

## Emilio Prini

curated by Beatrice Merz and Timotea Prini  
in collaboration with the Archivio Emilio Prini

29 October 2019 – 9 February 2020

Press preview: 28 October, 11 am – 1 pm

Opening: 28 October 2019, 7 – 8 pm

Fondazione Merz

via Limone, 24 - Turin

**In collaboration with the Archivio Emilio Prini, from Tuesday 29 October 2019 to Sunday 9 February 2020** the Fondazione Merz presents a solo exhibition conceived by the Fondazione as a tribute to the artist **Emilio Prini** (Stresa, 1943 - Rome, 2016).

The exhibition is curated by **Beatrice Merz** and **Timotea Prini**.

This is a deserved tribute from the Fondazione Merz to a controversial, elusive, certainly brilliant, ironic, authentic and provocative artist. The exhibition is also an opportunity to retrace a bond of friendship and deep respect between Emilio Prini and Mario Merz.

For the first time a nucleus of **over forty works by Emilio Prini**, dating from **1966 to 2016**, will be displayed to activate a critical and historical reflection on the experience of one of the most interesting representatives of Arte Povera.

The exhibition and layout were conceived by the curators to respect the artist's philosophy and effected thanks also to the profound knowledge and closeness to Prini the man, friend and father.

*"Millo: a presence in our lives, a creative dialogue, a friend in work, in travel, a constant exchange in a climate full of sensitivity that has certainly moulded his story as it has ours. His breaking the rules taught the possibility of grasping the value of contradiction and doubt, a passage of art in life. His personal experience has, thanks to the passage of time, turned into something to study and disseminate. This is why I am proud to be able to present his work in the space dedicated to Mario and Marisa, an extremely topical work ready to be compared with the work of the new generations and in line with the course followed by the Fondazione Merz, reflecting on its role, not only as a place of memory and conservation, but also and above all as a mirror of experimental art",* comments Beatrice Merz, co-curator of the exhibition and president of the Fondazione Merz.

The subject of this special tribute to the enigmatic figure of Emilio Prini is the extreme research that characterised his production, developed with a range of media including **photography, writing and sound text** and articulated in different macro themes: **denial and annulment of the work**, the **spatial relationship between empty and full**, the **standardisation of object and measure**, the **contrast between the visible and the invisible**.

The selection on display includes iconic works such as *Autoritratto* (1968) and *Perimetro misura a studio stanza* (1968), sculptural works on the concept of object standardisation and research into photography

such as *Vetrina* (1974/75) or the more than 40,000 stills of *Film Tv, 5 min.* (1969), in addition to the more recent project entitled *La Pimpa Il Vuoto* (2008), constructed with images taken from the famous Altan comic strip.

The exhibition itinerary is enriched by an extensive **unpublished archive documentation** that includes photo clippings, notes and sketches.

The works come from the Prini family collection, from private collectors who over the years have carefully followed the artist's work and from loans made by public institutions, including the Kunstmuseum Liechtenstein of Vaduz, the Castello di Rivoli Museo d'Arte Contemporanea and the MASI of Lugano.

## BIOGRAPHY

Emilio Prini (Stresa, 1943 - Rome 2016) was an exponent of *arte povera*, one of the most influential and radical art movements of recent times and closely connected to the political and social context of the second half of the twentieth century.

Starting in 1967, the year of his debut with the exhibition curated by Germano Celant *Arte povera—Im Spazio* at the Galleria La Bertesca in Genoa, Prini took part in the most significant shows of the time: *Op Losse Schroeven*, at the Stedelijk Museum, Amsterdam (1969); *When Attitudes Become Form*", at the Kunsthalle Bern (1969); *Conceptual Art, Arte Povera, Land Art*, at the Galleria d'Arte Moderna e Contemporanea, Turin (1970); *Information*, MoMA, New York (1970), *Contemporanea*, Villa Borghese, Rome (1973). Since the early 1980s, in keeping with his thinking and without ever interrupting his work, he limited his participation in exhibitions and artistic events. Among these we highlight: *Identité Italienne. L'art en Italie depuis 1985*, Centre Georges Pompidou, Paris (1981), *Ouverture*, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli (To) (1984), *Documenta X*, Kassel (1997) and *Zero to Infinity. Arte Povera 1962-1972*, Tate Modern London (2001). Prini's stance was a non-conformist one, or better, orthodox with regard to the artistic practice and the codes of the art system.

[www.fondazionemerz.org](http://www.fondazionemerz.org)

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### **Exhibition details:**

**Titleo:** *Emilio Prini.*

**Dates:** 29 October 2019 – 7 February 2020

**Venue:** Fondazione Merz, via Limone – 24, 10141 Turin, Italy

**Inauguration:** Monday 28 October 2019, 7 pm

**Opening times:** Tuesday – Sunday | 11 am - 7 pm

**Admission:** € 6.00 full price, € 3.50 reduced (visitors aged 10 to 26, senior citizens over 65, organised groups of a minimum of 10 persons, holders of the Pyou Card) - Free (children up to the age of 10, the disabled and helpers, holders of the Abbonamento Musei and Torino + Piemonte Card, ContemporaneamentelItalia Card, ICOM members, journalists with valid card o accredited, friends of Fondazione Merz and every first Sunday of the month)

**Info:** tel. 011 19719437 [www.fondazionemerz.org](http://www.fondazionemerz.org)

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