

ENGLISH

GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI

46 rue de la Ferté Gaucher, 77169 Boissy-le-Châtel. Wednesday - Sunday 12pm-6pm and by appointment
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MICHELANGELO PISTOLETTO

A GREAT EXHIBITION IN ALL OF GALLERIA CONTINUA'S 8 LOCATIONS

LES MOULINS

60 ANS D'IDENTITÉS ET D'ALTÉRITÉS

03/06/2022 - 24/12/2023

Galleria Continua is pleased to present in its spaces in Les Moulins *60 ans d'identités et d'altérités*, a new exhibition by Michelangelo Pistoletto. This solo show is the third stage of a major project that crossed the world, involving the eight Galleria Continua locations, each of which hosted an exhibition by the artist throughout the whole of 2023, the year of the Maestro's 90th birthday. It is an intercontinental project, aimed at highlighting Pistoletto's art in all its forms, from its genesis to today. It is the story of a journey through the ages: the highlights of his career and the long collaboration with the gallery. Galleria Continua celebrates him as one of the most important exponents of Arte Povera and of contemporary art with a succession of personal exhibitions on a worldwide scale.

The exhibition 60 Ans d'Identités et d'Altérités covers more than sixty years of Michelangelo Pistoletto's career with a selection of works ranging from the mid-1950s to more recent works.

Michelangelo Pistoletto *60 Ans d'Identités et d'Altérités* is a project that unites works from various phases of one of the most important protagonists of the Arte Povera movement's work, illustrating the mutable nature and continuous evolution of the artist's research.

The exhibition begins out in the open with

the work *Il tondo delle Otto Porte* (The Round Of the Eight Doors) in which it's possible to recognize the "Segno Arte", an element characterized by the intersection of two triangles, that would frame a human body with its arms raised and legs apart; it's a personal symbol, different from religious, political or advertising symbols, that provides the key to enter through art's door creating an intimate and shared space.

Continuing on to the ground floor, the visitor is greeted by large installations that create a bridge between the space and the general public that frequent it. *Perimetro Sospeso* (Suspended Perimeter) is an example of this: this work, composed of a series of mirrors placed in a circle, aims to reflect on the concept of humanity, sublimating the differences to be found both in individuals and social groups. Another example is *Labirinto e Grande Pozzo* (Labyrinth and Big Well) which is capable of simultaneously provoking disorientation and will power. In the middle of the work there is a well, its bottom made of mirror that leads to a losing of the self and a consequent promise of future discoveries.

A recurrent symbol is the *Terzo Paradiso* (Third Paradise); made up of a reconfiguration of the mathematic infinity symbol, it represents a fundamental concept in Pistoletto's artistic practice, which is

based on the fusion of the "First Paradise" (in which human beings were completely integrated into nature) with the "Second Paradise" (the artificial world developed through science and technology). The last dimension, depicted in the symbol of a third central circle, represents the third phase of humanity that is realized via creating a balanced connection between artifice and nature, taking the form of a passage to an unprecedented stage of global civilization, indispensable for insuring the human race's survival.

Another important work in the exhibition is *Porte Uffizi* (Uffizi Doors), an environment that is made up of a series of rooms that hold the names of the various offices of Cittadellarte, a project started by Pistoletto with the intention to inspire and produce a responsible societal change through ideas and initiatives of a creative nature. Each office is dedicated to a specific area: Art, Education, Ecology, Economy, Politics, Spirituality, Production, Work, Communication, Architecture, Fashion and Nutrition. The visitor can subsequently cross over this spatial representation of Cittadellarte's philosophy that for more than twenty years has operatively brought an artistic intervention into every part of civil society in order to contribute to shaping the deep epochal changes that actually occur.

The exhibition continues on the first floor with other works, such as the *Quadri Specchianti* (Mirror Paintings) series that depicts Cuban people, the images for which were selected by the artist after his first trip to Havana in 2014. Finally, it's worth mentioning the historic piece *Sfera di Giornali* (Newspaper Sphere), made in the 1960s as a physical articulation of the dynamic and evolving everyday events of the time. At the end of 1967, Pistoletto repropoed this sphere rolling it through Turin, subsequently giving it its name *Scultura da Passeggio* (Walking Sculpture).

Michelangelo Pistoletto was born in Biella in 1933. He began to exhibit his work in 1955 and in 1960 he had his first solo show at Galleria Galatea in Turin. An inquiry into self-portraiture characterizes his early work. In the two-year period 1961-1962 made the first Mirror Paintings,

which directly include the viewer and real time in the work, and open up perspective, reversing the Renaissance perspective that had been closed by the twentieth-century avant-gardes. These works quickly brought Pistoletto international acclaim, leading, in the sixties, to one-man shows in important galleries and museums in Europe and the United States. The *Quadri Specchianti* (Mirror Paintings) are the foundation of his subsequent artistic output and theoretical thought.

In 1965 and 1966 he produced a set of works entitled *Oggetti in meno* (Minus Objects), considered fundamental to the birth of Arte Povera, an art movement of which Pistoletto was an animating force and a protagonist. In 1967 he began to work outside traditional exhibition spaces, with the first instances of that "creative collaboration" he developed over the following decades by bringing together artists from different disciplines and diverse sectors of society.

In 1975-76 he presented a cycle of twelve consecutive exhibitions, *Le Stanze* (The Rooms), at the Stein Gallery in Turin. This was the first of a series of complex, year-long works called "time continents". Others are *Anno Bianco* (White Year, 1989) and *Tartaruga Felice* (Happy Turtle, 1992). In 1978, in a show in Turin, Pistoletto defined two main directions his future artwork would take: "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 *Arte dello squallore* (Art of Squalor). During the nineties, with *Progetto Arte* (Project Art) and with the creation 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 a laurea honoris causa in Political Science. On that occasion the artist announced what has become 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 2012 he started promoting the "Rebirth-day", first worldwide day of rebirth, celebrated every year on 21st December with initiatives taking place all around the world.

In 2013 the Louvre in Paris hosted his personal exhibition *Michelangelo Pistoletto, année un - le paradis sur terre*. In this same year he received the Praemium Imperiale for painting, in Tokyo. In May 2015 he received a degree honoris causa from the Universidad de las Artes of Havana in Cuba. In the same year he realizes a work of big dimensions, called *Rebirth*, situated in the park of the Palais des Nations in Geneva, headquarters of the UN.

In 2017 the text written by Michelangelo Pistoletto *Ominitheism and Demopraxy, Manifesto for a regeneration of society* was published (Actes Sud).

In 2021 the *Universario*, an exhibition space in which the artist presents his most recent research, was inaugurated at Cittadellarte, and in December 2022 his latest book, *The Shape of Creation*, in which he retraces the fundamental steps and the evolution of his entire artistic career and theoretical reflection, was published.