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# The new Italian painters: a national team of artists under 35

An exhibition at the Palazzo Libertad showcases 27 leading figures of contemporary Italian art under the age of 35.

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**María Paula Zacharias**
FOR THE NATION

LISTEN TO NOTE

Giulia Mangoni, Italian and Brazilian artist, and Damiano Gullí, curator of the exhibition that brings together 27 young Italian painters

Courtesy of the Libertad Palace

A portrait shows an archetypal Italian: slanted eyes, thin mustache, gold chain, bare torso. It's Roberto de Pinto, the self-portraited painter himself, and he's one of the **leading figures of the new Italian painting currently on display at the Palacio Libertad** . A national selection of artists from different regions and schools, with emerging careers and a similar age: they're all under 35.

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The exhibition brings together 27 artists chosen by Damiano Gullì, curator of the

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**Milan** **Triennale Public Program** , who presents the exhibition in conjunction with the Italian Institute of Culture in Buenos Aires, with the support of the Italian Ministry of Foreign Affairs and International Cooperation and the Italian Embassy in Buenos Aires. “This exhibition will offer the Argentine public the opportunity to experience a new and vibrant scene of emerging Italian painters, whose diversity represents the complexity and richness of the contemporary world,” comments Livia Raponi, director of the Italian Institute of Culture.

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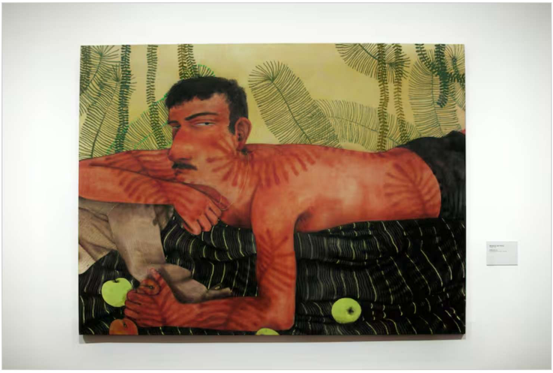


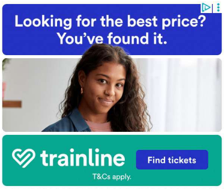
Roberto de Pinto is one of the leading figures of the new Italian painting that can be seen in the exhibition at the Palacio Libertad
Courtesy of the Libertad Palace

Diversity of techniques and styles, yes, but there is a contemporaneity that crosses borders. Always fluidly, **without rigid categories, they fluctuate between representation and self-representation, the relationship with everyday objects, the contaminations and transformations of disciplines, the reinterpretation and distortion of traditional techniques and iconographies, the exchanges between abstraction and figuration, and the new abstraction.**

“We've coincided in a series of awards over the last two years in Italy, gallery shows, public awards, the exhibition at the Triennale, and now we're together here. It's very interesting because I get to see our work evolve over time. Since the Triennale, most of the works are new,” says **Giulia Mangoni** , the only participating artist present at the opening, because she made an intervention on the wall, which she will repeat when the

3 Solar foreground

4 The opera, by Billy Budd



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exhibition tours to Brazil and Mexico. “I think **we all have confidence in painting** , in the medium as something fresco, which can offer us many possibilities. There's a degree of poeticism shared by young artists,” she analyzes. Mangoni and Gullì also detect differences depending on the school: “Artists from the Venice School have a more dreamlike representation, they apply color with transparencies and prefer dark, nocturnal palettes. In contrast, the Milan Academy uses daytime tones in their painting, as we see in the portraits of Pinto and Gola.”

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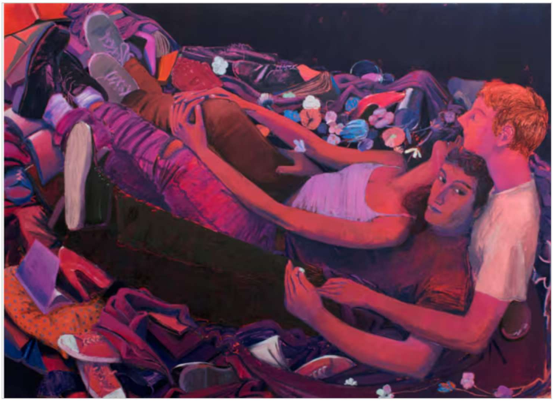

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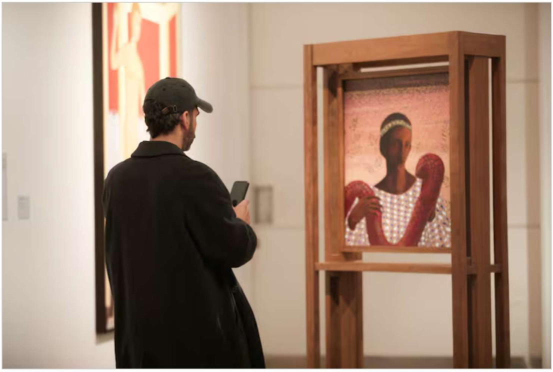
Emilio Gola Milano painted this scene of youthful friendship after the pandemic, and it reflects the need for attachment.
Courtesy of the Libertad Palace

In the first section, *"Alone/Together* ," appears the portrait of the *Italian artist* Pinto. It's figurative painting with a human figure, but with contemporary notes: alterations of reality fueled by the imaginary of social media, film, literature, comics, video games, and photography. In short, contemporary culture. Thus, the naked woman in **Maddalena Tesser** 's blue landscape is wearing headphones. **Emilio Gola Milano** paints an intimate scene of three: two sleep under the pink light of the television (or is it an Instagram filter?) and the third looks at the viewer. **Giuliana Rosso** includes a cell phone pointed at the zombie children she paints in two dimensions.

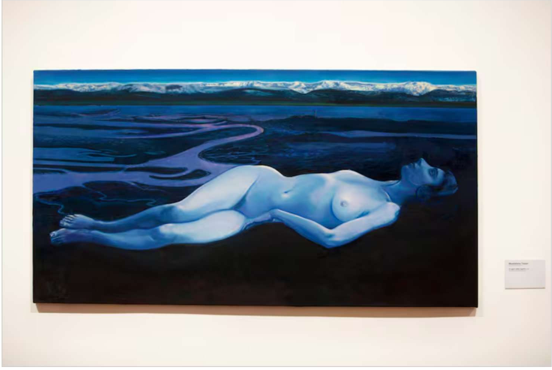
Another core is imbued with references to art history. “It’s the new generation in Italy. The new Italy, which is multicultural, but with tradition and the future,” Gullì notes. **Ismaele Nones** ’s painting seems copied from an ancient fresco. This makes sense, since he apprenticed with his father, an expert in Byzantine icons.



The work of the Roman-Ethiopian Jem Perucchini is presented with its own exhibition device, because it is double-sided

Courtesy of the Libertad Palace

**Jem Perucchini** 's work would be a Giotto or a Piero Della Francesca, if it weren't for the fact that the woman portrayed is black and wearing traditional African attire. Jem is Roman and Ethiopian. This is where Mangoni's work, which is Brazilian and Italian, appears. The artist expanded a mix of **gauchos and *spaghetti westerns*** onto the wall of the cultural center . "The paradox is that now you can travel, the world has opened up, but the towns are left empty. I seek the idea of balance with the establishment of a territory, of an identity, and also the porosity to be able to dialogue with the other," says Mangoni. Artists today are nomads: "It's the freedom to create something new with traditions and schools, and to traverse all directions."

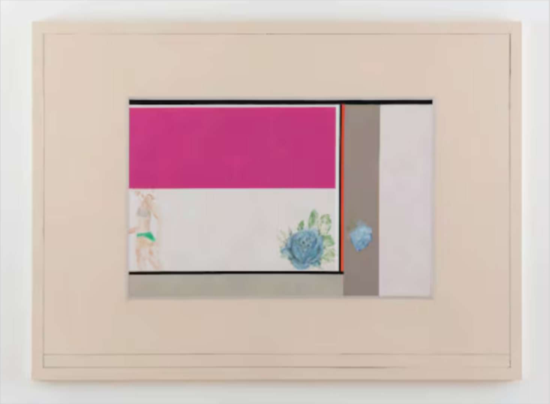


The body is part of the landscape, but it is wearing headphones in Maddalena Tesser's painting.

Courtesy of the Libertad Palace

There's a dreamlike figuration at the core *of Metaphysics of the Everyday* . Flying chairs by **Andrea Martinucci,** a ghostly still life by **Alessandro Fogo** , a spider in action by **Giorgia Garzilli** . “Small details in the composition. Guzzling meanings in an alert narrative. It's an illusion, a dream, a way of seeing things,” says Gullì.

Between *figuration and abstraction* brings together works that do not fit into either category: expressionist stains by **Alice Faloretti** in which trees or legs can be seen... a geometric composition by **Sofía Silva Padova** where the reflection of a girl in a bikini appears.



Sofía Silva Padova paints a classic geometric abstraction, where a flower and a female torso burst forth.
Courtesy of the Libertad Palace

Ultimately, painting is sculpture, and vice versa. “The material is central to the composition and is a reflection on painting as well,” Gullì notes, looking at the works by **Genuardi/Ruta , colored cement spores, and Eva Chiara Trevisan** ’s volumes of acrylic layers . Painting has no limits.

**To schedule**

*Italian Painting Today. A New Scene.* Libertad Palace. Domingo Faustino Cultural Center (Sarmiento 151), from June 25 to September 21, Wednesdays to Sundays from 2 to 8 pm. Free.

By **María Paula Zacharías**

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