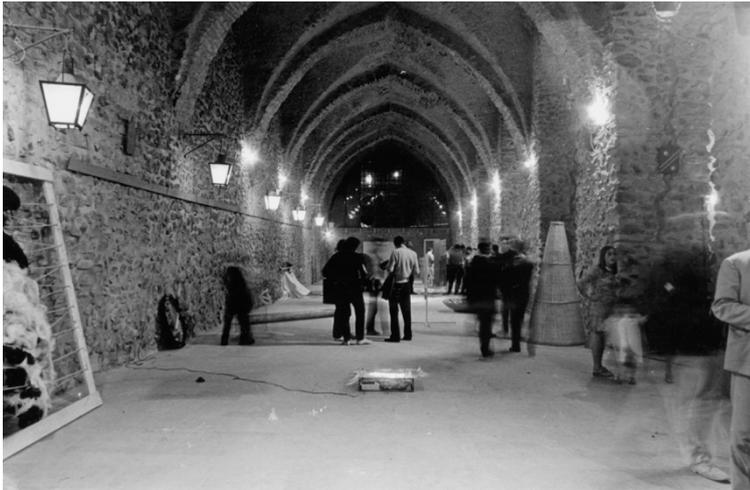


PRESS RELEASE



arte povera più azioni povere (RA3-terza Rassegna di Pittura Internazionale di Amalfi)
Antichi Arsenali della Repubblica di Amalfi, Amalfi, October 4-6, 1968
Courtesy Archivio Lia Rumma
photo Bruno Manconi

October 1968. "arte povera più azioni povere" at Arsenali in Amalfi

An exhibition of photo-documentation from the archives of Lia and Marcello Rumma, organized by CRRRI - Castello di Rivoli Research Institute

October 13, 2018 - March 31, 2019

Opening October 13, 2018, 11 am

Fifty years from the exhibition *arte povera più azioni povere* (Antichi Arsenali della Repubblica, Amalfi, October 4-6 1968), Castello di Rivoli Museo d'Arte Contemporanea dedicates a documental display to this crucial moment in post-war art. The event is organized in concomitance with **Giornata del Contemporaneo** promoted by AMACI.

arte povera più azioni povere was organized in 1968 by the Colautti Study Center of Salerno and it was promoted by **Marcello Rumma**, enlightened collector, editor and supporter of the arts. The initiative was curated by **Germano Celant** (who had already installed the first Arte Povera show titled *Arte Povera-IM spazio*, Galleria La Bertesca, Genoa, September-October 1967, and who had also published the theoretical manifesto "Arte Povera. Notes for a Guerrilla War", November 1967, Flash Art). The exhibition constituted the first key

internationalizing moment for artist in the sixties. It provided the opportunity to meet for protagonists of Conceptual Art, Post-Minimalism, Land Art, before renowned exhibitions such as *When Attitudes Become Form* (Kunsthalle Bern, Bern; Institute of Contemporary Art, London, 1969), *Op Losse Schroeven: Situaties and Cryptostructuren* (Stedelijk Museum, Amsterdam, 1969) and documenta 5 (Kassel, 1972). *arte povera più azioni povere* can be remembered as the first exhibition of Arte Povera in a public space.. **Giovanni Anselmo** (1934), **Alighiero Boetti** (1940-1994), **Luciano Fabro** (1936-2007), **Jannis Kounellis** (1936-2017), **Mario Merz** (1925-2003), **Marisa Merz** (1926), **Giulio Paolini** (1940), **Pino Pascali** (1935-1968), **Michelangelo Pistoletto** (1933), **Emilio Prini** (1943-2016), **Gilberto Zorio** (1944), (the artist Piero Gilardi -1942- joined the convention), exhibited together with **Ableo** (1944-2017), **Paolo Icaro** (1936), **Pietro Lista** (1941) **Gino Marotta** (1935-2012), **Gianni Piacentino** (1945). The exhibition also included European artists, as the Englishman **Richard Long** (1945) the Dutchmen **Jan Dibbets** (1941) and **Ger van Elk** (1941-2014).

Installed in the spaces of the ancient armory of Amalfi, the exhibition presented a series of processual works, actions, happenings and performances: Long shook hands with passersby, Icaro restored the corner of a building, Anne Marie Boetti placed a polystyrene raft in the sea, Dibbets put a white line in the water, Lista berried the light of a neon lamp in the sand while accompanied by a flute concert by Anne Marie Boetti, Pistoletto gave a whistle performance with Ableo, he staged the play *L'uomo ammaestrato* (The Trained Man) together with the group I Guitti, and he exhibited physical works made of rags, candles and kettles. Alighiero Boetti made the installation *Shaman-Showman*, his most ephemeral and performative work.

The Amalfi showcase's performative and experimental dimension also reached critical debate. The most prominent figures of the period gathered to discuss the new possibilities offered by art and its system: alongside **Marcello Rumma** and **Germano Celant**, **Achille Bonito Oliva**, **Gillo Dorfles**, **Piero Gilardi**, **Filiberto Menna**, **Angelo Trimarco** and **Tommaso Trini** organized an assembly to reflect on the role of critique in a context of rapid artistic mutation.

The exhibition at Castello di Rivoli *October 1968. "arte povera più azioni povere" at the Arsenali in Amalfi* gathers photographs of Amalfi in 1968 by Bruno Manconi, which came from Lia Rumma's archive, and a copy of which have been donated to the Museum. Many of the valuable images on display are unique examples that document ephemeral works and actions. In addition, these documents are witness to the exceptional historical moment that sees united the creativities of amongst the most prominent artists and intellectuals that revolutionized contemporary art internationally. Today criticism concedes that *arte povera più azioni povere* was one of the most important group shows to be held in Europe since the sixties.

This exhibition of documents foregrounds a series of events commemorating fifty years since the Amalfi event, which are also dedicated to Marcello Rumma. Having died prematurely in 1970, Rumma was the ignitor of the art scene in Campania, through a series of exhibition projects in Salerno, in the ancient Arsenali di Amalfi which he commissioned to the most active curators and critics of the sixties and on the Italian art scene. In chronological order the projects included:

1966, *Ritorno alle cose stesse* (Return to actual things), curated by Renato Barilli

1967, *L'impatto percettivo* (The perceptive impact), curated by Alberto Boatto e Filiberto Menna

1968, *Ricognizione cinque* (Survey 5), curated by Angelo Trimarco

1968, *arte povera più azioni povere* (Arte Povera Plus Poor Actions), curated by Germano Celant

The **Philadelphia Museum of Art** will open on October 27, 2018 (on display until July 7, 2019) the exhibition *Arte Povera: Homage to Amalfi '68*, curated by Carlos Basualdo and Erica Battle. Additionally, in October 2019 the **Museo Madre in Naples** will present an exhibition dedicated to **Marcello Rumma** curated by Andrea Viliani and Gabriele Guercio.

CRRI Activities and Programming

October 1968. "arte povera più azioni povere" at the Arsenali in Amalfi is the first of a series of initiatives launched by CRRI - Castello di Rivoli Research Institute. Organized with the Museum's Curatorial Department, CRRI's programming unfolds according to the following themes: grand historic exhibitions (trajectory to which this first project belongs); major curators (in 2019 an exhibition honoring Harald Szeemann will be launched with the Getty Research Institute, Los Angeles) and artists within the museum's collections (a showcase of documents about Giuseppe Penone will open in January 2019). Created within the Museum as an extension of its library, CRRI is a department devoted to research and to gathering and valorizing archival material belonging to artists, curators, critics, gallerists and collectors active between the sixties and today. The collected archives become study material for Italian and international scholars, and also open access material for interdisciplinary and creative uses. CRRI also launches professional training programs, such as the workshops for the training of archivists or registrars held in 2017 and 2018 respectively, in collaboration with the Family Office Tosetti Value.

CRRI's activities are supported by **Regione Piemonte** and by **Compagnia di San Paolo**.

With special thanks to Archivio Lia Rumma.

Event organised on occasion of the Giornata del Contemporaneo  promoted by AMACI 



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