

# GALLERIA CONTINUA

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## MICHELANGELO PISTOLETTO

### Oltre Lo Specchio

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Galleria Continua ha il piacere di accogliere nuovamente nei suoi spazi espositivi uno dei maggiori protagonisti del panorama artistico internazionale: Michelangelo Pistoletto.

Dopo la sua prima mostra nel 2008, Pistoletto torna oggi ad occupare lo spazio del distretto del 798, con nuovi ed interessanti progetti, che presentano agli spettatori alcune nuove proposte pur mantenendo uno sguardo rivolto ai precedenti lavori. Il tutto è pervaso da una coerenza espressiva che si declina naturalmente nell'utilizzo dello specchio.

Lo specchio, che in forma scultorea pervade il piano terra della galleria, si struttura in forme che auto-riflettono loro stesse, riproducendosi in multipli a seconda dell'angolo tra i due elementi che la compongono. Divisione e moltiplicazione, accumulazione ed esclusione, intese come basi universali di ogni sviluppo organico, sono le tematiche fondamentali di questa tipologia di opere; già esplorate dall'artista nel 1977 sono qui realizzate in scala maggiore per il grande atrio centrale della galleria.

Al secondo piano i visitatori potranno ammirare alcuni nuovi e bellissimi esempi di quadri specchianti dalla particolare nota autobiografica, presentati al pubblico per la prima volta. Attraverso la tecnica della serigrafia, la figura dell'artista è inserita all'interno della superficie in acciaio lucidato a specchio che invita lo spettatore a far parte della scena creando una quarta dimensione di partecipazione nel presente. Michelangelo Pistoletto pone la propria figura in prima linea, impugnando un martello di legno, simbolo di distruzione generativa ripreso dalle

sue famose performance a partire da quella avvenuta in occasione della triennale di Yokohama nel 2008 e l'anno successivo alla Biennale di Venezia.

Il terzo piano ospita *Metrocubo d'infinito*, opera che sembra riprendere a pieno i concetti dell'Arte Povera: sei specchi assemblati grazie ad una semplice corda delimitano uno spazio vuoto di un metro cubo. La curiosità e la percezione dello spettatore vengono stimolate al fine di creare un'immagine mentale di infiniti e omnidirezionali riflessi all'interno di uno spazio che non può effettivamente essere fruito. Lo specchio, la cui capacità di riflettere permane anche quando celato da ogni sguardo, diventa l'intermediario tra l'invisibile e il visibile, estendendo le capacità dell'occhio dello spettatore stesso.



**Michelangelo Pistoletto** was born in Biella in 1933. He began to exhibit his work in 1955 and had his first solo show in 1960 with Galleria Galatea in Turin. His early work is characterized by an inquiry into self-portraiture. In the two year period from 1961-1962, the first *Mirror Paintings* were made, which incorporate the viewer and real time into the work directly, opening up perspective, and reversing Renaissance perspective that had been closed off by the twentieth century avant-garde. These works quickly brought Pistoletto international acclaim, leading to individual shows in important galleries and museums in Europe and the United States in the sixties. The *Mirror Paintings* provided the foundation of his subsequent artistic output and theoretical exploration. In 1965 and 1966, he produced a set of works entitled *Minus Objects*, considered fundamental to the birth of Arte Povera, an art movement for which Pistoletto was an animating force and key protagonist. In 1967, he began working outside traditional exhibition spaces, with the first instances of the “creative collaboration” he developed over the following decades by bringing together artists from different disciplines and diverse sectors of society. From 1975-1976, he presented a cycle of twelve consecutive exhibitions, “Le Stanze”, at the Stein Gallery in Turin. This was the first of a series of complex, year-long works known as “time continents”, others include *White Year* (1989) and *Happy Turtle* (1992). In 1978, in a show in Turin, Pistoletto defined two main directions for his future artistic production: “Division and Multiplication of the Mirror” and “Art Takes On Religion”. In the early eighties, he made a series of sculptures in rigid polyurethane translated into marble for his solo show in 1984 at Forte di Belvedere in Florence. From 1985 to 1989, he created the series of “dark” volumes called *Art of Squalor*. During the nineties, with *Project Art* and his creations in Biella of Cittadellarte Fondazione Pistoletto and the *University of Ideas*, he brought art into active relation with diverse spheres of society with the aim of inspiring and producing responsible social change. In 2003, he won the Venice Biennale’s Golden Lion for Lifelong Achievement. In 2004, the University of Turin awarded him an honorary degree in Political Science. On that occasion, the artist announced the most recent phase of his work, *Third Paradise*. In 2007, in Jerusalem, he received the Wolf Foundation Prize in the Arts, “for his constantly inventive career as an artist, educator and activist whose restless intelligence has created prescient forms of art that contribute to fresh understanding of the world.” In 2010, he wrote the essay “The Third Paradise”, published in Italian, English, French and German. In 2011, he was the artistic director of “Evento 2011 – L’art pour une ré-évolution urbaine” in Bordeaux.

In 2012, he started promoting the Rebirth-day, the first worldwide day of rebirth, celebrated every year on December 21<sup>st</sup> with initiatives taking place all over the world. In 2013, the Louvre in Paris hosted his personal exhibition “Michelangelo Pistoletto, année un – le paradis sur terre”. The same year, he received the Praemium Imperiale for painting, in Tokyo. In 2014, the symbol of the *Third Paradise* was installed in the hall of the headquarters of the Council of the European Union in Bruxelles for the duration of the Italian Presidency of the European Council. In May 2015, he received an honorary degree from the Universidad de las Artes of Havana in Cuba. In the same year, he realized a work of epic scale entitled *Rebirth*, situated in the park of the Palais des Nations in Geneva, headquarters of the UN. In 2016, he exhibited his works in Havana, Cuba, at the Museo Nacional de Bellas Artes, with a great retrospective exhibition which encompassed his entire artistic journey, from the paintings of the 1960s to the latest works on the *Third Paradise* and the Cuban *Mirror Paintings*, executed the previous year. In 2017, the artist participated in an auxiliary event of the 57th Venice Biennial with the exhibition “One and One Makes Three” at the San Giorgio Maggiore Abbey complex in Venice.