

REALIZZATO CON IL SOSTEGNO DI



UNIONE EUROPEA
Fondo europeo di sviluppo regionale



Regione
Lombardia



POR FESR 2014-2020 / INNOVAZIONE E COMPETITIVITÀ

Ponte Lombardia-Perù

Beneficiario IL CHIOSTRO ARTE CONTEMPORANEA
Nell'ambito dell'Asse POR FESR 2014-2020 ASSE
III AZIONE 3.B.1.2: Bando per la concessione di
contributi per la partecipazione delle PMI alle fiere
internazionali in Lombardia

Obiettivo Promozione degli artisti italiani in America
Latina e di quelli peruviani in Italia, consolidamento
dei rapporti con operatori e collezionisti italiani ed
esteri.

Azione Organizzazione della mostra, importazione
e installazione opere di Maestri storici e artisti
contemporanei di curriculum internazionale

Descrizione progetto: Il progetto presenta alla fiera
dell'arte MIART di settembre 2021 un confronto tra
arte italiana e peruviana in collaborazione con la
galleria Revolver di Lima e Buenos Aires

*Spazio per marchi partner/sponsor. In caso di assenza di marchi eliminare campitura bianca
e abbassare blocco testo fino a toccare il bordo verde*

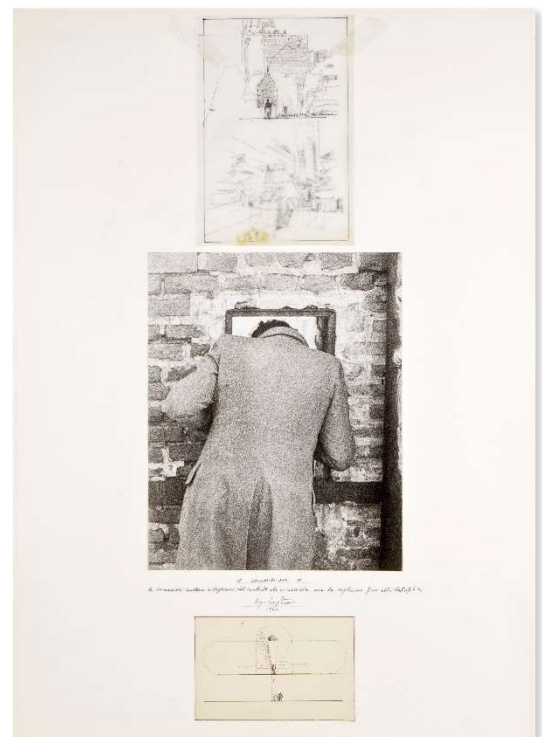
Il progetto che Il Chiostro presenta in collaborazione con Revolver galleria di Lima, cofinanziato a valere sulle risorse POR FESR 2014-2020, propone un dialogo tra artisti italiani e peruviani delle ultime generazioni, ai quali fanno da padrini due maestri: Jorge Eielson, che per la scuola di Lima rappresenta un pioniere nell'uso di un linguaggio multidisciplinare, dalle arti visive alla poesia, all'azione al teatro, e Ugo La Pietra, che interpreta, sul fronte italiano, un riferimento per tanti giovani artisti che si muovono tra elaborazione teorica e progettuale, pittura, design, performance.

Da questi due punti fermi della mostra, un Quipus di Eielson, che è sintesi culturale ed esistenziale



Jorge Eielson, Parigi 1972, tessuti annodati su telaio cm 70x70x15

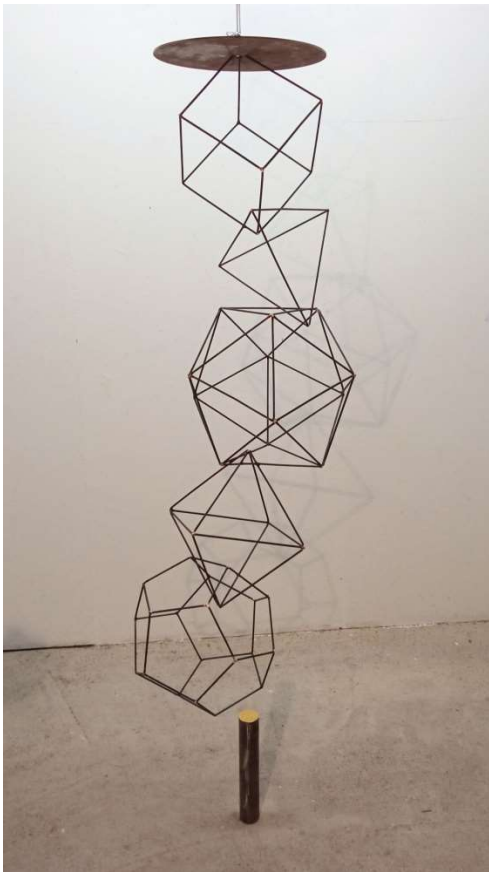
E un celebre intervento di La Pietra della serie delle Immersioni



Ugo La Pietra, Immersioni, 1964, Contesto, cm 70x50 ciascuna, china e fotomontaggio su cartoncino

si ispirano le ricerche di Marco Di Giovanni, Ishmael Randall Weeks, José Carlos Martinat e Giancarlo Scaglia.

Marco Di Giovanni ha spesso costruito visioni di terra (letteralmente usata nei suoi dispositivi) e di lune o di stelle dentro sculture di ferro minimaliste dal cuore poetico.



Marco Di Giovanni, Il re del mondo, 2021, 255x80x80 cm, acciaio e foglia oro

L'interazione visiva e fisica con i rudimentali dispositivi che l'artista rielabora in chiave scultorea confermano l'importante intuizione di La Pietra, che da sempre indaga le relazioni e le reazioni tra un dentro e un fuori. Le opere di Di Giovanni, infatti, si direbbero sculture, ma si rivelano presto come ambienti, schermi, dispositivi in cui è essenziale la presenza umana. Il movimento rotatorio su se stesso che caratterizza "Il re del mondo" presentato in questa occasione fa della partecipazione delle persone il suo 'motore immobile'. Il titolo del lavoro fa riferimento ad un testo di Guenè Renon, autore mistico francese dello scorso secolo che ispirò il famoso brano musicale omonimo del grande Franco Battiato, da poco scomparso. Il rapporto tra il dentro e fuori questa volta è tutto nella forma della struttura che indaga la struttura più intima della materia, una catena di solidi platonici, ma allo stesso tempo genera costellazione con gli spigoli dei poliedri rivestiti d'oro a fare da stelle. Il rapporto tra il dentro e fuori, questa volta, è tutto nella forma della struttura che indaga l'essenza più intima della materia. Siamo di fronte a una catena di solidi platonici, che è al tempo stesso una costellazione, con gli spigoli dei poliedri rivestiti d'oro a fare da stelle.



Le spirali e gli orizzonti disegnati su moleskine connettono le installazioni ferrose di Di Giovanni con una ricerca più mentale e ossessiva, data da quel segno che minutamente si ripete sulle pagine dei planisferi, combinando idealmente il profilo terreno con quello letterario.



Marco Di Giovanni, Senza Titolo, 2020, 50x38 cm, matita su agende moleskine



L'orizzonte è un elemento tipico anche delle grandi tele dipinte di Giancarlo Scaglia, che segna il confine tra il cielo, attentamente osservato e studiato dall'artista durante i suoi soggiorni sull'isola / atelier deserta, e quella terra abbandonata che è l'ex isola carceraria della città di Lima, luogo di memoria drammatica e con un fortissimo potenziale romantico.



Giancarlo Scaglia, Prince, 2020, Olio su tela, cm 220x220



El Frontón island
Former penitentiary
18th - June - 1986

La serie di Golden Aera è il risultato dell'abbandono delle tele agli eventi naturali sempre sull'isola El Frontón. La foglia oro sagomata in forma di un ideale pianeta dorato è lordata dagli escrementi delle colonie di uccelli che abitano l'isola. Il guano, potente concime organico esportato nel passato in grandi quantità, è stato nei decenni del secolo scorso una importante fonte economica per il Perù. L'opera registra lo stato d'abbandono dell'isola oggi, dimenticata come lo sono stati i terribili avvenimenti che avvennero ai tempi in cui il luogo era penitenziario politico, scenario di torture ed esecuzioni sommarie. Il titolo stesso dell'opera suggerisce una ricerca di equilibrio tra storia e memoria.



Giancarlo Scaglia, Golden Aera #12, 2019, Guano di uccello su foglia d'oro su tela, cm 183x183



El Frontón island
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Nelle opere di Ishmael Randall-Weeks è forte la tematica dell'urbanizzazione, della trasformazione, rigenerazione, fuga, collasso e nomadismo, che sono i cambiamenti storici e culturali avvenuti in America Latina del quale evidenzia la memoria museale e archeologica, grazie a composizioni che includono stratificazioni e rielaborazioni formali.



Ishmael Randall Weeks
Ushnu (Para Malevich I), 2019

160 x 133.5 x 61 cm

Ushnu (Para Malevich I) è una composizione tridimensionale, che include gli elementi chiave del lavoro dell'artista. Il cemento, l'ottone, l'immagine archeologica, così come il riferimento al costruttivismo russo. Questa scultura sembra riassumere le linee della piramide del sito Ushnu che gli Inca usavano come luogo per le cerimonie civili e religiose. In

scala più piccola l'artista ne valorizza lo spirito di luogo dello scambio culturale e civile. I peruviani potevano comunicare attraverso il linguaggio dei loro antichi tessuti (Eielson ne fu il più moderno interprete) che è ciò che Randall Weeks sintetizza nell'immagine che allude al tradizionale zaino di rattan, così come nel cemento ove è incastonato proprio un frammento di antico tessuto e nella pirita, minerale tipico delle zone andine.



Ishmael Randall Weeks
Cerámica I, 2019

175 x 41 x 37 cm

José Carlos Martinat ama intervenire nei contesti urbani, modificare la realtà, entrare nel tessuto sociale, ed è autore di progetti complessi con un deciso risvolto politico. Lo strappo da muro che si presenta in fiera è il logo del Partito Regionale Camajarca, sul quale, in questo caso, sono intervenuti dei graffitari. E' ancora in atto una controversia sulla questione dell'appropriazione da parte di Martinat di questi lavori murali. I graffitari lamentano che non venga riconosciuto il loro apporto e rivendicano il diritto a chiedere una parte del ricavato dell'opera. E' una discussione che coinvolge l'artista da tempo e riguarda l'appropriazione e il diritto d'autore.

José Carlos Martinat, Untitled, 2019, strappo da muro e resina, cm 220x270









JORGE EIELSON (Lima 1924- Milano 2006)

Eielson concentrated the major part of his research in the sixty-seventy years where he lived as a nomad between Rome, France and New York. He left Perù with a scholarship in literature and he frequented some of the main personalities of contemporary art: from the nouveaux realistes to Fontana, Burri, Dorazio, Hains, Rotella, Capogrossi, Beuys, Buren, Noland, Venet, Scarpitta and Serra.

Eielson always moved in the painting area but he also loved sculpture and action. His *modus operandi* is conceptual but the representation appeared strongly linked to the nature of body: his purpose is mental and spiritual but to express his philosophy he used an expressive form full of pure energy.

He explored the past American roots using the matter in the abstract series named “Paesaggi infiniti della costa del Perù”: here we could see a new discover of the man and the human figure that appeared in the series with the cloths: gloves, dresses, blue-jeans and so on. They have been assembled, burnt and at the end they became knots. This is a typical interior research as a private necessity.

His first knot “Quipus” appeared in 1963 and it ideally linked the culture of the pre-columbian peoples to Eielson’s story that developed perfectly with the *avant-garde* of the post-war period. We could find a similarity in the Eielson’s knots with Fontana’s cuts: they seem two different visions: one positive and one negative of a unique act that exists in the infinity space of Yves Klein. A quipus is an Andean counting or mnemonic device in which knotted strings record and carry data. Jorge Eielson's series of Quipus paintings brings this ancient tradition firmly into the contemporary world. At first glance this work appears to be an abstract composition reflecting the international taste for the clean surfaces and simple pattern of 1960s Minimalism. With the help of the title, the viewer comes to understand the more traditional nuances of the work, which are literally incorporated into the single knot of the canvas. Eielson's attempt to connect his deep interest in pre-Columbian art and ancient Andean cultures to his contemporary art practice has its roots in Joaquín Torres-García's philosophy of Universal Constructivism. This search for alternative models for abstract art in ancient indigenous cultures finds expression many times in the Blanton Museum's collection, such as in the works of Eielson's compatriot and contemporary Fernando de Szyszlo and in the later works of Argentine César Paternosto.

The cloth on the canvas creates a plastic tension that is a perfect cultural summary of all the work of this artist. Quipus is a nucleus full of semantic and personal meanings.

Eielson is the only artist that is able to elaborate a unique poetic visions with multiple elaborations using different linguistic codes.

He could be defined as a citizen of the world and his research was global. He had only one native land that is the Art. He saw his knots as something symbolic that represent solidarity and peace in this harry planet.

UGO LA PIETRA (Bussi sul Tirino Pescara 1928)

He graduated in Architecture at the Milan Polytechnic in 1964, when he also embarked on his research into the visual arts and music. Artist, architect, designer and researcher in the great sphere of communication systems, the activity developed by La Pietra is oriented to the clarification and definition of the “individual-environment” relationship. At the beginning of this work process, La Pietra made learning tools (comprehension models) that tended to transform the traditional “work-spectator” rapport. He works inside and outside the disciplines, always declaring himself a “researcher in the visual arts”; anomalous and inconvenient artist and therefore hard to classify. His research of the 1960s has led him across diverse artistic currents – sign art, conceptual art, environment art, social art, narrative art, art cinema, new writing, extra-media, new-eclecticism, radical architecture and design – to concretise in his theories of the “De-balancing System”, an original and personal contribution to European radical design. In 1959-60, he started his “sign research” in painting, aimed at recovering a symbolic experimental minimum. In 1962, he founded the “Gruppo del Cenobio” with Agostino Ferrari, Ettore Sordini, Angelo Verga and Arturo Vermi, developing an activity that culminated in shows oriented to the sign art dimension. In 1968, he designed and produced “Ambiente Audiovisivo” (“Audiovisual Environment”) at the Milan Triennale. In 1969, he won several painting awards: the “Premio Termoli”, the “Premio Jan Mirò”, the “Premio Cesare da Sesto”. He also took part in the 4th Week of Painting at the Johanneum Museum in Graz and created an urban installation for the “Campo Urbano (“Urban Field”) exhibition in Como. In 1970 he was invited to the experimental exhibition at the 35th Venice Biennale. In 1971 he designed urban audiovisual tools for Trigon 71 in Graz, Austria. In 1973, he was the founding member of Global Tools, the first and only group of “Architects, Designers and Radical Artists”. In 1978, he was invited to the “Social Art” (E. Crispoldi) section of the Venice Biennale and to the “Art Cinema” section (V. Fagone), “Utopia, crisi dell’architettura. Architettura radicale” (“Utopia, Crisis of Architecture. Radical Architecture”) (L. V. Masini). In 1981, he co-curated and designed the set for the exhibition “Lo spazio scenografico nella televisione italiana” (“Scenographic Space in Italian Television”) at the 16th Milan Triennale. He was curator (with G. Bettetini and A. Grasso) of the “La casa telematica” (“The Computerised Home”) exhibition at the Fiera di Milano. In 1989 he was awarded the “Utopia” prize by Eugenio Battisti during the 3rd International Conference on Utopias at the Teatro Argentina of Rome. In 1991, he organised a personal exhibition (with an environment dedicated to the Mediterranean ?/ living unit) at the Musée d’Art Contemporain de Lion. In 1992, he was the curator of the “La vita tra cose e nature, sezione naturale virtuale” (“Life between things and nature, virtual natural section”) at the Milan Triennale. Between 1993-2003, he organised several personal shows (Galleria Borgogna, Avida Dollars, Arte Studio of Milan, Rocca Paolina in Perugia), in which he uses designs, paintings and objects to explore the themes of “New Territoriality”: Genius Loci, Nationalism, Ethnic Cleansing and United Europe. In 1997, he organised a personal exhibition of mosaic objects at the Fortezza da Basso in Florence. In 1998-99-2000, he curated the exhibitions “The Diversities” at the Fortezza da Basso in Florence. In 2001, Vittorio Fagone organised his own personal exhibition at the Fondazione Ragghianti of Lucca. In 2002, the Provincial Council of Perugia organised an extensive personal review of la Pietra’s work at the Rocca Paolina. In 2005, Cineteca Italiana organised a retrospective of all his 1970s’ films at the Spazio Oberdan of the Provincia of Milan, presented by Vittorio Fagone. Ugo La Pietra has produced more than 900 personal and collective exhibitions at the Venice Biennale in 1970, 1978 and 1980; at the Milan Triennale in 1968, 1972, 1979-80-81, 1993 and 1996; and has shown his work at the Museum of Modern Art of New York; at the Centro Pompidou of Paris; at the Museum of Contemporary Craft of New York; at the Palazzo Galvani Gallery of Bologna; at the Neue Galerie of Graz; at the Palazzo dei Diamanti of Ferrara; at the Fortezza da Basso in Florence; at the Ragghianti Foundation in Lucca; at the Musée Départemental of Gap; at the Museum Für Angewandte Kunst in Cologne; at the Nordio Linz Museum; at the Permanente Museum of Milan; at the Royal College of Art in London; at the Chateauroux Biennial; at the Albisola Biennial, at the “Masterpieces” exhibition - Palazzo Bricherasio, Turin; at the Umberto Mastroianni Foundation of Arpino (FR); at the Spazio Oberdan (Cineteca Italiana); and at the Villa Croce Museum in Genoa. In addition, he has been editor of the magazines *In*, *Progettare Inpiù*, *Brera Flash*, *Fascicolo*, *Area* and *Abitare con Arte*, and is currently editor of *Artigianato tra Arte e Design*. He has also been the sector editor for *Domus*, *D’ARS* and *AU*. Winner of the first prize at the Nancy Film Festival in 1975, of the *Compasso d’Oro* award in 1979, of the 2° Prize of the Competition for the ex-Manifattura Tabacchi Urban Park in Bologna in 1985, Ugo La Pietra was also nominated for the 1st level of the Competition for the restructuring of the San Lorenzo Columns in Milan.

MARCO DI GIOVANNI (Teramo 1976)

Teramo, Italy 1976 He works and lives between Imola and Valsalva BIO He attended the Accademia di Belle Arti and the DAMS in Bologna. From the beginning his interest of research is oriented to the performance developing simultaneously a general aspect linked to the object that is able to live independently after the performing moment. His work is characterized by the use of water pipes and iron tanks of different dimensions. The artist puts them together building some systems that are integrated with the environment where they "live". Outside and inside of the structures are complementary, in the surfaces the artist inserts some eyepieces building with optical groups of lens that distort the vision in the inside, opening in this way another dimension. Between the exhibitions, we could remember: in 2002 a collective show at the Centre Pompidou, Parigi and at the GAM in Bologna with an exhibition of big installations, then at the Russian Academy in Moscow and at the Marta Museum in Herford. In Monaco at Unicredit Kunstraum, at Mambo Museum for the exhibition "La grande magia. Selected works from Unicredit collection". In 2014 He is selected for "Premio VAF" that brought him to exhibit at Schauwerk Museum in Sindelfingen, at Stadtgalerie in Kiel and at Palazzo Penna in Perugia. His last personal exhibition took place the last may in BlokArtSpace in Istanbul where he presented the project "the Infinite Edible" and in the Museum of Imola, near Bologna, Italy, where the curators has put together the most important works of the artist's career. He works and lives between Imola and Valsalva.

GIANCARLO SCAGLIA (Lima 1981)

Giancarlo Scaglia studied visual arts at the school of fine arts in Lima, this is also where he developed his career as an artist. Scaglia's work reinterpretes armed conflicts from the 80's and 90's that took place in Peru. His interest in recontextualizing these events within the field of art led him to question the origin of all that is avant-garde and to ask himself what determines whether an action or gesture is art. Since Scaglia won first prize for emerging artists chandon in Buenos Aires in 2008 his work has been exhibited in various solo shows. Among these his project Stellar (2011 -2014) has been shown in Paris, Lima, and Toronto as well as several other places. In addition to solo shows also participated in several group shows. Next to his own work Scaglia has also established Revolver Galeria in Lima. The gallery, who Scaglia is the director of, has the intention to promote the contemporary art scene of Peru.

ISHMAEL RANDALL WEEKS (Cuzco 1976)

Ishmael Randall Weeks was born in 1976 in Cusco, Peru; educated at Bard College (2000) and attended the Skowhegan School of Painting and Sculpture (2007); and currently lives and works in Lima, Cusco, and New York. He has exhibited in Latin America, in the US and internationally for 15 years. Select solo exhibitions include *Cuts, Burns, Punctures* at Drawing Center (New York, NY); *Parquette* at MACRO (Rome, Italy); and *Tribune* at MALI (Lima, Peru). Notable institutional group exhibitions include Contemporary Art Museum, Lima, Peru (2015); The Museum of Fine Arts, Boston (2014); Bronx Museum of the Arts, New York (2014); Yerba Buena Center for the Arts, San Francisco (2013); CIFO, Miami (2013); Museo de Bellas Artes, Mexico City (2013); The Drawing Room, London (2011); *Greater New York* at MoMA PS1 (2010); among many others. Randall Weeks' work has been presented in numerous biennials, including the 10th Havana Biennial, the 9th Cuenca Biennial, the 6th S Files Biennial at the Museo del Barrio, and as part of Dublin Contemporary at the National Gallery of Ireland. His work is in the collections of the Albright Knox Gallery (Buffalo, NY), MIMA (Middlesbrough, UK), MALI (Lima, Peru), and the MACRO Museum (Rome, Italy), among others. Reviews and articles include *The New York Times*, *The Wall Street Journal*, *Art in America*, and *Brooklyn Rail*, among others.

JOSE' CARLO MARTINAT (Lima 1974)

José Carlos Martinat lives and works in Lima Peru. Martinat's projects are characterized by exploring a relationship with the context in which it is presented, on a social, cultural or political level, in order to achieve a real and direct communication between the viewer, the work and the space.

Martinat works within a multidisciplinary practice utilizing sculpture, robotics, programming, audio, sound, appropriation and interaction where relevant. His work has taken part in various exhibitions in Latin-American, Europe y USA like: Eva+a Ireland Biennial, Mercosur Biennial, Triennial Poligráfica of Puerto Rico, Nord Holland biennial with Marljolijn Dijkman, Biennial Shanghai Biennial (China), Habana Biennial, Saatchi gallery (London) Carrillo Gil de México, Tate modern (London) Contemporary art museum of Vigo (Spain), IFA (Germany), La Laboral (Spain), Mali (Lima), Pinacoteca (Sao Paulo, Tate (London), WWVF (Holland) among others, is represented by Revolver gallery of Lima and Leme gallery of Sao Paulo. His works take part of collections like Tate museum, Moma, Malba, Saatchi, Mali, among others.