

THE MISFITS

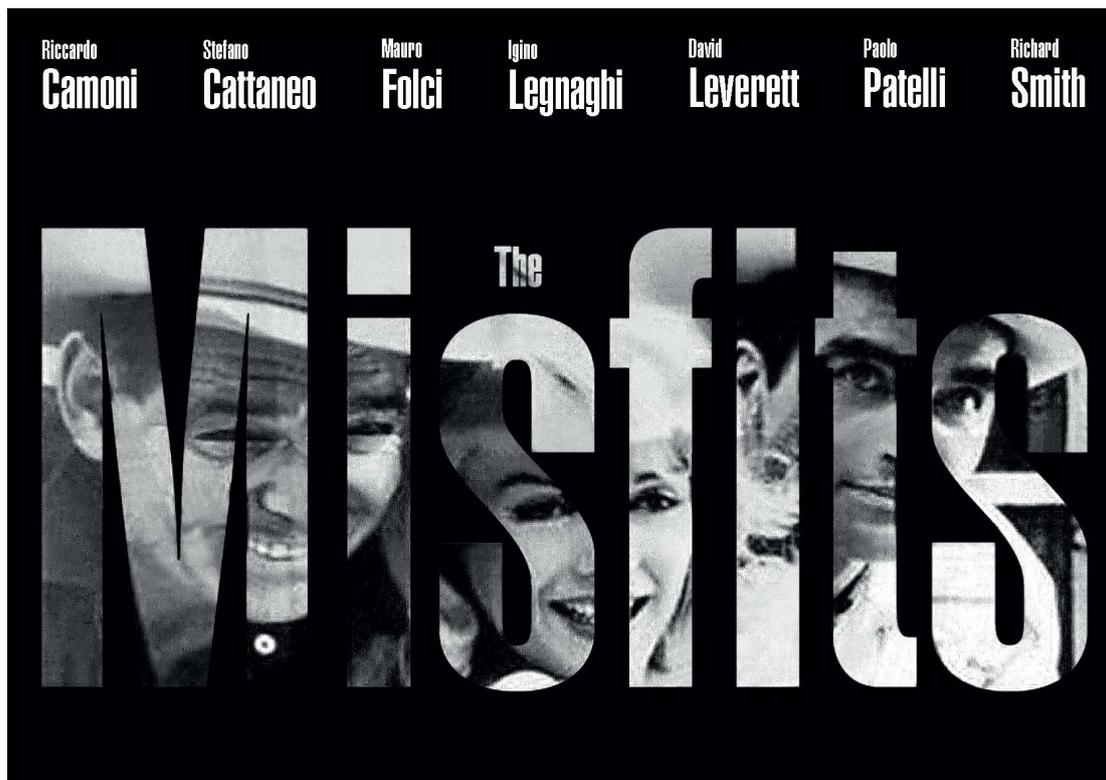
Riccardo Camoni, Stefano Cattaneo, Mauro Folci, Igino Legnaghi,
David Leverett, Paolo Patelli, Richard Smith

curated by Marco Meneguzzo

25.11.2017 > 10.02.2018

Opening: Saturday 25 November 2017 at 11.30 a.m.

Studio la Città - Lungadige Galtarossa 21 - Verona, Italy



On **Saturday 15 November 2017** Studio la Città will be opening the show ***The Misfits***, curated by **Marco Meneguzzo**, with works by **Riccardo Camoni, Stefano Cattaneo, Mauro Folci, Igino Legnaghi, David Leverett, Paolo Patelli, and Richard Smith**.

The title of this group show is taken from the famous 1961 film by John Huston, starring Clark Gable, Montgomery Clift, and Marilyn Monroe who played the parts of three anti-conformists. In the Italian translation of the film it is called *Gli spostati, The Maladjusted*. Meneguzzo considered *The Misfits* [...] *as a title that would be just right for a show like this, it was an urge that was resistant to every long countercheck, the first of which, of course, was to associate these artists with the definition "maladjusted". "Spostati", though, is only one of the possible translations of "misfits", and in fact when the film was released in European cinemas, the title in various languages showed the most varied nuances which could give rise to very interesting and subtle interpretations [...].* In Danish the title is *De friggjorte* or *The Freed* [...]. So, Meneguzzo continues, *"the misfits" are in fact "losers" with respect to society, from which they escape, but heroes in the eyes of those of us who watch it, of those of us who know what is passing through the mind of these people, of those of us who come into contact with that single individual, but without the inevitable labels imposed by society [...].*

The aim of the exhibition is to show the works of artists who, between the 1970s and 1990s, worked with the gallery and, together with the gallery, were to be seen in that period in such international art fairs as Cologne, Düsseldorf, Basel, Paris, Madrid, and Stockholm. Due to their great quality, the works

by these artists were extremely successful both with critics and the market; they were shown in prestigious galleries exclusively as a result of their poetical qualities. Ahead of their time, in their completely anti-conformist introspection they were always extremely difficult to pigeonhole by trends, fashions, or schools; but for various reasons, at a certain point each of them followed his own path.

As Meneguzzo explains, these artists were characterized by [...] *“one” moment of being at an oblique angle to the “spirit of the times”, and this indicates their capacity, not only to follow a language, but to produce it when it has matured: they are, in other words, actors working in their own expressive time. However, this obliquity lasted only a short time, an all too short time for it to be consolidated as something fully pertinent to a historical moment, too short for these names to be deposited in the imagination of the vast and consolidated art system [...].*

Without making the usual accusation turned against contemporary art, in other words that it is remorselessly tied to the current art market, Meneguzzo recognizes that often [...] *the work is detached from its author and that it travels alone, it speaks autonomously, like a child who has become an adult; but it is also true that at times the sins of the fathers fall on their children, even if the categories they belong to are quite different – the fathers are people, the works objects – and in art this is even more true because the fathers – the artists – have the same close proprietorial relationship with their children – the works – and often they determine their destiny. This is as though to say that even with regard to the works themselves we might be dealing with a “question of character”, because they frequently have the character of the artist – the character, not only linguistic intelligence, expressive ability, and all those elements that belong as a whole to language. And a “petulant” or “difficult” character, or even simply an “independent”, “free”, “uncompromising” (here are the misfits!) one, coincides with a work that is equally difficult to categorise, one that has “no fixed abode”. And in the West nomads are not liked by anyone.. [...].*

On show are large-scale works that belong to the collection of Studio la Città

BIOGRAPHIES

Studio la Città has worked assiduously and continuously with all the artists present in this group show, and promoted their work from the beginning of the 1970s, also by involving them in important shows in public and private galleries and by taking part in the main European art fairs: IKI Düsseldorf, ArteFiera – Bologna, Art Basel, Art Cologne, Art Berlin, Arco – Madrid, Fiac – Paris, Art Brussels, Stockholm Art Fair.

Riccardo Camoni (Buenos Aires 1950 - Milan 2008)

He taught in art colleges until the last year of his life. He had a very attentive attitude to his work, in which he used both acrylic paints and watercolour, and which developed from geometrical compositions to organically-inspired ones. Camoni was a precocious artist: in 1968 he took part in *Arte Povera più Azioni povere*, curated by Germano Celant in 1968; he took part in the show at the Galleria Forma in Genoa in 1975 and, in 1977, he held solo shows at the L'Ariete gallery in Milan and at Studio la Città. This was the beginning of his relationship with Studio la Città and the Polena gallery in Genoa. 1979 was the date of the group show organised by the Centro Attività Visive at Palazzo dei Diamanti in Ferrara. In 1980 he participated in the Triennale in Milan and, in 1981, he created an installation for the dry moat surrounding the monumental buildings of Castelvecchio in Verona, the venue of the city museum, as part of the group show *Il luogo della forma*, curated by Gillo Dorfles.

The work on show is one of those in which Camoni went beyond the two-dimensionality of painting and invaded three-dimensional space with sculpture: large-scale geometric compositions in red or black, with their minimal structures underlined.

Stefano Cattaneo was born in Verona in 1961. Since 2009 he has lived in Germany.

From 1982 to 1986 he studied at the Venice academy of fine art under the supervision of Emilio Vedova. Cattaneo's painting is a “painting without painting” where the concepts of space and time become fundamental. His works were exhibited for the first time in Verona at Studio la Città, and it was here in 1988 that he held his first solo show. This was followed by shows in other important Italian galleries, such as the Oddi Baglioni gallery in Rome (1990), the Plurima gallery in Udine (1992), and the Otto gallery in Bologna (1992). In the same period his works were also seen abroad at the Art Line Gallery in The Hague (1988), the Galerie Sfeir Semler in Kiel (1990), and the Galerie Renate Bender in Munich (1994), to mention just a few. In 2008 at MART in Rovereto he presented his live performance *Escogita* and, more recently, the show *Colore Artistico* at the Fruchthalle, Kaiserslau-

ten, in 2015. Many important curators have written about his work, among them Giorgio Cortenova for the group show *Tra Cielo e Terra*, organised by Studio la Città, and Vittoria Coen and Anthony Iannacci in the catalogue of the show *Mise en Abîme*, once again held at Studio la Città in 1990.

Mauro Folci was born in L'Aquila in 1959; he lives and works in Rome.

He began his career at the end of the 1980s when he mainly worked with glass, slate, lead, and objects taken from daily life; with them he made singular works of great quality, distant from the dominant art language of the day. He still today teaches performance art and sculpture at the Brera Academy in Milan. His first important solo show was in 1988 at the Mara Coccia gallery in Rome and in the same year he was one of the winners of the Saatchi & Saatchi prize.

In 1989 he began his collaboration with Studio la Città with the show *Ardesia*. The same year he participated with a personal room at the Michetti Prize. In the 1990s his works were to be seen there again in *Mise en Abîme*, which was to become a travelling show that was seen throughout Europe. In 1991 he exhibited in the show *Daria*, presented by Fabio Mauri, at the Gallerie Ehra in Milan and, in the same year, in the Corso Como venue once again in Milan.

His actions and works have been hosted by such Italian and foreign museums as the Kunstverein in Frankfurt, the Neue Kunstforum in Cologne, the Sofia Imber museum of modern and contemporary art in Caracas, the PAN in Naples, the Maxxi and Macro in Rome, the SUPEC in Shanghai, the Centre Pompidou in Paris, the Reina Sofia museum in Madrid, the Venice Biennale of art and architecture, and the CCCB Arts Santa Mònica in Barcelona.

Igino Legnaghi was born in Verona in 1936. He went to the Nani art school and, at the same time, the Cignaroli academy of fine art in Verona. While still very young, he learned how to work with metal in the workshop of his father, a silversmith and engraver. In 1966 he took part in the XXIII Venice Biennale in the decorative arts section and, in 1967, he held his first solo show at the Galleria Ferrari in Verona; in 1970 he exhibited at the Galleria del Cavallino in Venice. From 1967 to 1969 he lived in the United States, where he made a metal mural for the New School Art Center in New York; he also exhibited some works at the Chicago Art Institute.

His first solo show at Studio la Città was in 1971 and, in the same year, he took part in the group show titled *Sguardo a Nord-Est* curated by Giuseppe Marchiori and Alessandro Mozzambani. Successively, with the same gallery, he took part in various important public shows, among which one at Palazzo Te in Mantua in 1982; in the same year he held a solo show at the Achille Forti Gallery of Modern and Contemporary Art, and at Palazzo della Gran Guardia in Verona, both with catalogue presentations by Licisco Magagnato, the farsighted director of the city's museums. There should also be noted an anthological show of his work in 1973 at the Camden Arts Centre in London, with catalogue essays by Charles Spencer, Pierre Restany, and Maurizio Fagiolo Dell'Arco. His works are to be found in the major Italian and foreign collections, and they have recently been exhibited at the Galleria Lorenzelli Arte in Milan.

David Leverett was born in Nottingham in 1938. He lives and works in London.

Before becoming well known for his abstract acrylic paintings and his collages, David Leverett had studied at the Nottingham college of art (1957-61) and at the Royal Academy (1961-64). He worked as a designer and set designer before turning to painting and beginning a career as a teacher. In 1966 he held his first solo show at the Redfern Gallery in London. His work reflects his continuous attention to landscape, partly in order to reflect our identity in the world, and partly to draw attention to the notable dynamics of the natural environment on which we depend. His works have been part of important group shows centred on "pittura pittura" or pure painting, among which the famous exhibition *Empirica*, curated by Giorgio Cortenova for Rimini in 1975 and later installed in the Gallery of Modern Art in Verona. His first solo show at Studio la Città was in 1971 and later, represented by the same gallery, he took part in numerous exhibitions abroad (for example, in Athens, Berlin, and London). At the end of the 1970s he exhibited at the Tate Gallery, London, and with the British Arts Council. His works are to be found in important international public and private collections.

Paolo Patelli was born in Istria in 1934, and currently lives in the province of Treviso.

He graduated in pharmacy from Padua University. He has taught painting at New York University and has been a professor and lecturer in the United Kingdom in Sheffield and Norwich. He was professor of painting at the Venice academy of fine art, and of the history of contemporary art at Ca' Foscari University. From the very start he has been an abstract painter, and in the 1970s he was asso-

ciated with the area of so-called “pure painting”; he exhibited various times with other artists working in a similar way, even though differing from them by his preference for a gestural kind of painting. Since 1962 he has held some ninety solo shows: in Milan (Galleria Il Milione, Galleria Vinciana), Verona (Studio la Città - three shows), Udine (Galleria Plurima), Vienna (Galerie Nacht St. Stephan), Geneva (Galerie Blancpain - Stepcinski), Livorno (Galleria Peccolo), Naples (Lucio Amelio's Modern Art Agency), and Venice (Galleria del Cavallino - eight exhibitions), to mention just a few.

Richard Smith (Letchworth 1931 – New York 2016) studied at the St. Albans School of Art and at the Royal College of Art; he has also taught at various universities in America. Part of the second generation of British Pop Art, after a stay in New York (1959-61) he developed an art in which there predominated a deep interest in the formal properties of painting (colour, structure, and form) and an effort to transform it into three-dimensional objects with interventions on the surfaces of the canvas and the structure of the stretcher. Since its beginnings, Studio la Città has promoted his work: he had his first solo show there in 1977, and it has presented him at various international art fairs and museum shows (Museo de Arte Contemporáneo de Caracas, 1975; Palazzo dei Diamanti – Ferrara, 1978; *Arte inglese oggi. 1960.76*, Palazzo Reale – Milan, and so on). His works are to be seen in such important public collections as the Tate Gallery (which in 1975 organised a retrospective show of his work), and the Victoria and Albert Museum di Londra; Moma, New York; the Walker Art Center, Minneapolis; the Museum of Modern Art, Teheran; the Arts Council of Great Britain; the Galleria Nazionale d'Arte Moderna, Rome; and the Museo de Arte Moderna, Bogotá.

Link for downloading the images:

<http://studiolacitta.it/download-the-misfits/>

Exhibition essays by Marco Meneguzzo and Michael Haggerty

Exhibition period:

25 Nov. 2017 – 10 Feb. 2018

Venue:

Studio la Città, 21 Lungadige Galtarossa, 37133 Verona

Opening hours:

from Tuesday to Saturday, from 9 a.m. to 1 p.m. and from 3 p.m. to 7 p.m.

For further information and images please contact:

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