



AWAKENING 1988-1993

Curated by Tiziana Conti, Angelo Candiano, Federico Piccari

Opening Saturday 10 May 2025 from 4 to 8 p.m.

11 May - 29 June 2024 • 13 September - 16 November 2025 • Saturday - Sunday from 2 to 7 p.m

The exhibition reconstructs the historical period of contemporary art around the fall of the Berlin Wall, particularly significant for the West, through the selection of several representative artists who actively worked between 1988 and 1993.

This historicizing phase is the result of a study conducted through a reading to date unpublished, even anticipatory and why not revelatory, of the work done by artists, curators and gallerists who animated that brief season, leaving an imprint of certain interest for the following years. The exhibition characterization has the merit of taking us back to those years both for those who lived through them and for those who were not yet born describing the feelings and atmospheres of a millennium that was drawing to a close through the sensations that young people today like to define with the term *vibes*.

The artists in the exhibition shared a particular awareness of the historical moment they were living so much so that it could be ascribed to a common feeling of ethical responsibility, with outcomes certainly far removed from the currents already established and operating since the late 1960s and throughout the 1980s. The historical awareness was centered on the new global reality that was looming on the horizon after the caesura event of the fall of the Berlin Wall, the dismemberment of the USSR and the consequent end of the Cold War, with the return of war in the European Balkans and that in Iraq. Realities that had nothing to do with the social realities of the previous two decades, marked, the first, by an ideological euphoria that then had no real outcome but only spillover effects at the socio-political level at least in Western Europe; and the second, the 1980s, by hedonism with the effervescent return of the *subject* on the one hand and on the other by a fashionable practice of social disengagement.

From the point of view of art, the correspondences to these socio-political orientations, also active in the 1990s, were Poverism, the related behavioral trends such as Actionism, Happening and Performance, and those of the Italian Transavanguardia, the German New Savages and to the countless epigones automatically generated by the mythical dream of the return to painting.

But the world, by now restless, was irreversibly vowing itself to instability, and with the decline of ideologies, the so-called 'neotechnologies' were slowly appearing with ease, strong in character, which in the meantime had already gained their first spaces in many areas and lent themselves to engulfing, digitizing, anything in their path, overflowing even into fields of knowledge previously marked and codified by centuries of traditional linear history. The same neo-technologies with their large-scale democratization processes offer the world new forms of freedom, at least promised, where 'anything is possible,' mutating paradigms and generating bewilderment but regaining for artists a new idea of experimentation, a new ethical sense, giving signs of a new historical awareness without the cumbersome 'subject' that remained "unexpressed."

The works covered in this exhibition, therefore, individually arrive at different and original outcomes while sharing a profoundly changed historical context that feels the approach of the end of the century and the end of the millennium opening up new avenues of the 21st century. Those of the 1990s are works that metabolized the previous decades but without quoting them directly, aware of the historical paradigm shift and what was happening, with an ethical attitude without the ideological load and without being totally detached from feeling the change of language that was upon us, a condition of being-there but in a conscious way.

Ultimately there was in the air a sense of great change that brought spillovers in art through the search for new materials whose very presence directly declared and connoted the work, a non-redundant attention to form, a new non-normative use of photography, maintaining an attitude toward the world also constructive yet with a fundamentally "inexpressive" approach.

Exhibiting artists

Maurizio Arcangeli • Salvatore Astore • Per Barclay • Fausto Bertasa • Maurizio Bolognini • Botto&Bruno • Paolo Brenzini
Maurizio Camerani • Angelo Candiano • Roberto Caracciolo • Luigi Carboni • Monica Carocci • Sergio Cascavilla
Umberto Cavenago • Vittorio Corsini • Markus Döhne • Chiara Dynys • Daniele Galliano • Francesco Garbelli • Paolo Grassino
Karpüseeler • Enrico Iuliano • Marcovinicio • Federico Piccari • Cristiano Pintaldi • Pierluigi Pusole • Franco Rasma
Giovanni Rizzoli • Luigi Stoisa • Cesare Viel • Matthias Wagner K • Silvio Wolf

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