to the point of reaching well beyond the Italian territory and becoming important, if not key players in the global art world. Another interesting aspect of this development is that these initiatives could not be unilaterally identified as being in opposition to the market, on the contrary some of them where possible only thanks to the dynamics of the art market, while others were conceived intentionally in opposition to it.” **Nicola Setari**

“*Le Associazioni Libere* favours not one but several critical points of view, represented by thirteen independent structures and reviews which are led by highly competent young artists, curators and critics. While each is distinct from

the others in its clearly defined identity, characteristics and vision of art, they interact through collaborative projects and exchanges. In doing so, they have succeeded, almost spontaneously, in creating an art network where previous attempts by galleries and institutions have partly failed.” **Francesca di Nardo**

“One often feels something is missing in the Italian art system, in comparison with the rest of Europe. There is always someone complaining about the supposed inability of Italians to keep in step with international trends. Looking at the development of artist-managed and alternative spaces, however, one sees a wealth of propositions. Diego and Christian, last year you were invited, with Renato Leotta, to produce a project for Artissima 2011. You chose to pool these alternative places. Can you tell us about this experience?

The existence of self-managed spaces facilitates a climate of collaboration and networking among artists, rather than competition. It also reflects a desire to abolish the distance between the work and the visitor, reaffirming the idea that art maintains a direct, independent relationship with the public. If these places are great tools for artists and artistic freedom, what happens to them as transmission sites?” **Chiara Parisi**

“We traveled all over Italy, touching 30 cities; we searched out and met with people, organizations and new local situations that manage spaces and contexts dealing with contemporary art and culture. We kept track of what people told us, what we saw in their thoughts and ideas. We have not produced any sort of document, that can be read, about our experience.

In the case of *Le Associazioni Libere* we will see to the installation of the exhibition and build the display. For the latter we began with a very simple idea: to use a laptop as a physical space and to tell about some of the stages or encounters of our tour of Italy, using drawings on rigid, shaped cardboard and independent press produced by the spaces and magazines invited. The computers and printed matter will be lined up on a table long enough to cut the space into two, with the works of the artists installed all around” **Diego Perrone and Christian Frosi**

Magazines / Associations / Artists

Anonima Nuotatori	Vincenzo Schillaci and Giuseppe Buzzotta
Artribune	Massimo Grimaldi
Cherimus	Marco Colombaioni
Codalunga	Nico Vascellari
Cripta 747	Mauro Vignando
Cura.	Ian Tweedy
Gasconade	Andrea Romano
Giuseppe Frau Gallery	Eleonora Di Marino
Kaleidoscope	Andrea Sala and Tommaso Garner
Le Dictateur	Federico Pepe
Lucie Fontaine	Daniella Isamit Morales
Mousse	Yuri Ancarani
Nero	Nicola Pecoraro

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