

## PRESS RELEASE

Italo Zuffi

*Fronte e retro*

Curated by Lorenzo Balbi and Davide Ferri

Istituzione Bologna Musei | MAMbo - Museo d'Arte Moderna di Bologna

20 January - 1 May 2022

Banca di Bologna | Palazzo De' Toschi

Spring 2022

*Bologna, 24 January 2022 - Fronte e retro* (Front & back), the solo exhibition by **Italo Zuffi** (Imola, 1969) curated by Lorenzo Balbi and Davide Ferri opens at **MAMbo - Museo d'Arte Moderna di Bologna** on January 20, 2022.

The exhibition project, which will continue later in the space of **Palazzo De' Toschi**, venue devoted to the contemporary art projects promoted by Banca di Bologna, allows to present for the first time in an extensive way the work of one of the most important Italian artists born in the late 1960s.

For MAMbo, the exhibition continues the research on Italian art that the museum has been carrying out for years, confirming the line of survey that historically descends from Galleria d'Arte Moderna, presenting an artist linked to the territory in which the museum itself is located; while for Banca di Bologna, in the Sala Convegni of Palazzo De' Toschi, this is the first solo exhibition dedicated to an Italian artist.

*Fronte e retro* is ideally divided into two moments, capable of recalling and relaunching each other: on the one hand, at MAMbo, an itinerary that allows the artist's work to be reread taking into account a spectrum of works ranging from the beginning, in the mid-1990s, until 2020. On the other hand, at Palazzo De' Toschi a series of new productions, of works created for the occasion and in reaction to the characteristics of the space, touches on some of the nodal aspects of his recent research.

The exhibition, as a whole, revolves around some **thematic focal points** that have always sustained Zuffi's work and that are translated into contrasts and oppositions that can act on the body (sometimes that of the artist himself) as well as on the sculptural form: between the ideas of construction and at the same time of **destruction/fall; of work** and, at the same time, of **energy dispersion; of softness and rigidity; of fragility and competition**.

The works presented at **MAMbo** - pieces of sculpture, photography, video and performance, languages around which Zuffi's poetics has developed over time - reconstruct the artist's path through new combinations and without necessarily following a chronological progression.

The works exhibited, more than fifty, generate new hypotheses of dialogue between them putting together the best known and emblematic of the artist to some of those less seen.

Among them, for example, two videos from the beginning: *The Reminder*, the image of a body that stretches and stiffens up to the limit of its possibilities, and *Perimetro*, in which a body tries to establish its relationship with the space generating a sense of waiting and perpetual irresolution.

The **Sala delle Ciminiere**, on the other hand, brings out some of the most important aspects of the artist's sculptural practice, through a selection of *Scomposizioni* and *Osservatori trasportabili*, created at the turn of the 1990s and 2000s around the idea of architecture, in direct dialogue with the spaces recovered from Aldo Rossi's project, up to a series of easels, emblematic object of his practice, recalling an idea of work and sculpture that can show itself as it unfolds, without necessarily finding a definitive form, and *The mystery boy*, a series of images in which we see a boy, lying on the floor, who seems to invest all the energy and concentration of which he is capable around an apparently useless action.

Particular attention is dedicated to the works that the artist brings together under the theme of competition: Italo Zuffi explores "from the inside" the mechanisms of power - especially of the contemporary art system - as they are reflected both in the institutions that represent and support them, and in society in general. He subverts them, ridicules them, interprets them with actions, performances and happenings capable of involving the public and becoming works/traces in the exhibition.

Within the itinerary, moreover, some elements (not completely configurable as sculptures) will be completed through **performances**: they are, more than props, objects waiting, or around which the energy of an action has already been consumed.

The performances will activate the space in several points and will develop to compose a calendar that will touch different days throughout the duration of the exhibition. The first performative moment has taken place during the opening of the exhibition on January 19, 2022, with the activation of *Elenco*, translation of four lists of Italian artists and galleries in music tracks performed by **Madcaps**, Imola's historical music group active since 1988. The lists are taken from a list of art galleries, from the publication *Espresso. Arte oggi in Italia* (2000), from a ranking of Italian artists published on the magazine *Flash Art*, from the catalogue of the exhibition *Bologna Contemporanea, 1975 - 2005*, Galleria d'Arte Moderna di Bologna, 2005. During the opening other works have been activated: *Rassegna Stampa*, in collaboration with **Accademia di Belle Arti di Bologna**, *Partita a bocce con frutta* and *Uscita n. 13* made by **Pawel und Pavel** (a collaborative artistic project founded together with **Margherita Morgantini**).

The exhibition at **Palazzo De' Toschi** focuses mainly on sculptural practice, configured as a faithful reproduction of a form, and questioning of the same through intrusions and fragmentations. This part

of the project, moreover, highlights one of the fundamental aspects of Zuffi's research in recent years: that of the investigation around the word, used both in poetic form (a collection of short poetic texts by the artist, written between 2013 and 2014, is entitled *Poesie Doppie*) and as an element from which the sculptural form is generated.

The installation, which each year reinterprets the space of the Sala Convegni of Palazzo De' Toschi in a completely new way, has one of its barycenters in the dialogue between two works commissioned for the occasion: *Civilizzando*, a work that develops from the word, used here as a tool for describing simple, everyday actions, juxtaposed to generate processes of action, reaction and synthesis; and a new version of *Gli ignari*, one of the most important works of recent years: a series of ceramic still lifes accompanied by the sound of a whistle - in this case relocated in an unprecedented score. Each of the two works is installed on the walls of a triangular structure, with a strong sculptural presence inside the space: the two poles, real devices usable on each side, are equipped with an autonomous lighting and allow the visitor to create his own path in the darkness of the room.

In the same Sala Convegni a third installation work will also be presented, a reflection on sculpture starting from a combination of replicated elements - a fruit and a trolley on which it is placed - that bear the traces of an alteration that seems to translate the idea of a contrast and a desire to redefine form through a repeated intervention.

Finally, this venue will also be animated by performative interventions - some of which are closely linked to the sculptural works - once again underlining the importance of this expressive medium in Italo Zuffi's work.

During the exhibition at MAMbo, a **publication** about the artist and his work, published by Corraini Edizioni in Italian and English will be made available.

Thanks to Culture and City Promotion Department, Municipality of Bologna for the fundamental contribution in the realization of the exhibition.

### Biography Italo Zuffi

Born in Imola in 1969. Lives in Milan.

Visual artist, he works with performance, sculpture and writing.

He studied at the Academy of Fine Arts in Bologna and at the Central Saint Martins College of Art & Design in London. In 2001 he was awarded the Wheatley Bequest Fellowship in Fine Art (Sculpture) at the Institute of Art & Design, School of Art in Birmingham (UK).

He teaches at the Academy of Fine Arts in Brera, Milan, and at the Free University of Bolzen-Bolzano, Faculty of Design & Art. From 2011 to 2019 he was Visiting Lecturer in Performance at the Royal Academy of Art in The Hague (NL).

In 2013 he founded with Margherita Morgantini the collective Pawel und Pavel.

### Recent solo exhibitions

*In forma di riepilogo*, CLER, Milan (2019); *postura, posa, differita, ar/ge kunst*, Bolzano (2016); *Potersi dire*, MAN, Nuoro (2015); *Quello che eri, e quello che sei*, Nomas Foundation, Rome (2015); *La penultima assenza del corpo*, Fondazione Pietro Rossini, Briosco (2012); *Zuffi, Italo*, Pinksummer, Genoa (2010).

### Recent group exhibitions

*IN BIANCO. La porcellana nella ceramica d'arte italiana contemporanea*, curated by Matteo Zauli, Museum of Art of Jingdezhen Ceramic University, Jingdezhen, China (2021); *Performative 01, Contact(less)*, Maxxi L'Aquila (2021); *141 - Un secolo di disegno in Italia*, curated by Maura Pozzati and Claudio Musso, Palazzo Paltroni, Bologna (2021); *C.U.O.R.E. (Cryogenic Underground Observatory for Rare Events)*, Centro per l'Arte Contemporanea Palazzo Lucarini Contemporary, Trevi (2021); *Non giudicare*, curated by Viola Emaldi, Antico Convento di San Francesco, Bagnacavallo (2020); *Vincenzo Agnetti, Autoritratti Ritratti - Scrivere, Enrico Castellani Piero Manzoni Italo Zuffi*, curated by Giovanni Iovane, Building gallery, Milan (2019); *BienNolo*, Ex fabbrica Cova, Milan (2019); *HOSPITALITY*, curated by Marie de Brugerolle, Non-objectif sud, La Barralière, Tulette (FR) (2018); *Deposito d'arte italiana presente*, curated by Ilaria Bonacossa and Vittoria Martini, Artissima, Turin (2017); *Roberto Daolio. Vita e incontri di un critico d'arte attraverso le opere di una collezione non intenzionale*, curated by Uliana Zanetti, MAMbo - Museo d'Arte Moderna di Bologna (2017); *16a Quadriennale di Roma* (section curated by Michele D'Aurizio), Palazzo delle Esposizioni, Rome (2016); *Toute première fois*, curated by Francesca Napoli and Armelle Leturcq, 22 Visconti, Paris (2016); *Ricettivo nouveau*, Garage Carcani, Rome (2016); *THERE IS NO PLACE LIKE HOME*, Approdo fluviale, Lungotevere San Paolo, Roma (2016); *Contemporary, festival di musica e arte d'avanguardia*, curated by Maurizio Coccia and Roberto Follesa, various venues, Donori (2016); *Fuori Uso*, curated by Giacinto di Pietrantonio, Ex Tribunale, Pescara (2016); *Riviera*, curated by Caterina Riva, Swiss Institute in Milan (2016); *Performance: everywhere*, curated by Frida Carazzato, Teatro Cristallo, Bolzano (2016); *Ipercorpo 2016 - Cosa rimane* (section curated by Davide Ferri), Ex Centrale Avicola Amadori, Forlì (2016); *ALT*, curated by Cripta 747, Caserma De Sonnaz, Turin (2015).

## INFORMATION SHEET

### Exhibition:

*Italo Zuffi. Fronte e retro*

### Curated by:

Lorenzo Balbi and Davide Ferri

### Promoted by:

Istituzione Bologna Musei | MAMbo - Museo d'Arte Moderna di Bologna  
Banca di Bologna

### Locations:

MAMbo - Museo d'Arte Moderna di Bologna, via Don Minzoni 14 | Bologna  
Banca di Bologna Sala Convegni - Palazzo De' Toschi, piazza Minghetti 4/D | Bologna

### Opening period:

MAMbo, January 20 - May 1, 2022  
Palazzo De' Toschi | Banca di Bologna, spring 2022

### General information:

#### **MAMbo - Museum of Modern Art of Bologna**

via Don Minzoni 14 | 40121 Bologna  
Tel. +39 051 6496611  
[www.mambo-bologna.org](http://www.mambo-bologna.org)  
Facebook: MAMboMuseoArteModernaBologna  
Instagram: @mambobologna  
Twitter: @MAMboBologna  
YouTube: MAMbo channel

#### **Palazzo De' Toschi | Banca di Bologna**

piazza Minghetti 4/D | 40124 Bologna  
Tel. +39 051 6571431  
[contemporary.bancadibologna.it](http://contemporary.bancadibologna.it)

### **MAMbo opening hours**

Tuesday and Wednesday 2 pm - 7 pm  
Thursday 2 pm - 8 pm  
Friday, Saturday, Sunday and festivities 10 am - 7 pm

closed on non-holiday Mondays

**Admission to MAMbo:**

Full 6 euros, reduced 4 euros

**Security:**

[www.mambo-bologna.org/news/news-173/](http://www.mambo-bologna.org/news/news-173/)

**Press Office:**

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Comune di Bologna



Cultura  
è Bologna

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## LIST OF WORKS IN THE EXHIBITION

*Corner gravity*, 1997  
Sand

*Moving without touching*, 1997  
Video, 2'53"

*Rivolta*, 1997  
Color photos on aluminum

*The Reminder*, 1997  
Video, 3' 54"

*Throwing*, 1997  
Color photo

*fD.*, 1998  
Color photo on aluminum

*La fronte al vetro*, 1998  
Color photos on aluminum

*Osservatori trasportabili con ipotesi di graffiti*, 1998  
Plaster and paint

*Rivolta*, 1998  
Color photos on aluminum

*B.B.*, 1999  
Print on paper

*Caduta*, 1999  
Granite, wax, and aluminum

*Masse trasportabili*, 1999  
Stone

*Scomposizione V*, 1999  
Painted wood

*Perimetro*, 2000  
Video, 5' 12"

*Scomposizione (Fondale)*, 2000  
Painted wood

*Scomposizione VI*, 2000  
Painted wood

*Scomposizione IV*, 2000  
Painted wood

*Elenco*, 2000-2010  
Performance

*Giorno di sole*, 2001  
Projected slides

*Shaking doors II*, 2001  
Video, 6'10"

*Dizionario Base*, 2002  
Color photo

*Progetto Per Una Barricata*, 2002  
B/W photo and red filters

*The mystery boy*, 2002  
Letterpress printing on cardboard

*Go away*, 2003  
Enameled iron

*Resting branch*, 2003  
Ceramic

*Shaking Giles*, 2003  
Video, 4'07"

*Finestra A4*, 2003 - 2005  
Aluminum, glass, assembly accessories



*I cataloghi dell'inclusione, 2003-2020*  
Publications with post-printing changes

*Giorno di vento, 2005*  
Wood, paint, audio track

*Rassegna stampa, 2006*  
Color prints on aluminum and plastic

*La replica, 2007*  
Green marble and yellow travertine

*Targa Nîmes, 2007*  
Engraved PVC  
*Manager a passeggio (Utrecht), 2008*  
Ceramic

*Partita a bocce con frutta, 2008*  
Performance

*La replica, 2009*  
Beige marble and red marble

*Tratteggio - tasche (selenite), 2009*  
Stone and fabric

*Discontinua, 2010*  
Business cards

*Ho difeso il tuo onore, 2010*  
Performance. Plaque

*Targa Viafarini, 2010*  
Engraved PVC

*To host the host, 2010*  
Iron, clay, wasp nests

*Una linea nell'arte italiana, 2010*  
Engraved aluminum

*Zuffi per Bonami, 2010*  
Performance. Silk scarf, drying racks, aluminum plate

*Flavio staccato, 2012*  
Performance. Map and pass for Artissima

*Artisti italiani e nuovi circoli, 2013*  
Engraved plastic laminate

*Dispersione, 2014*  
Performance. Gun cartridge, precious materials

*Eau de Cologne italienne, 2015*  
Engraved plastic laminate

*Esponenti, 2015*  
B/W photos

*Incentivi, 2015*  
Acrylic on canvas

*Quello che eri, e quello che sei, 2015*  
Two sets of key blanks

*La recherche, 2016*  
Print on canvas

*Ricostruzione, 2018-2020*  
Remains of a fire, action, and voice

*Rarefatto, 2019 - 2020*  
Milled terracotta