

Roberto Pugliese
La finta semplice

Church of San Francesco al Corso
'G.B. Cavalcaselle' Fresco Museum
at Juliet's Tomb

5 Via Luigi da Porto - 37121 Verona

A show curated by Valerio Dehò, promoted by ASLC progetti per l'arte in collaboration with Verona City Council's Department of Art Museums and Monuments, Studio la Città, and Veronafiore.

From 15 October 2016 to 8 January 2017

Opening: Friday 14 October at 7.30 p.m.

On the occasion of the twelfth edition of ArtVerona, **ASLC progetti per l'arte will be presenting, in the fascinating setting of the fresco museum in the church of San Francesco al Corso, a site-specific installation by the young Neapolitan sound artist Roberto Pugliese**, curated by Valerio Dehò. The installation - made in collaboration with Verona City Council's Department of Art Museums and Monuments, directed by Margherita Bolla, Hélène de Franchis' Studio la Città, and ArtVerona – is one of the art fair's yearly **collateral events** in the city. The theme this time is the life and works of Wolfgang Amadeus Mozart.

Inspired by the innovative aspect of Mozart's poetics, with this project Roberto Pugliese celebrates Mozart our contemporary who, as the extraordinary innovator he was, was often misunderstood by his public. In the installation for the spaces of the church of San Francesco al Corso, his aim is to create a dialogue between music and the visual arts by using classical instruments and re-contextualising them in installations.

Pugliese's contemporary sounds will reverberate from two different installations in different places inside the renovated and enlarged 'G.B. Cavalcaselle' museum complex: the first, *Unità Minime di Sensibilità*, will broadcast electronic musical compositions from a cascade of loudspeakers inside the cloisters of the former Franciscan monastery while, in the second, classical musical instruments will be placed at various heights and in various parts of the church of San Francesco al Corso to create a kind of virtual "orchestra". In this way the public will find itself immersed in a multi-sensorial experience.

The latter installation, titled *La finta semplice, K51*, refers to an opera giocosa by Wolfgang Amadeus Mozart with a libretto by Marco Coltellini who, in turn, had adapted it from a text for a musical setting by Goldoni. The installation contains in itself all the ambiguities of a work that in its apparent simplicity hides something that is far more conceptually complex. It consists of **string instruments hung from steel cables** (double basses, cellos, violas, and violins) linked to a multi-channel reproduction system that allows this virtual "orchestra" to play a score composed ad hoc by the artist himself. As has been excellently explained by the show's curator, Valerio Dehò, [...] *Pugliese's installation in the church of San Francesco al Corso continues the artist's investigation into "music to be seen", into the relationship between visual and auditory imagination, and into the deviations and confluences that by now characterise the contemporary world.*

Starting from a "classical" group of instruments, Robert Pugliese aims at being part of contemporaneity through his Mozartian awareness that only innovative works have the strength to fascinate and move both the composer and the public in order to last over time.

Here is how the artist describes the basic idea of his work:

[...] Even though in the last century musical language was enriched with dissonance and an interest in timbres mediated by new instrumental and electronic means, today, like then, the public has difficulties in accepting what is "new". But it is only as a result of innovative composers like Mozart that today there exists a shared idea about music. The duty of today's composers is to look elsewhere, using the means available to them, and to enlarge the possibilities of listening, even though this might go against common acceptance. The concept of music and all the arts has changed, and their mixing together has become increasingly important and has opened the way to multi-media experiences.

In his work Roberto Pugliese, who was recently awarded the second Fondazione VAF prize, deals with subjects ranging from music to electronic art, from echo art to the ethics of nature. His works, which mostly have their starting point in electronics and electrical devices, as well as in sound and natural systems, undoubtedly contain a human and organic component. Central to these installations is the interaction between an analysis of natural phenomena, their immediate revelation, and their translation using a computer; for this very reason they resemble continuously developing multi-sensorial experiences in which the unknown has ample opportunities to be represented.

Roberto Pugliese was born in Naples in 1982. He lives and works in Gavi, in the province of Alessandria. He graduated in electronic music from the San Pietro a Majella conservatory in Naples, where he had been mentored by Professor Agostino di Scipio. He shares his time between teaching at his old conservatory (digital music systems, and an electro-acoustic and IT workshop), composing, and creating sound installations. His art is mainly inspired by two art trends: Sound Art and Kinetic or Programme Art. With his use of mechanical devices guided by software that interacts between them, the surrounding environment, and the public, he attempts to examine new areas of research into the phenomena linked to sound, to analyse the processes used by the human psyche to differentiate natural structures from artificial ones (whether acoustic or visual), and to inquire into the relationship between humanity and technology, and art and technology, without ever losing sight of the visual aspects. So sound becomes both the object of his research and an acoustic and visual means of expression, a vital energy that animates the inanimate, and a guide for stimulating and analysing the human psyche and perception. Among his most important shows, mention should be made of *Concerto per Natura Morta* at MUSE, Trento (2014); *Emergenze acustiche*, Tenuta dello Scompiglio, Vorno, Capannori, Lucca (2013); *Gervasuti Mix*, a tribute to Cage, Gervasuti Foundation, Venice (2012); *Noise*, Ex Magazzini di San Cassian, Venice, a collateral event during the 55th Venice Biennale (2013); and *Aritmetiche architetture sonore*, Studio la Città, Verona (2012). He was recently awarded the second Fondazione VAF prize at MACRO Testaccio, Rome, and received an honourable mention for Sound Art and music at the important Ars Electronica event in Linz. His works are to be found in collections in Italy and abroad, including the ZKM Museum, Karlsruhe, and the Ente Fiera, Bologna.

Valerio Dehò was born in Taranto in 1955. He graduated in the philosophy of language from Bologna University where he had studied under Luciano Anceschi and Umberto Eco. He became a freelance journalist and, since 1988, he has worked in Milan at the Electa publishing house. He is currently professor of aesthetics at the Bologna academy of fine arts. From 1997 to 1999 he was the director of the "Novecento" project for Reggio Emilia city council. From 2001 to 2015 he was artistic director of Kunst Merano Arte. In 2015 he was nominated commissioner of the sixteenth national biennale in Rome. He directed the "Premio Internazionale Ermanno Casoli" from 2004 to 2007 and has also curated the collection of the "Murri Public Art" prize. In 2014 he was nominated to the board of AMACI, the association of Italian contemporary art museums. Among the main shows he has curated are: "Metropolismo" – Rome 1993; "Carte, segni, segreti" – Bologna 1995; "Aldo Mondino, MazelTov" – 1997; Gina Pane – Reggio Emilia 1998; "WolfVostell, I disastri della pace": Reggio Emilia 1998; "2001, l'immagine della parola" –Bologna 2000; "DNArt, arte e genetica" – Merano 2002; "Meta.fisica, arte e filosofia " – Merano 2003; "+ Positive" – Merano 2004; "Robert Mapplethorpe" – Bologna,Merano 2004; "Man Ray, Magie" – Merano 2005; "Sound zero" – Merano 2006; "Mimmo Jodice, Light" – Bologna 2006; "Vespa Arte Italiana" – Pietrasanta 2006; "Ironica" – Milan 2006; "Damien Hirst New religion" – Venice 2007; "L'occhio di MeretOppenheim", Merano 2008; "Boris Mikhailov" – Merano 2008, "Continents" – Treviso 2009, "Playstation" – Merano, Treviso 2009, "Moana. Casta diva" – Bologna, Milan, Brescia 2010, "Tony Cragg"- Venice, Merano 2010; Aldo Mondino, "Mondino scultore" - Pietrasanta 2010; Peter Blake,"Venice suite" – Venice 2010/2011; Dennis Oppenheim "Electric City"- Merano; "Fluxus Jubileum" –Treviso 2012; Vito Acconci and Franco Vaccari "Intersection"– Venice 2013; "Gestures-Body Art Stories--Marina Abramovic and the others", Kaohsiung Museum of Fine Arts, Taiwan 2014.

The Giovanni Battista Cavalcaselle **Fresco Museum** is to be found in the area of a group of monastic buildings dating back to the thirteenth century. In fact the early church of **San Francesco al Corso was erected in 1230** and, together with the monastery next door, it housed a group of Franciscan monks. When, in 1257, the monks moved to the more prestigious church of San Fermo Maggiore, their place was taken by the nuns of the Santa Maria di Zevio convent. In 1366 the few remaining nuns became Benedictines but, in 1447, the by now ruined convent was suppressed and incorporated into that of Santo Spirito. A century was to pass before the buildings once again hosted a community. In 1548 it took in the converts and unmarried women that the nearby Santissima Trinità convent was no longer able to house. These women (ex-prostitutes, women from bad marriages, abandoned wives, and girls without a dowry) were known as the Franceschine. In 1624 the armoury in the nearby Paglia tower, part of the ancient city walls, was struck by lightning. The terrible explosion that resulted destroyed or gravely damaged many of the nearby buildings. The church and part of the San Francesco monastery were rebuilt on the foundations in the form they have today. This centuries-old religious history was suddenly interrupted at the beginning of the nineteenth century when, as a result of Italy's Napoleonic laws, many monasteries were suppressed and became public property. The Franciscan buildings had the same fate and were used in part for military purposes and in part for social services. The later abandonment and the damage caused by bombardments in the Second World War put their very existence into doubt. Luckily, in the 1960s a greater understanding of the need for protecting the cultural heritage led to the restoration of the church and monastery and the decision to use them as a museum. In 1973 the museum named after Giovanni Battista Cavalcaselle was opened.

ASLC progetti per l'arte is an association formed in Verona in the autumn of 2011with the aim of promoting initiatives and events for the spread of culture, with particular attention paid to contemporary art and music. Its first public activity was the AD LUCEM project organised concurrently with ArtVerona 2011. It was structured as three separate yet linked events and presented: a contemporary art exhibition curated by Angela Madiesani; a meeting, based on the theme of art and music, involving some of the most significant personalities of "contemporaneity"; and a concert/tribute to the Estonian composer Arvo Pärt, held in the Church of San Fermo Maggiore in Verona. From the very start of its activities, the association has worked interactively with both private and public bodies; it has actively collaborated with the City Council of Verona, the Accademia Filarmonica, and with important national and Veronese businesses. Thanks to this network of relationships based on mutual collaboration and to the specific competences of each subject, ASLA has been able to

“export” culture and its own initiatives both nationally and internationally. Particular mention should be made of the show of Italian photography at the Greenberg Gallery and the Hunter College in New York, and the solo show by Lynn Davis at the archaeological museum in Venice in 2012, together with a concert by Philip Glass at the Teatro la Fenice. The association has organised numerous initiatives since 2013, among them the exhibition *Ad Naturam* at the natural history museum in Verona; the show by Simona Marchini in the Sala Maffeiana at the Accademia Filarmonica, Verona; and, in 2015, the collaboration with the Fondazione Cini for the prestigious exhibition *Ettore Spalletti. Palazzo Cini*, in Venice. There have been numerous guests for the association’s meetings and conferences: artists, art critics, collectors, the directors of museums and international art reviews, writers, and photographers.

For information about the show:

ASLC progetti per l’arte

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Information:

Church of San Francesco al Corso

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museodegliaffreschi.comune.verona.it

Opening hours:

Open Monday from 1.30 p.m. to 7.30 p.m., and from Tuesday to Sunday from 8.30 a.m. to 7.30 p.m. Ticket office closes at 6.45 p.m.

Saturday 15 October, on the occasion of the twelfth edition of the Giornata del Contemporaneo, organised by AMACI, entrance to the museum will be free. Furthermore, the artist will be present from 10 a.m. to midday.

Free pre-booked guided tours:

Sunday 23 October 2016 at 5 p.m.

Sunday 6 November at 5 p.m.

For information and booking: teaching department of Verona city council – Coop. Le Macchine Celibi

From Monday to Friday, from 9 a.m. to 1 p.m. and from 2 p.m. to 4 p.m.

phone +39 045 8036353 - fax +39 045 597140

segreteria@comune.verona.it

Entrance:

Full-price ticket: €4.50

Reduced-price ticket for groups (more than 15 participants), those with special benefits, and those over 60 years old: €3

Reduced-price ticket for schools (from primary schools to secondary schools), children (8 to 14 years old, only if accompanied): €1

Ticket inclusive of Juliet’s tomb and house, full-price: €7

Ticket inclusive of Juliet’s tomb and house, reduced-price: €5

Free entrance:

Those over 65 years of age living in the city of Verona

The disabled and their escorts

Possessors of a VeronaCard.

Owners of a ticket for ArtVerona can avail themselves of a reduced-price ticket (€3) for the whole duration of the show (15 October 2016 – 8 January 2017)

In collaboration with



Our thanks to



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