



**STOJA ART COLLECTION GALLERY**

**ALIGHIERO  
BOETTI**

# KAZALO

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**ŽIVLJENJEPIS**

# ALIGHIERO BOETTI

1940, Torino, Italija – 1994, Rim, Italija

Alighiero Boetti – ali Alighiero in Boetti, kot se je podpisal leta 1971 – se je rodil v Torinu, kjer je januarja 1967 debitiral v gibanju Arte Povera. Leta 1972 se je preselil v Rim, kontekst, ki je bil bližje njegovemu nagnjenju k jugu sveta. Že prejšnje leto je odkril Afganistan in se lotil umetniškega dela, ki ga je zaupal afganistanskim veziljam, vključno z *Mappa*-mi, barvnimi planisferami, ki jih je čez leta predlagal kot register političnih sprememb v svetu.

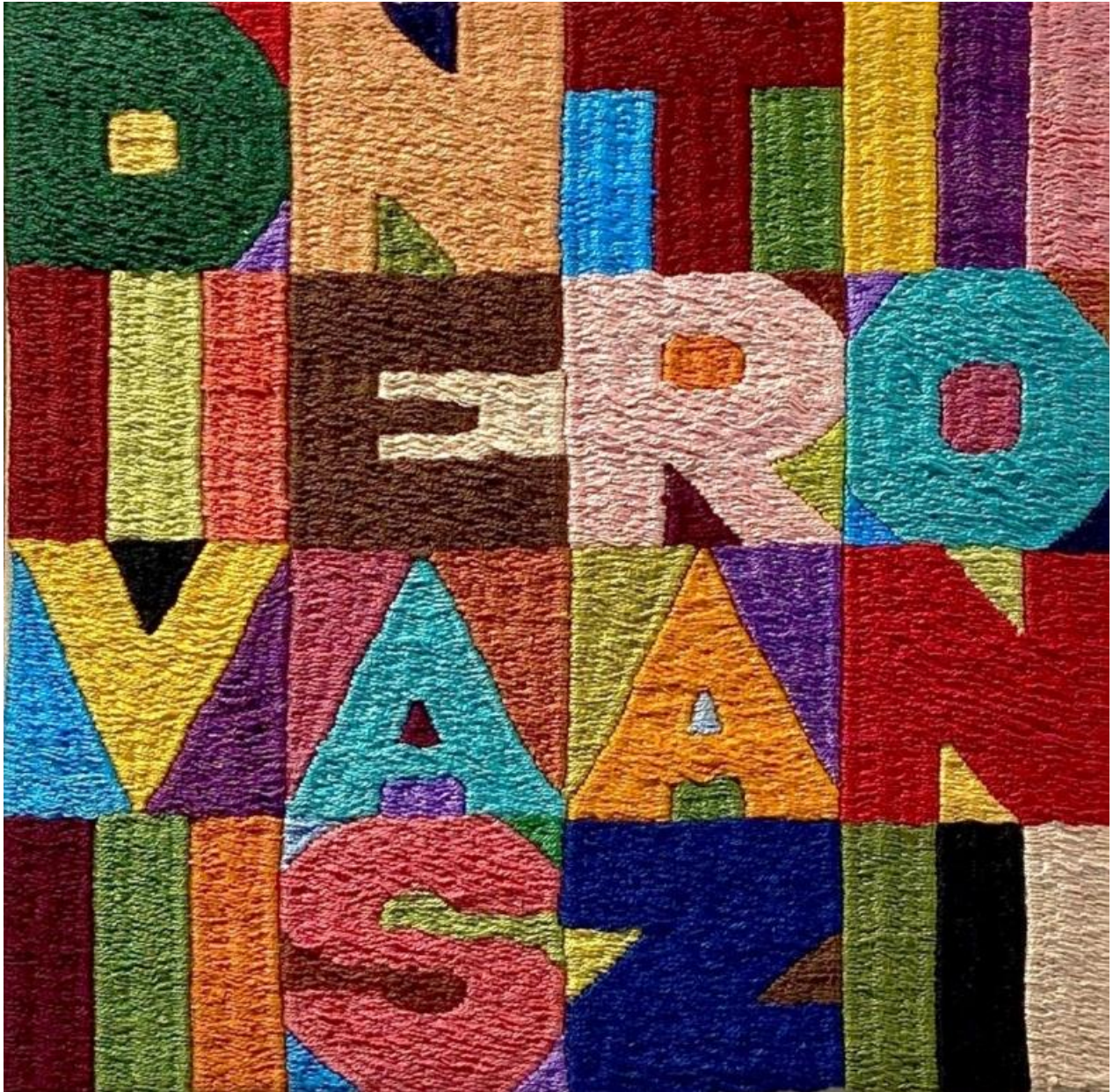
Konceptualni umetnik, vsestranski in kalejdoskopski, pomnoži vrste del, katerih izvedba je – v nekaterih primerih – z natančnimi pravili prenesena na druge subjekte in druge roke, po načelu »nujnosti in naključja«: tako Biro (modri, črni, rdeče, zelene), v katerih pikčast vzorec prikazuje jezik; tako vezenine črk, malih ali velikih in večbarvnih; ali Tutto, goste uganke, v katerih najdemo heterogene silhuete, vključno z oblikami predmetov in živali, slikami iz revij in tiskanega papirja in še veliko več, res "vse" (= tutto v italijanščini). Ustvarjal je tudi znamke, kot zaaznamki potovanja in skrivne lepote listov v ovojnica. Drugi del Boettijevega dela, nedvomno njegov, ponuja v zgodnjih 70-ih veliko 'vaj' na kvadratnem papirju, ki temeljijo na glasbenih ali matematičnih ritmih; nato na papirju svetlobne kompozicije, v katerih se pretakajo vrste živali, ki spominjajo na etruščansko in pompejsko okrasje. Čas, njegov fascinanten in neizogiben tok, je morda povezovalna tema Boettijeve tipološke in ikonografske pluralnosti.

Alighiero Boetti je razstavljal na najbolj simboličnih razstavah svoje generacije, od *When attitudes become form* (1969) do *Contemporanea* (1973), od *Identité italienne* (1981) do *The Italian Metamorphosis 1943-1968* (1994). Večkrat je prisoten na Beneškem bienalu, z osebno sobo v izdaji iz leta 1990, posmrtnim poklonom leta 2001 in veliko razstavo v fundaciji Cini v nedavni izdaji 2017. Med najpomembnejšimi razstavami zadnjih nekaj let je odlična retrospektiva *Game Plan* je bila realizirana na treh prestižnih lokacijah (MOMA v New Yorku, Tate v Londonu, Reina Sofia v Madridu). Od obsežnega korpusa del hranijo številne italijanske in mednarodne muzeje, vključno s centrom Pompidou v Parizu, muzejem Stedelijk, MOCA v Los Angelesu itd.



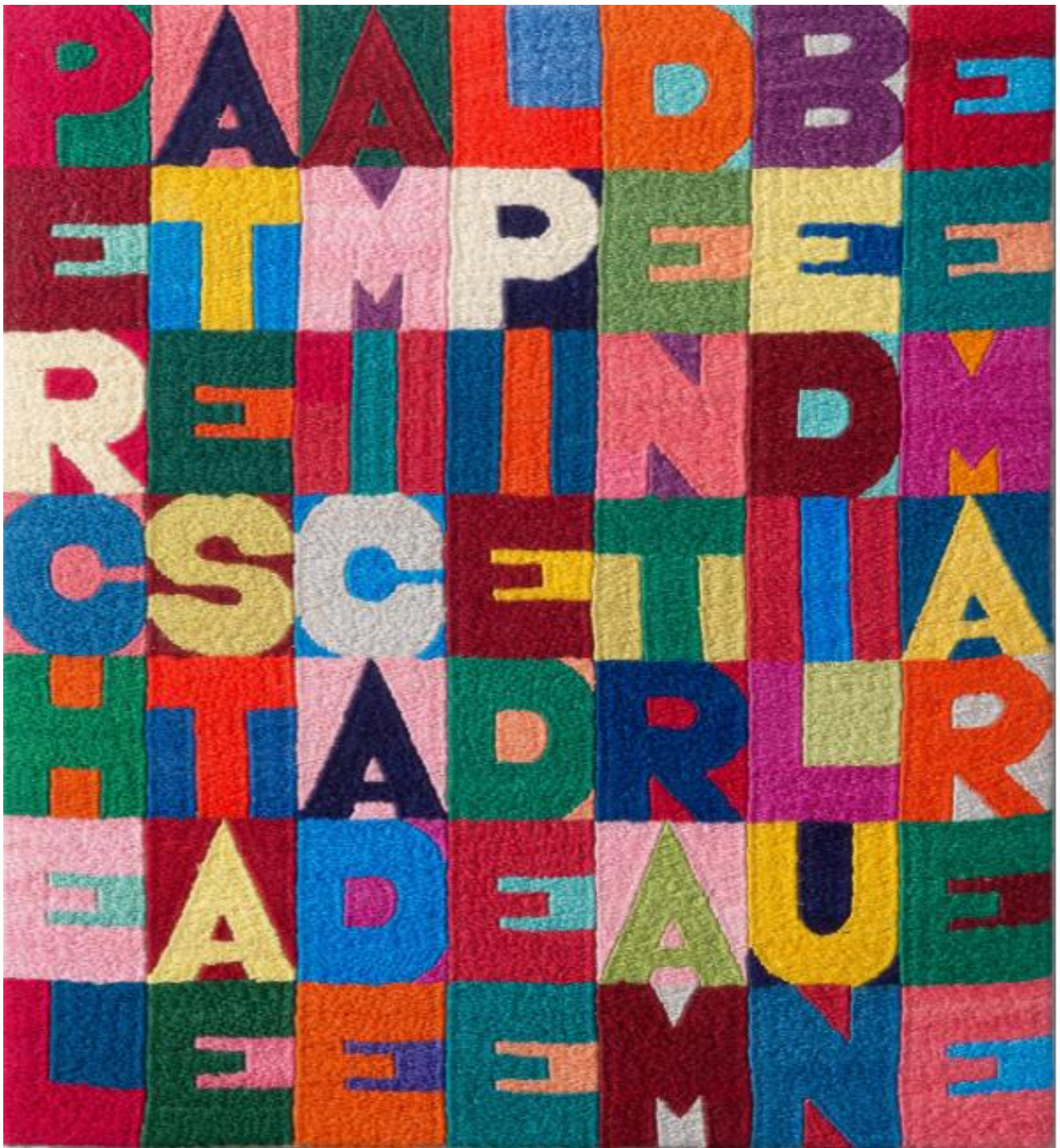
# VZORČNA DELA

appa, 1983-1984



*Divine astrazioni, 1984*  
Vezenje na platnu, 18 x 17,8 cm

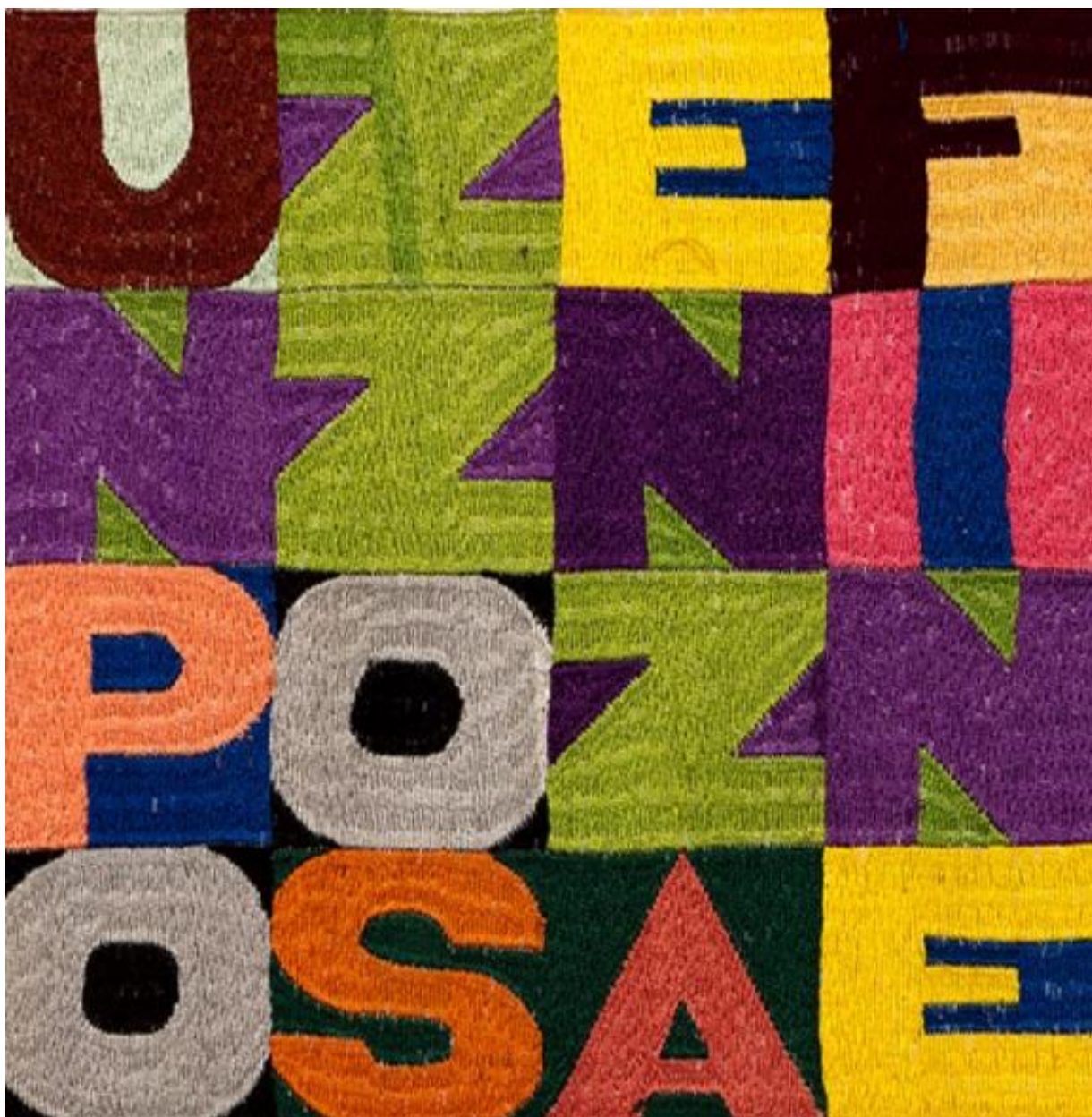
*V lasti Stoja Art Collection Gallery, na voljo na ogled po predhodnem dogovoru.*



*Perchè la testa è amica del piede ed entrambe di lune e maree, 1989*  
Vezenje na platnu, 31.5 x 29 cm



*Mappa*, 1983-1984  
Vezenina, 114 x 168 cm



*Un pozzo senza fine, 1991*  
Vezenina, 24 x 24 cm



*Segno e Disegno, 1979*  
Vezenje na platnu, 30 x 30 cm

ABOQALGIE—MIZZONAO—KHN—V—KXON

# MIZBRANE RAZSTAVE IN PROJEKTI



## ***LIVE IN YOUR HEAD. WHEN ATTITUDES BECOME FORM***

1969

Kunsthalle, Bern, Switzerland

There are multiple ways to delve into the fascinating world of contemporary art. One may consider the development and succession of different artistic movements; the personalities of the major players in the field; not to mention the most iconic artworks that have defined our era. But why not consider the history of art exhibitions themselves? Landmark shows of the modern and contemporary period have impacted and shaped the course of art history, both launching entirely new genres and shaping the history and habits of exhibition-making through innovative practices. This week, we go back to 1969 to examine the great impact made by the exhibition *Live in Your Head. When Attitudes Become Form*, at Kunsthalle Bern. The show was a controversial international survey of Post-minimalism and Arte Povera, at a time when these movements were still in the early stages of development and had yet to gain widespread exposure and recognition.

In March 1969, the exhibition *Live in Your Head – When Attitudes Become Form*, opened to the public at the Kunsthalle in Bern, Switzerland, featuring 69 artists from America and Western Europe. The show became one of the most documented and commented upon exhibitions in recent art history. At the time of the exhibition, the role of the curator and the artist within institutions, as well as the very approach towards exhibitions, was being questioned and found itself at a turning point. *When Attitudes Become Form* reflected these particular questions and new approaches. What was perhaps the most innovative aspect was the relationship between the curator, the artists, and the exhibition itself. The artists participating in the show began making their works on site, basically taking over the institution of the Kunsthalle and using its spaces as their artist studios; many of the artworks on display were made in the weeks leading up to the show. The “Attitudes” in the title of the show refers to the process-related nature of the works that were exhibited. These pieces spanned Multiformal or non-rigid art, Conceptual art, Land art, Process art, and Arte Povera. The process of the creation as well as the interactions between the different artworks was seen as more important than the actual form they were to take.

Cel članek Shire Wolfe, v angleščini, je dostopen na:

<https://magazine.artland.com/shows-that-made-contemporary-art-history-live-in-your-head-when-attitudes-become-form/>

## ***ALIGHIERO BOETTI: GAME PLAN***

2012

Museum of Modern Art, New York

This retrospective, organized in collaboration with the Museo Reina Sofía in Madrid and the Tate Modern in London, will be the largest presentation outside of Italy of works by Italian artist Alighiero Boetti (1940–1994) to date. Working in his hometown of Turin in the early 1960s amidst a close community of artists that included Luciano Fabro, Mario Merz, Giulio Paolini, and Michelangelo Pistoletto, among others, Boetti established himself as one of the leading artists of the Arte Povera movement.

Organized chronologically, the exhibition will span Boetti's entire career beginning with his sculptural works, or objects as he preferred to call them, comprised of everyday materials including wood, cardboard, and aluminum. Brought together (many for the first time since Boetti's seminal exhibition at Galleria Christian Stein in Turin in 1967) and installed in a dense configuration inspired by the original clustered presentation, these early works convey the material experiments of the period as well as notions of measurement and chance that Boetti would play with and revise throughout his career. While Boetti is often chiefly affiliated with the Arte Povera moment, this exhibition will consider Boetti beyond these brief years. In 1969 Boetti began exploring notions of duality and multiplicity, order and disorder, travel and geography, and he initiated postal and map works imagining distant places. In other conceptual, mail art-related works made throughout the 1970s, Boetti would use different stamps and arrange them in permutations on the envelopes to compose his art, and send postcards picturing a monument in his hometown from places around the world. The exhibition brings together these and other works related to travel, geography, and mapping, many of which relate to his extensive travels to Afghanistan, where he operated the One Hotel (archival material from which will be on view) from 1971 until the Soviet invasion in 1979. During this period, Boetti began working with local artisans to produce embroideries such as the Mappas (maps), Arazzi (word squares), and Tuttos (literally, "Everything"), important examples of which will be included in the galleries and the Marron Atrium.

An important aspect of Boetti's oeuvre is drawing, which runs as a constant throughout his work. A monumental Biro (ball point pen) drawing from 1973, spelling out the title "Mettere a mondo il mondo (Bringing the world into the world)" points to some of Boetti's ideas about art making that were fundamental to his practice: that the artist, rather than inventing, simply brings what already exists in the world into the work; and that everything in the world is potentially useful for the artist. This exhibition will celebrate the material diversity, conceptual complexity, and visual beauty of Boetti's work, bringing together his ideas about order and disorder, non-invention, and the way in which the work addresses the whole world, travel, and time, proving him to be one of the most important and influential international artists of his generation.

Vir članka, v angleščini: <https://www.moma.org/calendar/exhibitions/1221>

PAOLINI

FABRO

GILARDI

PIACENTINO

NESPOLO

ZORIO

PISTOLETTO

BOETTI

SIMON

KOUNELLIS

CEROLI

PASCALI

ICARO

MONDINO

MERZ

SCHIFANO

**IZBRANI TISK**

PAOLINI

## **CHRISTIE'S**

A guide to the Italian conceptual artist Alighiero Boetti  
16th February 2024

Pogled na barvito življenje in umetnost umetnika, ki je zaslovel kot del gibanja Arte Povera in je znan po serijah 'Mappe', 'Arazzi', 'Biro' in 'Tutto' – ilustrirano z loti, ki jih ponuja Christie's .

Preberite cel članek v angleščini na: <https://www.christies.com/stories/10-things-to-know-about-alighiero-boetti-fed4f079bea84873a596aa43072a4820>



## **TATE**

Mark Godfrey: Giving time to time: Alighiero Boetti at Tate Modern  
25th June 2019

Eden najpomembnejših in najvplivnejših italijanskih umetnikov dvajsetega stoletja Alighiero Boetti (1940–1994) slovi po izredni raznolikosti svojih del. Kustos njegove retrospektive Tate odkriva 'svet fascinantnih idej, igrivih in kritičnih, političnih in poetičnih', medtem ko raziskuje opus, ki je zajemal veliko zanimanje za numerične, jezikovne in klasifikacijske sisteme – igre, številke, besede, datume in zaporedja. – v umetnikovi dvojni vlogi božanskega šamana in javnega šovmana ter v geopolitiki, zaradi katere je v Kabulu postavil hotel One in zaposlil lokalne rokodelke za izdelavo velikih vezenih zemljevidov.

Read the whole article: <https://www.tate.org.uk/tate-etc/issue-24-spring-2012/giving-time-time>

## **TORNABUONI ART**

Prima persona: Interview with Alighiero Boetti, 1984, Torino  
1984

Posnetek do intervjuja z umetnikom, v italijanščini z angleškimi podnapisi:  
<https://www.tornabuoniart.com/en/videos/in-prima-persona-interview-with-alighiero-boetti-1984-turin/>



The image features a repeating pattern of various aircraft, including commercial jets, military fighters, and smaller planes, flying over a blue background with a wavy, textured appearance. The text 'CURRICULUM VITAE' is centered in the middle of the image.

**CURRICULUM VITAE**

## **ALIGHIERO BOETTI**

1940, Torino, Italija – 1994, Rim, Italija

- 1940            Rojen 16. decembra v Torinu.
- 1955            Slikati in ustvarjati je začel v Torinu – bil je samouk.
- 1962            Za dve leti s preseli v Pariz.
- 1966            Začel je pogosto obiskovati avantgardne galerije, ki sta jih vodila Gian Enzo Sperone in Christian Stein, kjer je spoznal tudi nekaj mladih umetnikov iz Torina, med njimi Mondina, Paolinija in Pistoletta..
- 1967            Pridružil se je gibanju Arte Povera in imel svojo prvo samostojno razstavo v galeriji Christian Stein.
- 1969            Rodil se je njegov prvi otrok Matteo.
- 1970            Ustvaril *Millenovecentosettanta*, eno svojih najbolj inovativnih del – predstavljeno je bilo na vseh njegovih samostojnih ali skupinskih razstavah v Evropi in je označilo rojstvo konceptualne umetnosti.
- 1972            Rodila se mu je Agata, drugi otrok. Boetti se je vrnil iz Kabula v Afganistanu s prvim srednje velikim vezenim *Mappo*.
- 1994            Po več kot 20 letih ustvarjanja in razstavljanja je Boetti umrl v svojem domu v Rimu.

# STOJA ART GALLERY COLLECTION

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## WEB

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# SOURCES

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[https://www.artnet.com/artists/alighiero-boetti/perch%C3%A8-la-testa-%C3%A8-amica-del-piede-ed-entrambe-di-a-YBEmKa2Klwzkthx069q\\_jw2](https://www.artnet.com/artists/alighiero-boetti/perch%C3%A8-la-testa-%C3%A8-amica-del-piede-ed-entrambe-di-a-YBEmKa2Klwzkthx069q_jw2)

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