



FOR IMMEDIATE RELEASE

Emphatism

curated by

Vittoria Chierici and Veronica Santi

IVO BONACORSI

VITTORIA CHIERICI

GINO GIANUIZZI

EMI LIGABUE

MAURIZIO VETRUGNO

OCTOBER 24 - DECEMBER 23

OPENING RECEPTION: October 24, 6-8 PM

Spazio 522 is proud to present *EMPHATISM*, the fourth and last exhibition of the cycle "Italian Wave" celebrating 2013 – Year of Italian Culture in United States.

The exhibition provides a documentation on the art movement *Emphatism* with art works from the beginning of the '80s by Ivo Bonacorsi, Vittoria Chierici, Gino Gianuizzi, Emi Ligabue, Maurizio Vetrugno and photographs by Miro Zagnoli.

Vittoria Chierici about the exhibition:

"Io sono come i miei artisti" [I am like my artists]

- Francesca Alinovi, 1983

The name *Enfatismo* (*Emphatism*) popped up in the summer of 1983 on *Flash Art* magazine with an article by Francesca Alinovi, some interviews with the artists and quite a few images. The article had a sad editorial note announcing that Francesca Alinovi had passed away before publication. The article became a sort of macabre necrology.

The *Emphatists* grew up in Bologna, in the milieu of the new experimental school, DAMS (Disciplines of Art Music and Theater), founded in the late seventies by Umberto Eco, Renato Barilli and Nanni Balestrini, along with other avant-guard, post-war Italian intellectuals.

The *Emphatists*, kept together by Francesca Alinovi's charismatic personality, seemed like the ultimate representation of Marinetti's Futurism or Situationism. They were, in fact, a phenomenon based more on urban culture, with bohemian and beatnik antecedents, very close to the spirit of New Wave in New York.

I was studying art and art history in New York when I first met Francesca Alinovi at the Holly Solomon Gallery, on the night she presented "Italian Wave", a group of young Italian artists. In 1981, the New York art scene was at the beginning of a new, brilliant and dramatic era, tinged by the onset of the AIDS epidemic. Francesca was fascinated by the urban street culture and its unexpected, improvised boundaries between art and life. She was less interested in the standardized glamour of the art market. She worked with Keith Haring, Ramellzee, Kenny Scharf, Stefan Eins, the poet David Rattray and the incredible cast of the Graffiti art wave.

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