



INTESA  SANPAOLO

FONDAZIONE  ARCHIVIO FRANCA GHITTI

GALLERIE D'ITALIA
Milan, Piazza della Scala 6

Franca Ghitti: Altri Alfabeti
Sculture, installazioni e opere su carta

curated by Cecilia De Carli

15 January - 17 February 2019
opening Tuesday 15 January 6pm

press release, 14.01.2019

The composite creative universe of the sculptress Franca Ghitti is once again on display at the prestigious **Gallerie d'Italia**, museum of Intesa Sanpaolo in Milan, **from 15 January to 17 February 2019**, with a solo exhibition titled "**Franca Ghitti: Altri Alfabeti. Sculture, installazioni e opere su carta/ Franca Ghitti: Other Alphabets. Sculptures, installations and works on paper**".

The exhibition is located in Room 16 of the Milanese Galleries. It presents a layout **curated by Cecilia De Carli**, which is completely dedicated to the articulated language of one of the most internationally well-known sculptresses, whose works enrich important private and public collections, among which there are the National Art Gallery of Rome, the Vatican Museums, and the above mentioned Gallerie d'Italia in Milan. Next to the recent acquisitions, *Vicinia. La tavola degli antenati n.1/Neighbourhood. Ancestors' table no.1* (1976) and *Tondo/Round* (1980), the visitor can admire works from the series *Meridiane/Sundials* and *Pagine chiodate/Nailed pages*, as well as *Vicinia di Erbanno/Erbanno Neighbourhood* (1965) and the majestic installation *Bosco/Wood*.

The works on display lead the viewer through an exhibition that includes creations by Ghitti from different periods, from the 1960s to 2000s, which are gathered under the emblematic title "Altri Alfabeti/Other Alphabets", with which the artist wanted to describe a new series of works, pages of papers and nails, made since the beginning of the new millennium. They later become representative of her whole production.

These "lost alphabets" – just to quote one of the series by the sculptress – create a universal language, that takes inspiration from petroglyphs, primitive symbols, and objects from the artisan world, made of wood and iron. Wooden boards, sawmill leftovers, old forges, nails, flux powder and production scraps from metalworking industries go into the composition of Franca Ghitti's works. These works tell the story of a strong link between man and his territory, and between the artist and her birthplace, the Camonica Valley, but not only that. Also, one can read in them the experiences she went through during her formation in Brera, then Paris and Salzburg, up to Central and Eastern Africa, where she started to see sculpture «like a project that rearranges the layout of materials, energy, and vital forces», as one can read in her *Quaderno di lavoro/Workbook*.

From myths to vernaculars, from tools to the different aspects of artisanship, all this merges in Ghitti's work as a testimony to a civilization, which is described with words "other" than those found in books. Thus, sculpture includes an "archive of the territory", a language by

which it is possible to remind the viewer of a community that is disclosed by all these scrap and salvaged materials, which remind the viewer of production designs. These materials are also traces of creation that went on for centuries and that the artist sees as a repetition of gestures.

It is a community represented in its everyday life by *Vicinie/Neighbourhoods* (end of 1960s-1970s), cut-outs barely shaped, solitary or in groups, suspended between concreteness and show, squeezed in wooden meshes, next to few small objects or fragments of materials. From a rhythmic layering of prints, indentations, signs and melting crucibles, works like *Bosco/Wood* (large installations made by using both wood and iron, 1980s-1990s) are born. This work gives back the idea of the border traced by cuts on trees or of the methodical working of wood, as once it used to be in a family managed sawmill. From iron scraps, *Meridiane/Sundials* (1980s) take form. Placed on the ground, they define a concentric space, which is devised like a forge, and represent the idea of the passing of time, marked by the working routine that follows the succession of days and the changing of seasons. Instead, from sheets transfixed with nails, the following works are born: *Pagine chiodate/Nailed pages* (1990-2012), *Libri chiodati/Nailed books* (2007-2012) and *Valigia/Suitcase* made by using cardboard, rope and nails (2007), which are not mere punctuation anymore, but are a wound that leaves a scar.

From the past, what remains is a trace in the present that lasts in time and is a testimony to the process of “doing” by hand. This concept in Franca Ghitti is told by using a basic and concrete language, which is linked to geometrical lines and shapes, where drawing of maps, a collection of signs, is created. Thus, Ghitti’s alphabets are not only “other alphabets”, but also “new alphabets” that in her work become documents, information, filing of a territory that the artist gives back to the viewer in a language that is at the same time archetypal and very modern.

Thanks to the technical sponsor:



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Exhibition details

Title Franca Ghitti: Altri Alfabeti. Sculture, installazioni e opere su carta

Curated by Cecilia De Carli

Venue Gallerie d'Italia, Piazza della Scala 6, Milan

Dates 15 January - 17 February 2019

Opening Tuesday 15 January 6pm

Opening Hours from Tuesday to Sunday 9.30am - 7.30pm | Thursday 9.30am - 10.30pm

Entrance fee Full €10.00 | reduced €7.00 | reduced special €5.00 | free every first Sunday of the month

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