

## COMUNICATO STAMPA

### *Viola!*

### *Pablo Echaurren e gli indiani metropolitani*

Curated by Sara De Chiara

**MAMbo - Museo d'Arte Moderna di Bologna | Project Room**

**January 28th - May 14th, 2023**

**Opening on Friday, January 27th 2023, 6pm**

The planning of the **MAMbo - Museo d'Arte Moderna di Bologna's Project Room** confirms its vocation to the rebuilding, narration and enhancement of the artistic experiences of the Bolognese and Emilia-Romagna territory, with *Viola! Pablo Echaurren e gli indiani metropolitani*, the new exhibition project curated by **Sara De Chiara**, which opens on January 27<sup>th</sup>, 2023 at 6pm on the occasion of **ART CITY Bologna**, the institutional calendar of special exhibitions, events and initiatives promoted by the Municipality of Bologna and BolognaFiere for Arte Fiera. The exhibition remains open to the public from January 28<sup>th</sup> to May 14<sup>th</sup>, 2023.

*Viola! Pablo Echaurren e gli indiani metropolitani* is realised with the support of the **Trust per l'Arte Contemporanea** and in collaboration with **Fondazione Echaurren Salaris, Bibliotheca Hertziana - Max Planck Institute for Art History and Ab Rogers Design**

The exhibition offers the opportunity to investigate in depth, for the first time, the relationship between **Pablo Echaurren** (Rome, 1951) and the Bolognese environment, through a selection of works made between 1977 and 1978, pages from *Lotta Continua*, collages, fanzines and illustrations which draw inspiration from the events and poetics of the movement of 1977. The exhibition journey includes a group of "quadratini" ("small squares") made around the first half of the 70's, whose production was stopped just after the events of that year, which was so crucial for Bologna.

In addition to those, there are a few assemblages which fall outside of the two-year period 1977-78, collected within boxes and belonging to a recent production (2020-22) which focuses on the scientific discoveries related to the Neanderthal man, but also comes back to reflect on the experience from the 70's (almost a passing of the baton between indiani metropolitani and "metropolitan" Neanderthals).

All the proposed works come from the archive of the artist in Rome, and some of them are exhibited for the first time.

The exhibition also offers a video interview made by the **Bibliotheca Hertziana - Max Planck Institute for Art History**, in the context of the *Rome Contemporary* project, directed by Professor Doctor Tristan Weddigen who, in 2021, created a digital collection of countercultures and gave online access to rare publications on arts and politics in Italy in the 60's and 70's, coming from

the archive of the Echaurren Salaris Foundation, from which the printed materials of the exhibition were drawn.

The installation of the exhibition was designed by the **Ab Rogers Design** studio in London and allows to go through Echaurren's works and, at the same time, to plunge the audience into the atmosphere of widespread creativity of those years, by occupying the exhibition environment with the language of the street.

In particular, the exhibition display reflects on the shift, in Echaurren's work, from painting to graphics, from gallery to street, from the original work to reproducibility, from contemplation to collective fruition, by playing with the theme of the grid: the grid of the "small squares", which was already permeable, comes loose and opens itself to the composite cage of fanzines, to the swarm of imagination which finds its seed in the "reverse side" of the world, in the noise of a square, in the sign of nonsense and displacement.

**Viola!**, the word which gives the title to the exhibition, is an exhortation to violate, to break the barriers between the disciplines, codes, schemes and to try to create the utopian fusion of art and life professed by the avant-garde, which during a short but productive season, between 1977 and 1978, seems to become reality.

In March 1977, Pablo Echaurren exhibits at the San Luca Gallery in Bologna his so-called "small squares", small watercolour or enamel-painted grids which host, within their own squares, several facets of the phenomenal world or invented illustrations. It's a type of works which was started around 1970, when the artist, who wasn't 20 years old yet, would draw and paint by following the footsteps of **Gianfranco Baruchello**, who had already been his mentor and "tutelary deity" for a few years. During these years, Echaurren's works drew inspiration from the compositions by the artist from Livorno, where figurines, lexemes, and graphic signs settle on paper and canvas in a dust of oneiric material.

The grid within which the small images by Echaurren are flowing is characterized by a dotted line which, in the terminology of comics, refers to the expression of a thought or a dream and reminds us of stamp sheets or borders, which can be cut out. Since the beginning, the grid depicted by Echaurren is a porous and open boundary, and the small images can ideally be cut out, unmounted and reorganized in sequences or mounted in prisms which are always different. Along with the collages and the set of the so-called "decompositions", the "small squares" represent the main production by the artist in the first half of the 70's, are praised by critics and, through Baruchello, are exhibited at the Arturo Schwarz Gallery, with which Echaurren has been regularly working since 1969.

The start of the artist's partnership with the editorial staff of the newspaper **Lotta Continua**, for which he creates several illustrations that initially maintain the sequentiality of the "small squares", dates back to 1973.

In those years, Echaurren moves along a double track, made up of the “Art” exhibited in galleries and the illustrations reproduced on the pages of newspapers. Such track diverges abruptly in 1977, and the exhibition in Bologna marks this deviation. It’s the last occasion on which the “small squares” were exhibited, but also the moment when the artist stopped their production, the moment when, “armed” with his felt-tip pens, he decided to end his partnership with galleries, engage and put his creativity to the service of countercultures and militancy in the antagonist groups related to the movement of 1977 and share the new creative forms of the indiani metropolitani.

The fact that this decision was made in Bologna, in March 1977, is no coincidence. In the same month, the street clashes between students and police reached the apex of violence, following the death of the *Lotta Continua* militant Francesco Lorusso, shot dead by a carabinieri during a student demonstration, on March 11<sup>th</sup>. The news of the murder was immediately reported by **Radio Alice**, founded in 1976 by the Bolognese collective *A/traverso*, which had a decisive influence on the development of the thought of the movement of 1977, through the pages of the namesake journal. The headquarters of Radio Alice were cleared out by the police on March 12<sup>th</sup>. The events in Bologna and the violent repression by the police led to a propagation of the protests in Milan, Florence, Rome, Naples, Palermo and Catania.

*Lotta Continua* hosted in its pages the debate on the theme of the repressive action by the state, published the appeal of a few French intellectuals, including Jean-Paul Sartre and Michel Foucault (June 5<sup>th</sup>, 1977) and promoted the organization of the national conference in Bologna, in September 1977. Echaurren joined the debate in the newspaper with surreal illustrations and irreverent columns full of red herrings, such as *Dietro lo specchio* (*Behind the mirror*), made in partnership with Maurizio Gabbianelli.

The production by the artist in the editorial sector is not limited to the partnership with the newspaper and, in 1977, several *fanzines* were born, such as *Oask?!* and *Il complotto di Zurigo*, where words and images, cultivated quotations and pop incursions, asemic graphic signs, voluntary anachronisms and *détournements* are aimed at a disenchanting and ironic depiction of reality. Fanzines radically break with the usual communication mechanisms and certify the renovation process of languages which characterised the creative season of the indiani metropolitani. Umberto Eco, in the pages of *L'Espresso*, and Maurizio Calvesi in *Avanguardia di massa* (*Mass avant-garde*) (1978), were the first intellectuals in Italy to grasp the linguistic convergency of the counterculture of the movement of 1977, and the experiences that young generations were living, with the counterculture of historical avant-gardes: by transposing in their pacific protests a provocative language which followed the footsteps of the linguistic break made by the Futurism and Dadaism over fifty years earlier, the indiani metropolitani pushed it to return to be a living language, which wasn't spoken by the elites but by the masses, in the streets.

*“Language has always made a separation, in ordered codes, of the political, economic, sexual, creative forms, etc. We declare the importance of a form of writing, even an undefined one, which goes through these separate orders by attempting to rebuild life in its fullness. It's one of the many attempts (or maybe not?)”* write “Maurizio & Pablo”, in the footnote of the illus-

tration dedicated to Mayakovsky in *Lotta Continua* (June 10<sup>th</sup>, 1977; p. 9), echoing the book by the group A/traverso, *Alice è il diavolo: sulla strada di Majakovskij* (*Alice is the devil: on the road of Mayakovsky*) (1976).

*Viola! Pablo Echaurren e gli indiani metropolitani* aims at rebuilding and making tangible for the visitors who will go through the space of the Project Room, the extraordinary ferment of a complex, and in several ways unique, season.

In parallel, from February 5<sup>th</sup>, **MoRE. A Museum of refused and unrealised art projects** - with which the MAMbo already worked in 2021 for the exhibition *Hidden Displays 1975-2000. Progetti non realizzati a Bologna* (*Hidden Displays 1975-2000. Unrealised art projects in Bologna*) - will propose on its website *Il quaderno dell'arte non fatta. Pablo Echaurren pensa a Marcel Duchamp* (*The notebook of unmade art. Pablo Echaurren thinks of Marcel Duchamp*), curated by Cristina Casero and Valentina Rossi, a virtual exhibition which was born thanks to the donation of a few unrealised art projects by Pablo Echaurren to MoRE Museum. The exhibition at the MAMbo investigates the relationship between Echaurren and Bologna, by focusing on 1977, a crucial year for both the artist's work and the political life of the city, whereas the virtual exhibition deviates from the most committed production by Echaurren and investigates lesser-known aspects of such work, which revolve around the figure of Marcel Duchamp.

### *Viola! Pablo Echaurren e gli indiani metropolitani*

In the context of



With the support of



In collaboration with



BIBLIOTHECA HERTZIANA  
MAX PLANCK INSTITUTE  
FOR ART HISTORY



AB  
ROGERS  
DESIGN

## WORKS AND MATERIALS ON DISPLAY

### QUADRATINI

Pablo Echaurren

*Le immagini sono infinite*, 1971

enamel and Indian ink on cardboard

Pablo Echaurren

*Il masso delle formiche a forma di cetaceo pietrificato raggiunge la rupe del cigno fossile*, 1972

enamel and Indian ink on cardboard

Pablo Echaurren

*Chi di voi si è creato un mondo personale al di sopra della realtà alzi la mano*, 1972

enamel and Indian ink on paper

Pablo Echaurren

*Basta con i padroni con questa brutta razza*, 1973

watercolour and Indian ink on paper

Pablo Echaurren

*Mike's Pig and Mrs. Gamp*, 1973

watercolour and Indian ink on paper

Pablo Echaurren

*Nei pressi di Vocabolo Camminata*, 1973

watercolour and Indian ink on paper

Pablo Echaurren

*La grande muraglia del pregiudizio*, 1973

watercolour and Indian ink on paper

Pablo Echaurren

*Et in eam semem effundere*, 1973

watercolour and Indian ink on paper

Pablo Echaurren

*Nubi blu, gialle e nubi rosse*, 1973

watercolour and Indian ink on paper

Pablo Echaurren

*Alla volta di Santa Margherita Maria alla coque, in contrada Beaulieu, 1973*  
watercolour and Indian ink on paper

Pablo Echaurren

*I lavori per la nuova fusione procedono a ritmo incessante, 1974*  
watercolour and Indian ink on paper

Pablo Echaurren

*Ricostruiamo la Palazzina Liberty (per Dario Fo e Franca Rame), 1974*  
watercolour, Indian ink and collage on cardboard

Pablo Echaurren

*Perché dell'arte dello scrivere sia strumento la penna, 1974*  
watercolour and Indian ink on paper

Pablo Echaurren

*Tra quarantatré secondi circa, 1975*  
watercolour and Indian ink on paper

Pablo Echaurren

*I lavori della famiglia Yu-Kung procedono a ritmo incessante, 1975*  
watercolour and Indian ink on paper

## DRAWINGS AND COLLAGES FROM 1977

Pablo Echaurren

*Viola!, 1977*  
Indian ink on paper

Pablo Echaurren

*Anno di grazia e anno di disgrazia, 1977*  
Indian ink on paper

Pablo Echaurren

*Il discorso dell'ordine è l'ordine del discorso-viola, 1977*  
Indian ink on paper

Pablo Echaurren  
*Air de Bologna (50cc gaz lacrymogène) in Rouge Sélavy 2, 1977*  
Pencil and Indian ink on paper

Pablo Echaurren  
*Désir, 1977*  
Indian ink on paper

Pablo Echaurren  
*Danseuse, 1978*  
Indian ink on paper

Pablo Echaurren  
*S/mobilitazione, 1977*  
Indian ink on paper

Pablo Echaurren  
*Dada-spontex, 1977*  
Indian ink on paper

Pablo Echaurren  
*Alice, 1977*  
Indian ink on paper

Pablo Echaurren  
*Altrove, 1978*  
Indian ink on paper

Pablo Echaurren  
*Dada libero, 1977*  
Indian ink on paper

Pablo Echaurren  
*N'est pas Roselavy, 1978*  
Indian ink on paper

Pablo Echaurren  
*Alice oltre il labirinto, 1977*  
Indian ink on paper

Pablo Echaurren  
*Mai più senza limone, 1977*  
Indian ink on paper

Pablo Echaurren  
*Avventure indiane, 1977-78*  
Indian ink and collage on paper

Pablo Echaurren  
*Le risate rosse, 1977-78*  
Indian ink and collage on paper

Pablo Echaurren  
*Lingue ortodosse & lingue eterodosse. Risate rosse, 1977-78*  
Indian ink and collage on paper

Pablo Echaurren  
*Noi ci capiamo, 1977-78*  
Indian ink and collage on paper

Pablo Echaurren  
*L'arte sarà collettiva o non sarà, 1977*  
Indian ink and collage on paper

Pablo Echaurren  
*La sainte vierge, 1977*  
Indian ink and collage on paper

Pablo Echaurren  
*Oask?!, 1977*  
Indian ink and collage on paper

Pablo Echaurren  
*Il molteplice singolare - il plurale individuale, 1977*  
Indian ink and collage on paper

Pablo Echaurren  
*La nostra lingua non biforcuta, 1977*  
Indian ink and collage on paper



Pablo Echaurren  
*Disaggregarsi è ora!*, 1977  
Indian ink and collage on paper

Pablo Echaurren  
*Maledetti indiani metropolitani fatevi capire quando parlate*, 1977  
Indian ink and collage on paper

Pablo Echaurren  
*Il linguaggio dell'uomo totale sarà il linguaggio totale*, 1977  
Indian ink and collage on paper

Pablo Echaurren  
*Per un'arte applicabile e replicabile - d'après Pinot*, 1977  
Indian ink and collage on paper

Pablo Echaurren  
*Il linguaggio dei fatti*, 1977  
Indian ink and collage on paper

Pablo Echaurren  
*L'ordine del discorso è il discorso dell'ordine*, 1977  
Indian ink and collage on paper

Pablo Echaurren  
*Oask?!*, 1977  
pencil on paper

Pablo Echaurren  
*Le risate rosse*, 1977  
pencil on paper

**SELECTION OF ORIGINAL DRAWINGS FOR LOTTA CONTINUA, 1977**  
felt-tip pen on paper

Pablo Echaurren  
*Orsottantuno*, 1977  
Felt-tip pen and collage on paper

## PHOTOGRAPHS

Tano D'amico

*Maurizio Gabbianelli, Claudia Salaris and Pablo Echaurren in Bologna, 1977*

b/w photograph

Tano D'amico

*Claudia Salaris and Pablo Echaurren in Bologna, 1977*

b/w photograph

## NEANDER/TALES

Pablo Echaurren

*Back to the Stone, 2020*

mixed media

Pablo Echaurren

*The desire of evolution - The evolution of desire, 2022*

mixed media

Pablo Echaurren

*Our Father our Feather, 2020*

mixed media

Pablo Echaurren

*The shadow of thought (da vedersi al tramonto), 2021*

mixed media

Pablo Echaurren

*Rêve-olution, 2020*

mixed media

Pablo Echaurren

*Stalagmyth - Bruniquel tel quel, 2020*

mixed media

Pablo Echaurren

*Through the looking glass (when I was young), 2022*

mixed media

## VIDEO

Video interview produced by the Bibliotheca Hertziana - Max Planck Institute for Art History  
Weddigen Department Project: *History of Modern Art in a Global Context - Rome Contemporary*  
Responsible: Prof. Dr. Tristan Weddigen

## OTHER MATERIALS

Wallpaper with drawings from *Lotta Continua* and *Oask?!*

Reproductions of fanzines, 1977-78, in poster size

*Altrove Materiali*

*Il complotto di Zurigo*

*Limenetijena (Limenetimena issue with cover designed by Echaurren)*

*L'occulto/Roma in acido*

*Oask?!*

*Oask?!/ Abat / jour*

*WAM*

Reproductions of pages from *Lotta Continua* with illustrations and texts by Pablo Echaurren  
*Dietro lo specchio* column, edited by Pablo Echaurren and Maurizio Gabbianelli  
Illustrations dedicated to Bologna

## TECHNICAL DATA SHEET

### Exhibition:

*Viola! Pablo Echaurren e gli indiani metropolitani*

### Curated by:

Sara De Chiara

### Promoted by

Settore Musei Civici Bologna | MAMbo - Museo d'Arte Moderna di Bologna

### Venue:

MAMbo - Museo d'Arte Moderna di Bologna  
via Don Minzoni 14 | Bologna

### Opening period:

28 January - 14 May 2023

Opening Friday 27 January 2023 6 pm

### Opening hours:

Tuesday and Wednesday 2-7 pm

Thursday 2-8 pm

Friday, Saturday, Sunday and public holidays 10 am - 7 pm

closed on non-holiday Mondays

### Orari di apertura in occasione di ART CITY Bologna 2023:

2 February 2-8 pm

3 and 5 February 10 am - 7 pm

4 February 10 am - midnight

### Tickets:

Full 6 euros | reduced 4 euros | free for Card Cultura holders | free from 2 to 5 February 2023  
on the occasion of ART CITY Bologna

### General information:

MAMbo - Museo d'Arte Moderna di Bologna

via Don Minzoni 14 | 40121 Bologna

Tel. +39 051 6496611

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

[info@mambo-bologna.org](mailto:info@mambo-bologna.org)

Facebook: MAMboMuseoArteModernaBologna

Instagram: @mambobologna

Twitter: @MAMboBologna

YouTube: MAMbo channel

**Settore Musei Civici Bologna**

[www.museibologna.it](http://www.museibologna.it)

Instagram: @bolognamusei

**Press Office Settore Musei Civici Bologna**

e-mail [UfficioStampaBolognaMusei@comune.bologna.it](mailto:UfficioStampaBolognaMusei@comune.bologna.it)

Elisa Maria Cerra - Tel. +39 051 6496653 e-mail [elisamaria.cerra@comune.bologna.it](mailto:elisamaria.cerra@comune.bologna.it)

Silvia Tonelli - Tel +39 051 6496620 e-mail [silvia.tonelli@comune.bologna.it](mailto:silvia.tonelli@comune.bologna.it)

Con la collaborazione di Ornella De Carlo