



Comune di Roma
Assessorato alle Politiche Culturali
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Sovraindennza ai Beni Culturali

MACRO

MUSEO D'ARTE CONTEMPORANEA ROMA

MACROROOTS OF THE CONTEMPORARY ROME: WE WERE THE AVANT-GARDE



MACRO

Via Reggio Emilia 54 Roma
Sala Panorama, first floor
June 1 – August 22, 2010

Curated by Luca Massimo Barbero and Francesca Pola

In collaboration with Incontri Internazionali d'Arte

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Image:
Poster for *Vitalità del negativo nell'arte italiana 1960/1970*

A journey into the critical powerhouse of underground and avant-garde Rome: a story in images devoted to the work of Graziella Lonardi Buontempo. Discovering how her enormous passion for contemporary art led to a new vision of culture.

After the extraordinary response from our visitors, *Rome, We Were the Avant-Garde* will remain on view for the entirety of the summer exhibition season. This show has managed to cross the boundaries that traditionally divide generations and has opened dialogue with all types of public personalities. MACRO has decided to extend this show in a summer full of cultural activity because the memory of avant-garde Rome is relevant to the city's interaction with the international community.

MACRORoots of the Contemporary examines the key figures in the artistic life and history of Rome – people who have influenced the contemporary world, showing how extraordinarily topical they still are as inspiration for the present. This second exhibition in the project is dedicated to Graziella Lonardi Buontempo. A prime mover in the art scene in Rome from the early 1970s, Graziella Lonardi Buontempo has always been a tireless promoter of the most advanced art research. She has organised great exhibitions in public places and promoted a new approach to culture, establishing a direct encounter with artists and their works at the very time that they were created and developed.

This exhibition is the first to be devoted entirely to a reinterpretation of two key moments in the history of contemporary art. Both are closely linked to the city of Rome, and they were the result of her enthusiasm and her ability to catalyse the world of art around her. The key moments are the two shows: *Vitalità del negativo nell'arte italiana 1960/70* – which in 1970 transformed the Palazzo delle Esposizioni into a gigantic multimedia world, and *Contemporanea* – an international interdisciplinary review that, with an initiative that was both incredible and stunningly innovative, inaugurated the vast underground parking lot of Villa Borghese in 1973. Both revolutionary exhibitions were curated by Achille Bonito Oliva, and introduced a new way of enjoying art. Their open, critical approach and their dynamic interaction between generations and investigations are portrayed at the MACRO exhibition in a stunning gallery of more than a hundred original large-format photos by Ugo Mulas taken at *Vitalità del negativo nell'arte italiana 1960/1970*.

In the two great monolithic display units in the centre, and in the interactive touch-screen, the visitors will be able to go back in time and discover photographs, like the ones taken by Massimo Piersanti at *Contemporanea*, art works, documents, letters and other aspects of the events. The exhibition is designed to

show the public how extraordinarily innovative this way of understanding and promoting art really was, with new ways of relating to the public and new cultural strategies. At MACRO, visitors will thus be able to relive these two highly significant moments in the history of twentieth-century art in relation to the present world, gaining a first-hand understanding of their modernity in a sort of journey through images: guided by the artists, by their works and words, without any rhetorical celebration, but simply discovering the underlying meaning of this adventure-in-progress, which leads right through to the present day.

Curated by Luca Massimo Barbero and Francesca Pola, *Rome We Were the Avant-Garde* has been organised in collaboration with Incontri Internazionali d'Arte, and it will be accompanied by an Italian/English catalogue, with words and visions, essays and eye-witness accounts that illustrate the extraordinarily topical aspects of the choices made by Graziella Lonardi Buontempo.

The direct relationships that Graziella Lonardi Buontempo has established with the artists is a key element in the formulation of new forms of creativity and performance in the art of the early 1970s. Her idea of adopting an active perspective to promote and document the art of her day, while organising *Vitalità nel negativo nell'arte italiana 1960/1970*, led Graziella Lonardi Buontempo to found Incontri Internazionali d'Arte in Rome. The "Incontri" was to become a place of experimentation, where artists and critics could interact with the public in performances, debates, and discussions – a way of approaching and discussing art that still is influencing the young art scene in Rome. Joseph Beuys, Alighiero Boetti, Daniel Buren, Christo, Enzo Cucchi, Mario Merz, Giulio Paolini, Michelangelo Pistoletto, Robert Rauschenberg, Gerhard Richter, and Andy Warhol were just some of the international artists who became part of her extraordinary adventure.

The exhibition is promoted by the City of Rome, Council of Culture and Communication – Superintendence of Cultural Heritage

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Via Reggio Emilia 54 Roma

Open from Tuesday to Sunday, 9 a.m. to 7 p.m.

MACROTICKET: MACRO + MACROFUTURE:

Single ticket, € 4.50, € 3.00 concession. Valid for 7 days

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