

"Right to the Future"

**Twelve Italian artists participating at the exhibition
on the Russian Revolution Centenary in Saint Petersburg**

MISP - Museum of the 20th and 21st Century Art
25 October – 3 December 2017

On the occasion of the celebrations for the 100th anniversary of the October 1917 Revolution, twelve Italian artists present their works at the exhibition *Right to the Future* organized by the MISP – Museum of the 20th and 21st Century Art in St. Petersburg (Музей искусства Санкт-Петербурга XX -XXI веков).

The Italian participation is supported by the Ministry of Foreign Affairs and International Cooperation and made possible thanks to IGAV – Garuzzo Institute for Visual Arts, with the collaboration of the General Consulate of Italy and the Italian Cultural Institute in St. Petersburg.

The artists who compose the Italian delegation, curated by Aphrodite Oikonomidou, are: Claire Gavronsky, Filippo Leonardi, Paolo Leonardo, Francesco Lopomo, Tito Marci, Nino Migliori, Renzogallo, Sonia Ros, Rose Shakinovsky, Cosimo Veneziano, Ciro Vitale & Pier Paolo Patti.

The exhibition develops around the theme of "Revolution", not just the specific Russian revolution, but the concept of revolution in general, seen as a complex socio-cultural event, which is not limited to the revolt or the military conflict. Over 60 contemporary European artists, masters, famous names and emerging talents express their own views on the idea of revolution, the innovative processes, the world order of things, and prospects for the future.

The ideal of Revolution has always excited and inspired human creativity in all its expressions (music, dance, poetry, visual arts, etc.), since the cancellation of the established schemes opens, even as an illusion, new perspectives and free horizons. From the thrilling image of utopia to the harsh reality of destruction, there are many conceptual facets of the term. The idea of the mass revolt has always been linked to the dream of humanity for the reorganization of the world, for development and progress, for the improvement of the quality of life for all. But the revolutionary faith and the struggle for the ultimate triumph of freedom and justice often turn into

catastrophes, wars, dramatic situations. From such a process, the artistic sensibility can draw optimism and hopeful messages for the future or, conversely, it may record the clash, the massacre, the tragedy. Each artist, therefore, through his personal point of view, his beliefs and experiences of life, using the means and the expressive languages that best represent him, gives us his own picture of the revolution, deepening the various aspects and unforeseen implications that may arise from this specific concept.

The *Right to the Future* project was born from an idea of MISP – Museum of the 20th and 21st Century Art in St. Petersburg (www.misp-xx-xxi.ru/eng/) and it has been implemented with the collaboration of: National Center for Contemporary Art (Moscow), Garuzzo Institute for Visual Arts - IGAV (Italy), State Museum of Contemporary Art (Thessaloniki), New Museum of Aslan Chekhoev (St. Petersburg) and the Galleries Anna Nova ArtGallery, Marina Gisich (St. Petersburg) Pechersky Gallery Gallery (Moscow).

The exhibition opens on October 25th, 2017 (18am) in the newly renovated venues of the MISP Museum, on 103 Griboedova str. and is accompanied by a catalog of all the artists participating in the project.

Italian Artists

Claire Gavronsky, Filippo Leonardi, Paolo Leonardo, Francesco Lopomo, Tito Marci, Nino Migliori, Renzogallo, Sonia Ros, Rose Shakinovsky, Cosimo Veneziano, Ciro Vitale & Pier Paolo Patti.

INFO

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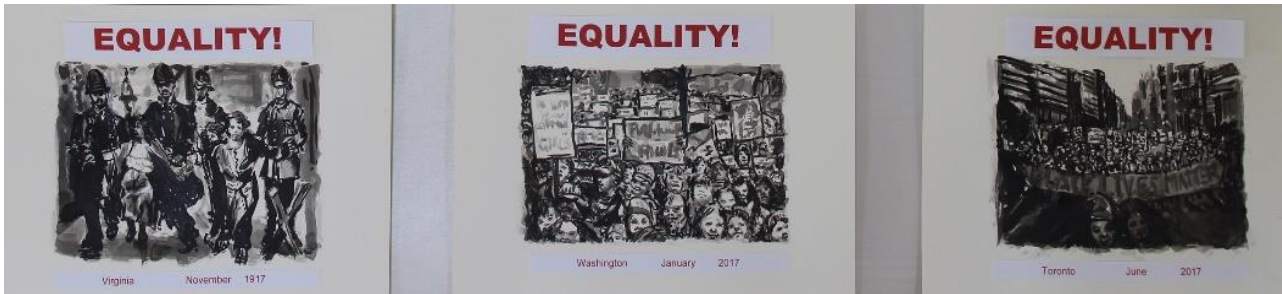
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The artists and their works

Claire Gavronsky

Bread! Land! Equality!, 2017, ink and tempera on paper, series of 9 drawings each 25 x 32.3 cm



In a series of 9 designs, the South African artist -of Russian origins and now nationalized Italian- reflects on the fundamental human rights, basic needs and people's demands that have ignited and continue to ignite the revolution around the world. Bread, Earth, Equality, three words that from 1917 to 2017 continue to be actual and characterize protests.

Filippo Leonardi

We are the enemy, 2016, installation, wood, leather, knife, 15x12x29 cm



The process that opposes and reacts to the constraints of the society in which they live is called a revolution. However, this reaction must not be seen as the fight against the false values we have been indoctrinated and to question the actions we have learned to do or not to do. The true enemy of all this, we are ourselves; overthrowing the oppressors in our heads, coming out of the conditioning, will be the real revolution.

Paolo Leonardo

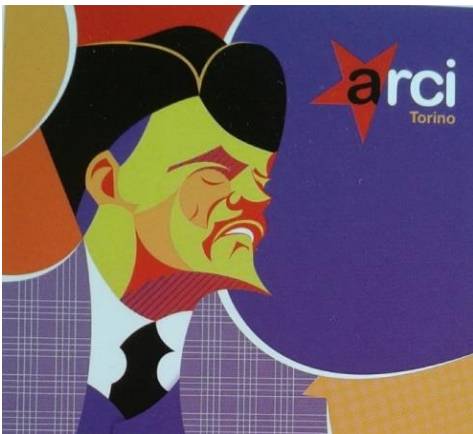
Paris, May 1968\Torino, May 1973, via Bligny, 2016, mixed technique on paper, series of 4 works each 70x100 cm



Through this pictorial intervention the artist pays homage and investigates the French May that had a strong libertarian tendency compared to the Italian '68. The most significant aspect, according to the artist, was the rising student-worker alliance, which could have really had major repercussions. This is the case of a revolutionary spark which at the end did not cause a deflagration but has indelibly marked a whole generation's idea about revolution.

Francesco Lopomo

E' una Rivoluzione (It's a Revolution), 2016, poster, 70 x 100 cm



To create the image of the 2016-17th Arci cultural campaign, Lopomo tried to bring together the political, social and artistic revolution in one single illustration. From the famous photo of Lenin's speech in Red Square, the face of the revolutionary has been redesigned in a modern style, radicalizing its features with sharp edges and aggressive colors. Through this work he aimed to give life to the many artistic revolutions of the last century: from cubism to futurism, from Russian constructivism to pop art, from the world of comic to modern graphics. An affirmative message linking the past with our daily lives.

Tito Marci

October, Man in Riot, 2008, diptych, oil on wood, 35x40 cm



The reference is to Camus, *The Man in Riot*. There is no revolution that does not concern man: the new man, the man who is born of a mental experiment, from his ideal projection. The revolution, it is said, generates man, or rather, regenerates humanity. This vision has often fueled the revolutionary imagination and the relationship between history and ideal, avant-garde and revolution.

Nino Migliori

Crash, 2009, pure pigmented print on 100% cotton paper, 70x70cm



Reflecting on the theme of the Revolution, the great Master of Italian photography has elaborated a strong and cryptic image. The vortex of the revolution means breaking of all patterns, disrupting the ways of being and thinking, all shattered in order to redesign a new future.

Renzogallo

Rosso (Red), 2017, satin and mixed technique on wood, 120x80 cm



In this work, inspired by the impelling need of a total revolution for a world in general decadence, a world now managed by finance and the complete indifference towards any humanistic value, the artist adopts the red color as a significant symbol, a color always tied to strong and passionate values. The choice of painting with elements so far used in the luxury industry (such as satin) makes the work provocative and precious in an endless texture that aims at its ideal reformation.

Sonia Ros

Alabarde, 2013, triptych, mixed technique, acrylic and oil on canvas, 258x100 cm



In the great enigmatic and ambiguous canvases of the Venetian artist, the *Alabarda*, the sharply-pointed weapon, cutting on both sides, becomes the perfect symbol of every armed revolt. Weapon and body blend in elegant shreds, in anti-narrative and anti-iconic representations, exalted by cleverly amalgamated colors.

Rose Shakinovsky

After Malevich Evolution 2017, installation, coloured wood, variable dimensions



A tribute to Malevich and his *Suprematist Composition 1916*, one of the emblematic works of that avant-garde art which accompanied the Russian Revolution. All the elements of the installation are copied from the original, with the aim of creating a new subversive form, a new paradigm without central or stable structure, in art as in politics. Finally, bring symbolically this work back in Russia, after being left by Malevich in Berlin in 1927.

Cosimo Veneziano

Days of a past future, 2017, 4 drawings, charcoal on canvas, each 100x200 cm



In *Days of a Past Future*, the artist recycles images from the propaganda of past political revolutions and engages them to create a dialogue, highlighting the emphasis on the act of destruction underlying the process of disruption and change in human history. The shocking force of the act and the monumentality of the representation suggest a celebratory intent, as opposed to censorship, which takes place also in times of political stability.

Ciro Vitale & Pier Paolo Patti

Est Memoriale, 2013, Video, 4'30" and digital print 100 x70cm



40 days of journey, 13 States, 9400 km by car, more than 8000 photographic shots, and a video documenting the *on the road* dimension of an itinerant project, where the journey itself became a matter of artwork. A palette of experiences and visions that tell the antinomies and the complex historical and social issues, which animate the lands of the post-revolutionary East.