



fiera internazionale d'arte
moderna e contemporanea

international exhibition
of modern and contemporary art

13/15-05-2022
Bologna

SECTIONS AND GALLERIES

The 2022 edition of Arte Fiera includes **142 Italian and foreign galleries**: 103 in the Main Section and 39 in the three curated, invitation-only sections, **Focus** (7 galleries), **Pittura XXI** (18 galleries), **Photography and moving images** (14 galleries). Information on these sections appears below.

FOCUS

Introduced in 2020, **Focus** concentrates on modern art and post-war masters, with content that changes from year to year: the curator is free to choose the period, trend, and artistic school to be presented. The 2022 edition, curated by art critic and historian **Marco Meneguzzo**, will regard so-called “exact art” (which includes kinetic art, programmed art, and similar trends) from the late '50s to the '70s, with specific attention to the Italian scene.

Participating galleries: CORTESI GALLERY, Lugano (CH), Milan; DEP ART GALLERY, Milan; FRITTELLI, Florence; L'INCONTRO, Chiari (BS); M77, Milan; RAVIZZA/DIEHL GALLERY, Lugano (CH), Milan (MI), Berlin (DE); VALMORE, Vicenza, Venice.

“The Focus section of Arte Fiera 2022 is devoted to so-called “exact art”: not a precise school, but rather an approach to creation. Moreover, the exactness of art is highly evocative: when intuiting this formulation, the mind lights up more images than words, because the adjective “exact,” when applied to art, immediately refers to shapes and works with shared and constant characteristics that nevertheless may pertain to movements distant in time and space. One such example is kinetic art - with the important and circumscribed branch of Italian Programmed Art in the early '60s – but also the precursors of Historical Avant-garde and certain exponents of Concrete Art. Looking to the future, some lucky examples of NFT (Non Fungible Tokens), now all the rage, are in the same family, and may even become the mainstream of this project-oriented approach.

Therefore, this is not a historical focus – even if post-war masters form the most representative part – but instead a close look at a wide and long-lasting movement in recent and contemporary art. Beyond the evocations, perhaps a more precise definition can be found in the process implemented by each artist working in this field.

In fact, the unifying elements of every type of “exact art” are the implementation of a methodical creative process; strict obedience to the artist’s self-imposed procedural elements; the search for a possible “objectivity” of results with regard to the viewer and, last but not most obvious, the use of mechanical or electronic tools to ensure that the work “functions” without any emotional exceptions in terms of perception: once the process is triggered, the artist hides behind the “aesthetic operator,” as the artists in this trend’s most intense years defined themselves.”

Marco Meneguzzo, section curator



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PITTURA XXI

Pittura XXI, curated by independent critic and curator **Davide Ferri**, now in its third edition, is a new format for art fairs (both Italian and foreign): a panorama of 21st-century painting that ranges from emerging to mid-career artists. In past editions, this section was extremely popular with both professionals and the public: for the first time, a fair has devoted a specialised section to the most traditional artistic medium, which in recent years has returned to centre stage for critics, institutions, and the market.

Participating galleries: A+B GALLERY, Brescia; TIZIANA DI CARO, Naples; GALLERIA MARCOLINI, Forlì; GALLERIA STUDIO G7, Bologna; GALLERIAPIÙ, Bologna; L'ARIETE, Bologna; LUCA TOMMASI, Milan; LUNETTA11, Lunetta (CN); MAAB, Milan, Padua; MATÈRIA, Rome; MONICA DE CARDENAS, Milan, Zuoz (CH), Lugano (CH); MONITOR, Rome, Lisboa (PT), Pereto (AQ); OSART GALLERY, Milan; P420, Bologna; MICHELA RIZZO, Venice; RIZZUTOGALLERY, Palermo; SCHIAVO ZOPPELLI GALLERY, Milan; Z2O SARA ZANIN, Rome.

“Pittura XXI, in its third edition, continues its previous approach by developing a number of aspects and sharing two fundamental questions: how to offer an in-depth analysis of painting when it has now returned overbearingly on the art scene? And what link can be formed between these uncertain times (or rather, between the kind of uncertainties that mark the present) and the current flashy return of painting?”

The section is not an exhibit, and can offer only heterogeneous and partial answers, but its structure is based on these questions. It examines some of the clichés that have always been implied in discussions of the medium. For example, that one must speak of painting only in relation to its cycles of death and rebirth, and that painting is a “reassuring” medium, a safe approach in uncertain and unstable times.

The section includes an equal number of Italian and foreign artists, and focusses on works created after 2000. But this year, more than in the past, it attempts to create a dialogue among artists of different generations and poetics that developed at different moments in recent history. It includes artists who started painting in the ‘60s and ‘70s, when studies of this medium converged toward contemplation of a “zero degree” of painting and of the essential elements of the medium; mid-career artists – to whom Pittura XXI has always devoted special attention – who debuted in the ‘90s, i.e., right after a decade (the ‘80s) that was strongly characterised by painting; lastly, 30-year-old artists, marked (it’s a generational given) by a new and more direct (and in some cases lucratively light-hearted) approach to representation, which the section tries to account for.

At the same time, Pittura XXI questions another cliché linked to current pictorial research: that abstraction is a worn-out language, too compromised with the past century and with the history of modernism (naturally accepting the difference, a bit Manichean and obsolete



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but unavoidable when talking about painting, between the two old categories of representation and abstraction). The section includes some important studies conducted in abstract painting in the last 20 years, and especially the paintings of some artists who merge abstraction and representation in their works, making them porous and interchangeable.”

Davide Ferri, section curator

PHOTOGRAPHY AND MOVING IMAGES

Photography and moving images, curated by the Fantom platform (Selva Barni, Benedetta Pomini, Ilaria Speri, Massimo Torrigiani and Francesco Zanot), considers the photographic medium in a strictly contemporary manner: it is open to video and encourages dialogue between photography and other media. Now in its third edition, it is a reference point in Italy for collectors and enthusiasts.

Participating galleries: ANTONIA JANNONE DISEGNI DI ARCHITETTURA, Milan; CARDELLI & FONTANA, Sarzana (SP); GALERIE GADCOLLECTION, Paris (FR); GALLERIA MARCOLINI, Forlì; GALERIE RIUNITE, Naples; GUIDI&SCHOEN, Genoa; MARTINI & RONCHETTI, Genoa; MC2GALLERY, Tivat (MNE), Milan; MLZ Art Dep, Trieste; NORMA MANGIONE GALLERY, Turin; PEOLA SIMONDI, Turin; FEDERICO RUI, Milan; SHAZAR GALLERY, Naples; TRAFFIC, Bergamo.

“The third edition of the Photography and moving images section, curated by Fantom for Arte Fiera, offers the works of 28 internationally famous artists presented by 14 galleries. Their common subject matter is the multiplicity of purposes, processes, themes and formal results with which the primary means of representing reality have been and are explored throughout their history. Here, photography and video, as well as their extension to sculpture and their transformation via techniques and technologies, have no limits in genre, and promote dialogue not only with other artistic disciplines, but also with questions that motivate our lives. The section is not only about what photography and moving images are, but also what they are becoming, in a continuous process of transformation and renewal. Numerous new productions confirm the dedication to research of galleries that sustain artistic production in Italy – plus an exceptional French exhibit of rare 20th-century astronomical photos. The section contains archive materials, collages, digital reconstructions, new analogue interpretations, pictorial pieces, installations and non-conventional supports, with many new entries: six galleries are making their debut in this field, and abundant space is reserved to young artists by means of monographic studies and novel dialogues.

The exhibition path is a thick and unpredictable mosaic of reality and dystopia, where everything is the opposite of everything, and where what seems familiar turns out to be anything but – something more that wasn't there previously. Broken down and



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superimposed bodies, solitary limbs, silent cries, carefree gestures and movements – perhaps cautious, acted, or merely tracks on the landscape. Descending from infinite but measured space to cross mountains, tropical forests, plains and glaciers, like dreams, like nightmares, making their way through cities and crystallised, calm, shattered architectures; or fierce words, composed broken down and recomposed or summarised: parallelepipeds, volumes and surfaces of uncertain dimension, coloured warps, outlines of light but also of darkness, stamped on paper or embedded in matter. Constellations from deep, non-linear time, where past, present and future co-exist and come to life in a new, shared space.”

Fantom, section curator platform

MAIN SECTION

The **Main Section** ranges from Modern and Post-War art (the Fair's traditional strong points) to contemporary research, with significant emphasis on Italian art. It encourages monographic stands and curatorial proposals that focus on a 20th-century school, trend, or period.

Participating galleries: A ARTE INVERNIZZI, Milan; ABC - ARTE, Genoa; AF GALLERY, Bologna; ANDREA INGENITO, Naples; ANTONELLA CATTANI, Bolzano; ART D2, Milan; ARTEMISIA FINE ART, Dogana (RSM); ARTESILVA, Seregno (MB); GALLERIA ACCADEMIA, Turin; GALLERIA ENRICO ASTUNI, Bologna; BIASUTTI & BIASUTTI, Turin; BOTTEGANTICA, Milan; GALLERIA GIOVANNI BONELLI, Milan, Pietrasanta (LU), Canneto sull'Oglio (MN); THOMAS BRAMBILLA, Bergamo; UMBERTO BENAPPI, Turin; C+N CANEPANERI, Milan, Genoa; CA' DI FRA', Milan; CARDELLI & FONTANA, Sarzana (SP); CELLAR CONTEMPORARY, Trento; CONTINI, Venice, Cortina d'Ampezzo (BL); COPETTI ANTIQUARI, Udine; CORTESI GALLERY, Lugano (CH), Milan; GALLERIA CLIVIO, Milan, Parma; GALLERIA D'ARTE CINQUANTASEI, Bologna; GALLERIA D'ARTE FREDIANO FARSETTI, Milan; GIAN MARCO CASINI GALLERY, Livorno; GLAUCO CAVACIUTI, Milan; MAURIZIO CORRAINI, Mantua; STUDIO D'ARTE CAMPAIOLA, Rome; DE' BONIS, Reggio Emilia; DE' FOSCHERARI, Bologna; DENIARTE, Rome; DEP ART GALLERY, Milan; DI PAOLO ARTE, Bologna; UMBERTO DI MARINO, Naples; E3 ARTE CONTEMPORANEA, Brescia; EIDOS IMMAGINI CONTEMPORANEE, Asti; FABBRICA EOS, Milan; FERRARINARTE, Legnago (VR); FLORA BIGAI, Pietrasanta (LU); FORNI, Bologna; FRANCESCA ANTONINI, Rome; FRANCESCA MININI, Milan; GALLERIA FONTI, Naples; GALLERIA ALESSANDRO BAGNAI, Foiano della Chiana (AR); GALLERIA GABURRO, Verona, Milan; GALLERIA POGGIALI, Florence, Milan, Pietrasanta (LU); GALLERIA RUSSO, Rome; GALLERIA STUDIO G7, Bologna; GIRALDI, Livorno; GUASTALLA CENTRO ARTE, Livorno; IL CHIOSTRO ARTECONTEMPORANEA, Saronno (VA); IL PONTE, Florence; KROMYA ART GALLERY, Lugano (CH), Verona; ARTE CENTRO LATTUADA, Milan, New York (USA); L.U.P.O. - Lorenzelli Projects, Milan; LABS Contemporary Art, Bologna; L'ARIETE,



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