

# Liberi tutti!

ART AND SOCIETY IN ITALY  
1989 - 2001

9 July  
18 October 2015

Museo  
Ettore Fico  
via Cigna 114 - Torino

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



**Liberi  
tutti!**



E X H I B I T I O N   N O T E S

promoting body	<b>MEF - Museo Ettore Fico</b>
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exhibition and catalogue curators	<b>Luca Beatrice, Andrea Busto and Cristiana Perrella</b>
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video	<b>auroraMeccanica</b>
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press office	<b>Giuseppe Galimi Email <a href="mailto:giuseppe.galimi@museofico.it">giuseppe.galimi@museofico.it</a> Call +39 011 853065</b>

Cover:

**Maurizio Cattelan  
Untitled, 1995**

**1 Cuoghi Corsello  
Belloz, 1995**

**2 Adrian Paci  
Home to Go, 2000**

**3 Vanessa Beecroft  
VB48.934.PD, 2001**

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Partner



# Liberi tutti!

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## The Exhibition

*Liberi tutti! Art and Society in Italy. 1989 - 2001* represents the first effort to analyze through a historical perspective that generation of Italian artists active between the late 1980s and the early 2000s.

A period, from the fall of Berlin Wall (9 November 1989) to the collapse of New York Twin Towers (11 September 2001), when society and culture underwent especially intense changings, waiting for another crucial passage, the coming of a new century and a new millennium.

As a matter of fact, in a very short span of time, the progress of digital culture revolutionized our way of life. The spread of HIV marked a change in interpersonal relations, undermining the sexual freedom gained in the previous decades and at the same time stimulating some thinking about gender identity.

A greater awareness of environmental problems began to spread and, most of all, with the end of the cold war, the collapse of the USSR and the establishing of global economic dynamics and with major migratory flows towards more developed conflict-free countries, the perception of the world and its boundaries changed and the encounter of different cultures became everyday experience.

Art expresses its own time and is sometimes able to anticipate it, increasing the awareness of the reality we live in. From 1989 to 2001, art itself has changed at an unknown speed, opening up to new themes, new languages, and encompassing expressions of cultures and geographic scenarios ignored before.

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4 Massimo Vitali  
**Mazoom 1, 1997**

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5 Margherita Manzelli  
**Semplicemente non abbiamo  
confini, 1996**

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6 Thorsten Kirchhoff  
**Tutti sanno cantare, 1993**

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Even though it is maybe not as much influenced by major geo-political and cultural changes as USA and Great Britain or emerging countries like China are, Italian art scene of the 1990s significantly responds to its time and the questions it poses, it is rich of novelty and creative effervescences: as a matter of fact, that generation of artists can be considered the last one which came out solid and positive on the international scene.

It is a generation which, compared to the previous ones, practises great freedom in style, form and content. Switching from painting to video, from installation art to sculpture, from photography to objects, most young artists born in the 1960s and emerging in the 1990s amaze for the “thoughtful lightness” of their artistic proposal and the care in staging them; they are strongly tied to the project, they often dialogue between them and they establish relations with other languages, such as literature but also film and music scene, lively like it has not been for a long time.

The title *Liberi tutti!* – which has more or less the same meaning as “olly olly oxen free” – is inspired by a song of Turinese band Subsonica, released in their second album *Microchip emozionale* [Emotional Microchip] from 1999 and highlights the wide space of possibility (which does not mean without any rule) open to the Italian art of the 1990s.

It was a particularly lively and creative moment which has not repeated itself in recent times. Its story goes hand in hand with the development of our society, in a decade not so easy to identify yet, but whose distance in time seems enough to look at it without any prejudice or exaltation.

If Milan can seem the trade hub of young art galleries and the heart of the concentration of a great number of young artists from all over Italy, Turin develops an



important cultural policy which, after the first serious economic crisis, will transform the industrial hub into the city of tourism and experimentation; Rome, on its turn, collects the heritage of Transavanguardia movement with different significant figures and the South too, neglected in other times, shows lively and exciting. Since Italy is traditionally a country without a center, the role of provinces is fundamental: many notable galleries and exhibition spaces stand outside the metropolitan areas and it must be noticed that contemporary art museums whose date of birth is between the late 1980s and the early 1990s are taking on a new role.

*Liberi tutti!* is meant to be an accurate review of those artists and those works that characterized a long decade which left behind a flowing, transversal and dynamic picture of Italian art, beyond any barrier and incredibly contemporary. The curators Luca Beatrice and Cristiana Perrella, who in the 1990s wrote two works of militant criticism, *Nuova Scena* [New Scene] (G. Mondadori, 1994) and *Nuova Arte Italiana* [New Italian Art] (Castelvecchi, 1998), have selected 63 artists for a total of about 80 works produced between 1989 and 2001, plus a video show.



## Artists on exhibition

Mario **Airò**, Stefano **Arienti**, Massimo **Bartolini**, Matteo **Basilé**, Alessandro **Bazan**, Vanessa **Beecroft**, Elisabetta **Benassi**, Simone **Berti**, **Betty Bee**, Monica **Bonvicini**, **Botto&Bruno**, Paolo **Canevari**, Monica **Carocci**, Maurizio **Cattelan**, Umberto **Cavenago**, Loris **Cecchini**, Marco **Cingolani**, Sarah **Ciraci**, Roberto **Cuoghi**, **Cuoghi Corsello**, Mario **Dellavedova**, Bruna **Esposito**, Lara **Favaretto**, Flavio **Favelli**, Giovanni **Frangi**, Giuseppe **Gabellone**, Stefania **Galegati**, Daniele **Galliano**, Angiola **Gatti**, Francesco **Jodice**, Massimo **Kaufmann**, Thorsten **Kirchhoff**, Luisa **Lambri**, Armin **Linke**, Marcello **Maloberti**, Miltos **Manetas**, Domenico **Mangano**, Margherita **Manzelli**, Eva **Marisaldi**, Marco **Mazzucconi**, Marzia **Migliora**, Liliana **Moro**, Adrian **Paci**, Luca **Pancrazzi**, **Perino&Vele**, Diego **Perrone**, Alessandro **Pessoli**, Cesare **Pietroiusti**, Cristiano **Pintaldi**, Paola **Pivi**, Pierluigi **Pusole**, Andrea **Salvino**, Lorenzo **Scotto di Luzio**, Rudolf **Stingel**, Grazia **Toderi**, Tommaso **Tozzi**, Patrick **Tuttofuoco**, **vedovamazzei**, Maurizio **Vetrugno**, Francesco **Vezzoli**, Massimo **Vitali**, Luca **Vitone**, Sislej **Xhafa**.

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7 **Marcello Maloberti**  
**Casa**, 1993

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8 **vedovamazzei**  
**My Weakness**, 2000

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9 **Flavio Favelli**  
**Archivio**, 1999

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10 **Stefano Arienti**  
**Ninfee**, 1990

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## Biographies of the exhibition curators

**Luca Beatrice** Art critic, teacher at Accademia Albertina and IAAD of Turin, in 2009 Luca Beatrice curated the Italian Pavilion at Venice Biennale. He published various books and essays on young Italian art, including *Nuova Scena. Artisti italiani degli anni Novanta* [New Scene. Italian Artists from the 1990s] (Mondadori 1995), *Nuova Arte Italiana* [New Italian Art] (Castelvecchi 1998), *Zero* (Baldini Castoldi Dalai 2007) a monograph dedicated to Renato Zero. He is the author of *Da che arte stai? Una storia revisionista dell'arte italiana* [Which Art Do You Stand? Revisionist History of Italian Art] (Rizzoli 2010) and of *Visioni di suoni* [Visions of Sounds] (Arcana 2010) on the relationship between music and art; in 2011 he curated with Marco Bazzini *Live!* (Rizzoli) and wrote *Gli uomini della Signora* [The Men of the Lady] (Dalai), a tribute to "his" Juventus. In 2012 he published for Rizzoli Pop. *L'invenzione dell'artista come star* [Pop. The Invention of the Artist as a Star], in 2013 *Sex. Erotismi nell'arte da Courbet a YouPorn* [Sex. Erotisms in Art from Courbet to YouPorn] (Rizzoli) and in November 2014 *Write on the Wild Side*, a collection of articles written between 2007 and 2014 (Barney Edizioni). His last book *Nati sotto il Biscione. L'arte ai tempi di Silvio Berlusconi* [Born Under the Big Grass Snake. Art in the Times of Silvio Berlusconi] (Rizzoli) issued in March 2015. He contributes to the newspaper "Il Giornale"; he is the President of the Circolo dei lettori di Torino.

**Cristiana Perrella** critic and curator, from 1998 to 2008 Cristiana Perrella was the director of the Contemporary Arts Programme of British School at Rome, where she organised exhibitions of various artists including Cerith Wyn Evans, Francesco Vezzoli, Richard Billingham, Martin Creed, Mark Wallinger, Yinka Shonibare, Mike Nelson, Ian Kiaer, Jonathan Monk, Douglas Gordon, presenting numerous projects connected to video art, including *Sweetie – Female Identity in British Video* and *VideoVibe – Art, Music and Video in the UK*. As an independent curator she collaborated with Italian and international institutions, including the MAXXI, for which she curated in 2010 the solo show of Kutlug Ataman *Mesopotamian Dramaturgies*, in 2012 the performance festival *VIVA performance lab*, in 2014 the exhibition *Fair Play* and in 2015 the solo show of Adrian Paci and Roland Sejko *Sue Proprie Mani* [Personal Delivery]. From 2007 to 2009 and from 2013 to 2014, she created and curated for Riso Museo d'Arte Contemporanea della Sicilia the project SACS - *Sportello per l'Arte Contemporanea in Sicilia*, to develop and promote the Sicily art scene. From 2009 she is a curator of the project *Arte e Scienza* [Art and Science] for the Fondazione Marino Golinelli. She published with Luca Beatrice *Nuova Scena. Artisti italiani degli anni Novanta* [New Scene. Italian Artists from the 1990s] (Mondadori 1995) and *Nuova Arte Italiana* [New Italian Art] (Castelvecchi 1998). She teaches Phenomenology of contemporary art at IED of Rome.

