

LA GALLERIA

NAZIONALE

CONNECTION GALLERY
exhibition series curated by Massimo Mininni

press conference
Monday 17 June at 12.00 a.m.

opening of the first exhibition
Monday 17 June at 7.00 p.m.
ANDREA MASTROVITO. VERY BAD THINGS
curated by Ilaria Bernardi

18 June – 29 September 2019

Connection Gallery is a project of the National Gallery of Modern and Contemporary Art in Rome - curated by Massimo Mininni - created to promote the work of young artists, called to create a site-specific work for the museum. The first of the three moments dedicated to as many contemporary Italian artists, each selected and paired with a different curator, is the one that opens on June 17 with Andrea Mastrovito, author of the *Very Bad Things* exhibition, curated by Ilaria Bernardi.

With the aim of creating an environment capable of triggering the visitor's reflection and active participation, as well as giving emphasis to the feminine in art, the artist focuses his attention on the eternal question of the complex relationship of the woman with the man and with the power.

To do this, Mastrovito creates a space-time short-circuit, freely inspired by stories which, although very distant in space and time, share the theme of sexual harassment: the biblical episode of *Susanna and the Elders*, one of the more ancient narratives on the subject; up to date involving the daily news and the #MeToo movement, such as the controversial story of Ambra Battilana Gutierrez; the fairy tale of Daphne, who turned into a plant in order to escape Apollo's ardent love, whom she rejected, and many other.

Very Bad Things draws free inspiration from several stories in order to outline an ambiguous narrative of fantasy, in which the depicted characters are symbolic, unidentified and unidentifiable. The reality of the facts, despite the underlying violence, is hidden among the different reading levels to lead the visitor to reflect on the recurrence of events of harassment on women in every age, and how, very often, it is difficult to prove the truth of the facts.

For this reason, through a particular display solution, Mastrovito proposes the overlap between readable/unreadable, true/false, knowable/unknowable, to underline the dichotomy without solution between man's continuous attempt to know the truth and the extreme difficulty, if not the impossibility, of discerning it from the false.

In an age as that contemporary, where the media accentuate this complexity through the spread of multiple fake news, the focal object of *Very Bad Things* investigation is therefore one of the most characteristic dramas of our time: the (im)possibility of a communication intended as a real instrument of information and knowledge on today's reality.

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Biografie

Andrea Mastrovito (Bergamo, 1978) studied in Italy and lives in New York. His artistic activity focuses on drawing, alternating work in his studio with installation and performance. In 2007 he won the New York Prize, in 2012 the Moroso Prize and in 2016 the Ermanno Casoli Award. Among the solo shows, *Symphony of a Century*, Kunsthalle, Osnabruck (2018); *Here the Dreamers Sleep*, Andersen Museum, Rome (2015); *At the End of the Line*, GAMEC, Bergamo (2014) and *Le Cinque Giornate*, Museo del Novecento in Milan (2011). His work has been included in numerous institutions in Europe and the United States, including the Museum of Art and Design, New York; MAXXI Museum of Arts of the XXI century, Rome; Palazzo delle Esposizioni, Rome; Manchester Art Gallery, Manchester; B.P.S. 22, Charleroi; Museum of Contemporary Design and Applied Arts, Lausanne.

Ilaria Bernardi (born Pescia, Italy, 1985) is an art historian and curator. Following a MA in Art History at the University of Florence, she earned a PhD in Art History at the Ca' Foscari-IUAV University in Venice. Ilaria specializes in Italian art from the '60s to today and she curated several exhibition on this subject, among which *Young Italians* (Italian Cultural Institute, New York, co-organized by Magazzino Italian Art, Cold Spring, NY) and *Cesare Tacchi. A retrospective* (Palazzo delle Esposizioni, Rome). In her previous positions, she worked for the Castello di Rivoli Museum of Contemporary Art (Rivoli-Turin) under the direction of Carolyn Christov-Bakargiev, and she worked for the Fondazione Giulio e Anna Paolini (Turin). She is also author of the monographs *La Tartaruga. Storia di una galleria* (Postmedia, Milan, 2018), *Giulio Paolini. Opere su carta: un laboratorio gestuale per la percezione dell'immagine* (Prinp, Turin, 2017), *Teatro delle Mostre, Roma, maggio 1968* (Scalpendi, Milan, 2014), *Arte e impresa* (Castello di Rivoli, Rivoli-Turin, 2017). She has published several essays in exhibition catalogues, articles in specialized magazines and she has delivered lectures on Italian art and artists on the occasion of several conferences in Italy and abroad.

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Information

**Galleria Nazionale d'Arte
Moderna e Contemporanea**
viale delle Belle Arti 131, Rome

disabled access
Via Gramsci 71

opening hours
from Tuesday to Sunday
8.30 a.m.-7.30 p.m.
last admission 45 minutes
before closing

tickets
full ticket: €10,00
reduced ticket: €2,00

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