



Annet Gelink Gallery e ART AT WORK sono lieti di presentare:

Italian Open

Opening: 31 ottobre 2009 – ore 18.00

Annet Gelink Gallery - Amsterdam

Micol Assaël, Elisabetta Benassi, Flavio Favelli, Lara Favaretto, Christian Frosi, Giuseppe Gabellone, Piero Golia, Diego Perrone, Giuseppe Pietroniro, Arcangelo Sassolino.

The Bakery:

Alek O., Giorgio Andreotta Calò, Emanuele Becheri, Rossella Biscotti, Elia Cantori, Gianluca e Massimiliano De Serio, Patrizio Di Massimo, Stefania Galegati, Invernomo, Armin Linke & Amedeo Martegani, Matteo Rubbi, Santo Tolone, Luca Trevisani, Mauro Vignando.

Italian Open intende fare il punto su una situazione difforme e articolata per creare un contesto che rifletta la complessa realtà italiana. Gli artisti riuniti hanno esperienze e carriere diverse alle spalle; alcuni sono già apparsi sulla scena internazionale, altri sono ancora alle prime armi.

Evocando l'idea di una competizione aperta, di uno scambio costante, *Italian Open* si presta a molteplici letture. Questa mostra di 10 artisti italiani delle ultime due generazioni non intende celebrare l'Italia come meta di consumo culturale, ma come laboratorio di nuovi esperimenti visivi. Un'urgenza che risponde al vizio antico di isolare ogni processo creativo nello spazio della classicità.

L'arte Italiana vive di successivi rinnovamenti e il pericolo è quello di non capire che esistono nuovi attori sul palcoscenico, soggetti che devono essere messi in condizione di contribuire alla costruzione di nuovi linguaggi. Questa opportunità permette una trasformazione fondamentale del soggetto «italiano» in soggetto «internazionale», capace di contribuire non solo al cambiamento della propria espressività, ma anche di essere parte attiva di una dialettica globale. Ideologia, abilità, tecnologia e nostalgia si incontrano nei lavori in mostra e raccontano il pianeta Italia.

Italian Open intende mostrare questo fenomeno di intrecci non ancora ben tessuti, di anomalie rimaste troppo conformi e di contaminazioni le cui origini sono tuttora troppo evidenti, dove la mescolanza non si è compiuta del tutto. L'artista italiano sembra essere rimasto fedele ad un modello di umanesimo che ha privilegiato l'individuo rispetto alla collettività, alla folla etnica. L'artista italiano è un eterno giocatore brechtiano, che per salvare la sua libertà interiore rinuncia a far parte di qualsiasi gruppo. La complessità forse è la nostra unica ricchezza, in contrasto ad una tradizione con la quale rimane difficile confrontarsi.

Italian Open è quindi la metafora di un torneo, di una partita aperta. Non si tratta di stabilire quanti arriveranno alla fine del 'gioco', tuttavia è lo scontro-incontro a diventare l'obiettivo di questa generazione. *Italian Open* parte dal presupposto che la definizione «arte italiana» sia allo stesso tempo obsoleta e fondante per descrivere ciò che succede nel territorio italiano, partendo dalla condizione diversificata e complessa dei suoi giovani talenti. Tutti gli artisti di *Italian Open* vivono il conflitto fra l'auto-rappresentazione in quanto italiani e il desiderio di un'espressione internazionale che esuli dall'idea di confine. Analizzata attentamente, la loro produzione mostra affinità e dialogo con quella internazionale, ma soprattutto evidenzia un individualismo poetico-formale e un eclettismo unici al panorama nazionale.

31 ottobre - 19 dicembre 2009

Annet Gelink Gallery
Laurierstraat 187-189
NL-1016 PL Amsterdam
The Netherlands
www.anнетgelink.nl

dal martedì al venerdì 10.00 - 18.00
sabato 13.00 - 18.00

tel 31 20 3302066
fax 31 20 3302065



Via Mazzini, 40 - 10123 Torino
T.+39.011.19715285 F.+39.011.19715876
mail@artatwork.it www.artatwork.it



Annet Gelink Gallery and ART AT WORK are pleased to present:

Italian Open

Opening: 31st October 2009 – 6pm

Annet Gelink Gallery - Amsterdam

Micol Assaël, Elisabetta Benassi, Flavio Favelli, Lara Favaretto, Christian Frosi, Giuseppe Gabellone, Piero Golia, Diego Perrone, Giuseppe Pietroniro, Arcangelo Sassolino.

The Bakery:

Alek O., Giorgio Andreotta Calò, Emanuele Becheri, Rossella Biscotti, Elia Cantori, Gianluca & Massimiliano De Serio, Patrizio Di Massimo, Stefania Galegati, Invernomo, Armin Linke & Amedeo Martegani, Matteo Rubbi, Santo Tolone, Luca Trevisani, Mauro Vignando.

Italian Open aims to make a point on the diverse and articulated artistic situation present in Italy, attempting to define a context able to reflect the complexity of the existing languages and practices. The selected artists all have different experiences and artistic careers; some of them have more of an international visibility, while others are still emerging.

While evoking the idea of an open competition, of a continuous exchange, *Italian Open* leads to different readings. This exhibition of 10 Italian artists of the most recent generations, does not intend to celebrate Italy as a destination of cultural consumerism, rather places itself as a workshop of new visual experiments: an urgent reply to the antique habit of isolating the cultural process to the realm of classicism.

Italian art exists through a number of subsequent renewals and the danger is that of not understanding the presence of new actors on scene: subjects that need to have the conditions to contribute to the construction of new types of languages. This latter state permits the significant transformation of the subject from being “Italian” to becoming “International”, able not only of changing a personal way of expression, but also of being part of a global dialectic. Ideology, ability, technology and nostalgia dialogue in the works on show and narrate the Italian atmosphere.

Italian Open intends to show this complex phenomenon of interweaving, which is still not completed, adequate anomalies and contaminations whose origins are yet too evident, where the composition has not been accomplished. The Italian artist seems to have remained faithful to a humanistic model which has privileged the individual in comparison to the community, to the ethnic crowd. The Italian artist is an eternal Brechtian player, who renounces to take part in any kind of group in order to save his own personal freedom. The complexity perhaps is our only richness, in contrast to a tradition difficult to confront.

Italian Open is thus the metaphor of a tournament, of an open match. The important aspect relies not in establishing how many will arrive at the end of the ‘game’, as the collision-encounter is the focus of these generations. *Italian Open* claims that the definition “Italian Art” is at the same time obsolete and fundamental to describe what is happening on the Italian territory, taking it steps from the diversity of its young talents. All the artists participating in *Italian Open* live a conflict between self-representation as Italians and the desire of an international way of expression that goes beyond the idea of border. If carefully analysed, their production shows affinity and dialogue with the international one, but mainly evidences a poetic-formal individualism and an eclecticism unique to the national panorama.

31st October - 19th December 2009

Annet Gelink Gallery
Laurierstraat 187-189
NL-1016 PL Amsterdam
The Netherlands
www.anнетgelink.nl

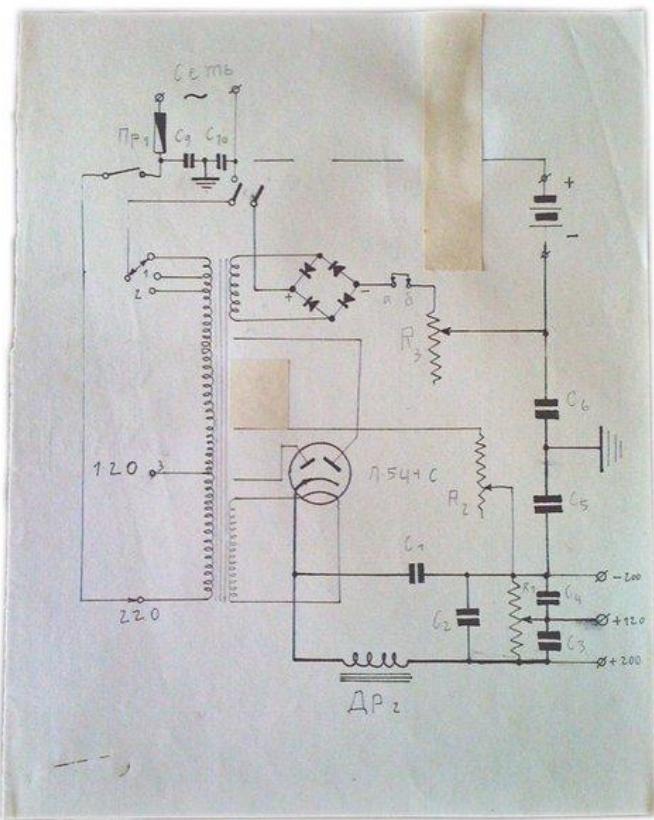
tuesday to friday 10 am - 6 pm
saturdays 1 - 6 pm

tel 31 20 3302066
fax 31 20 3302065



Via Mazzini, 40 - 10123 Torino
T.+39.011.19715285 F.+39.011.19715876
mail@artatwork.it www.artatwork.it

Italian Open



MICOL ASSAEL, 19-06-2008 | 2008 | ink on antique paper | 25.3 x 20.3 cm



ELISABETTA BENASSI, "CHE FARE?" | 2009 | Morse code lamp | 45 cm / Variable dimension

Charge to the account of

1228 A

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	X DEFERRED
NIGHT MESSAGE	NIGHT LETTER
ANNUAL LETTER	SHIP RADIogram

Patrons should check class of service desired other than full rate will be transmuted to a full-rate communication.

WESTERN UNION

R. R. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK
ACCT'G JNFMN.
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Isamu Noguchi Care Greenwood 88 Calle Republica Columbia Mexico City

EINSTEINS FORMULA DETERMINATION INDIVIDUAL SPECIFICS RELATIVITY READS QUOTE ENERGY EQUALS MASS TIMES THE SPEED OF LIGHT SQUARED UNQUOTE SPEED OF LIGHT IDENTICAL SPEED ALL RADIATION COSMIC GAMMA X ULTRA VIOLET INFRA RED RAYS ETCETERA ONE HUNDRED EIGHTY SIX THOUSAND MILES PER SECOND WHICH SQUARED IS TOP OR PERFECT SPEED GIVING SCIENCE A FINITE VALUE FOR BASIC FACTOR IN MOTION UNIVERSE STOP SPEED OF RADIANT ENERGY BEING DIRECTIONAL OUTWARD ALL DIRECTIONS EXPANDING WAVE SURFACE DIAMETRIC POLAR SPEED AWAY FROM SELF IS TWICE SPEED IN ONE DIRECTION AND SPEED OF VOLUME INCREASE IS SQUARE OF SPEED IN ONE DIRECTION APPROXIMATELY THIRTY FIVE BILLION VOLUMETRIC MILES PER SECOND STOP FORMULA IS WRITTEN QUOTE LETTER E FOLLOWED BY EQUATION MARK FOLLOWED BY LETTER M FOLLOWED BY LETTER C FOLLOWED CLOSELY BY ELEVATED SMALL FIGURE TWO SYMBOL OF SQUARING UNQUOTE ONLY VARIABLE IN FORMULA IS SPECIFIC MASS SPEED IS A UNIT OF RATE WHICH IS AN INTEGRATED RATIO OF BOTH TIME AND SPACE AND NO GREATER RATE OF SPEED THAN THAT PROVIDED BY ITS CAUSE WHICH IS PURE ENERGY LATENT OR RADIANT IS ATTAINABLE STOP THE FORMULA THEREFORE PROVIDES A UNIT AND A RATE OF PERFECTION TO WHICH THE RELATIVE IMPERFECTION OR INEFFICIENCY OF ENERGY RELEASE IN RADIANT OR CONFINED DIRECTION OF ALL TEMPORAL SPACE PHENOMENA MAY BE COMPARED BY ACTUAL CALCULATION STOP SIGNIFICANCE STOP SPECIFIC QUALITY OF ANIMATES IS CONTROL WILLFUL OR OTHERWISE OF RATE AND DIRECTION ENERGY RELEASE AND APPLICATION NOT ONLY OF SELF MECHANISM BUT OF FROM SELF MACHINE DIVIDED MECHANISMS AND RELATIVITY OF ALL ANIMATES AND INANIMATES IS POTENTIAL OF ESTABLISHMENT THROUGH EINSTEIN FORMULA

BUCKY

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

ELISABETTA BENASSI, SENZA TITOLO | 2009 | Watercolor on cardboard | 141 x 184 cm



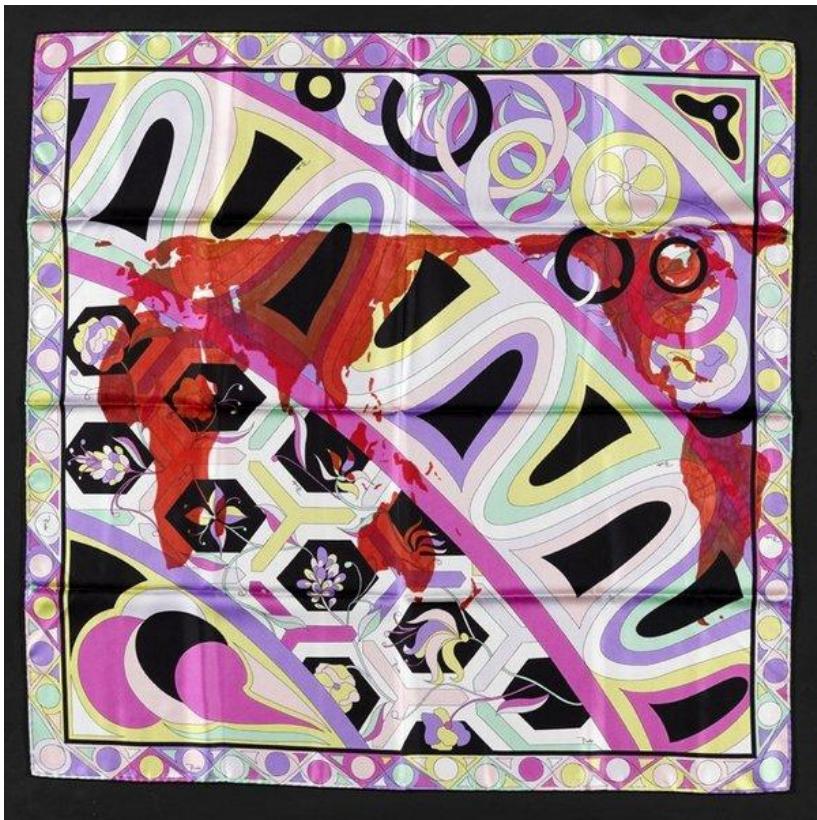
FLAVIO FAVELLI, INTERNO CHINA | 2008 | Plastic crates, ceramic vases, glass plate | 180x70x55 cm



FLAVIO FAVELLI, PLANISFERO (BLUE) | 2009 | Markerink on Emilio Pucci scarf | 90 x 90 cm



FLAVIO FAVELLI, PLANISFERO (BLACK) | 2009 | Pennarelli su foulard Emilio Pucci | 86x86 cm



FLAVIO FAVELLI, PLANISFERO (RED) | 2009 | Pennarelli su foulard Emilio Pucci | 90x90 cm



LARA FAVARETTO, LOST&FOUND | 2009 | 1 Suitcase | 38x54x17 cm



LARA FAVARETTO, LOST&FOUND | 2002 | 1 Suitcase | 55x66x17 cm



LARA FAVARETTO, LOST&FOUND | 2004 | 1 suitcase | 50x84x25 cm



CHRISTIAN FROSI, LLLLLLLLLLLI | 2009 | Rubber, parachute, nylon, metal | Variable dimensions



GIUSEPPE GABELLONE, UNTITLED | 2009 | Digital print | 52x35 cm



GIUSEPPE GABELLONE, UNTITLED | 2009 | Digital print | 52x35 cm



PIERO GOLIA, UNTITLED (RUG) | 2003-2007 | Spray paint on carpet | 200 x 140cm



DIEGO PERRONE, SENZA TITOLO | 2009 | Grafite, resin, acryl, iron | 130 x 110 x 270 cm



DIEGO PERRONE, SENZA TITOLO | 2009 | Iron, epoxy, carbonfiber, fiberglass, ballpointink | 76x145x165 cm



GIUSEPPE PIETRONIRO, SHORT - CIRCUIT | 2009 | Lamba print mounted on aluminium, tripod, 18 aluminum floor tiles

Lamba print: 130 x 210 cm



ARCANGELO SASSOLINO, MACROSCOPICO E DOMESTICO | 2009 | Gascilinder, air, pvc | Variable dimensions



Installation view | Annet Gelink Gallery, Amsterdam



Installation view | Annet Gelink Gallery, Amsterdam



Installation view | Annet Gelink Gallery, Amsterdam



Installation view | Annet Gelink Gallery, Amsterdam



Installation view | Annet Gelink Gallery, Amsterdam



Installation view | Annet Gelink Gallery