

Gioietta Fioroni: L'Argento April 5–June 2, 2013

Main Gallery, Drawing Room, and The Lab
Opening Reception: Thursday, April 4, 6–8pm



Gioietta Fioroni, *Liberty*,
1965. Pencil, white and
aluminum enamel on
canvas, 57 1/2 x 44 13/16
inches. Collection
Jacorossi, Rome
Photograph by Giuseppe
Schiavinotto.

For further information and images, please contact
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April 4, 2013

New York – The Drawing Center presents *Gioietta Fioroni: L'Argento*, the artist's first solo exhibition in North America. Featuring over seventy drawings, thirty paintings, ten illustrated books as well as related ephemera, *Gioietta Fioroni: L'Argento* will not only expand our understanding of post-World War II Italian art but also enable a crucial reinvestigation of the Pop aesthetic more generally, an initiative already undertaken by such major exhibitions as *Seductive Subversion: Women Pop Artists 1958-1968* at the Brooklyn Museum, *Power Up-Female Pop Art* at Kunsthalle Wein (both 2010) and *Sinister Pop* at The Whitney Museum of American Art (2012-2013). It is above all Fioroni's investment in drawing, which remains at the core of all of her work including her painting, that emphatically distinguishes her practice from that of her American Pop art peers. The exhibition will take place in the Main Gallery, Drawing Room and The Lab and is curated by Claire Gilman, Curator. *Gioietta Fioroni: L'Argento* will also be on view from October 25, 2013–January 19, 2014 at Galleria nazionale d'arte moderna e contemporanea in Rome.

Working primarily with silver enamel paint and graphite, Fioroni developed a unique aesthetic featuring figures taken from 1960s Italian cinema and magazines, as well as family photographs. Her largely female subjects are frequently caught in the act of looking and, framed with perspective lines and leftover pencil tracings, her paintings and drawings appear to chart the viewer's imaginative and visual process as well. Indeed, the evident drawn lines that define and frame her subjects indicate not just a sustained investment in the handmade, but also, as one critic puts it, “a fidelity to sight,” to the way in which images are transmitted and received. Fioroni's figures are not simply found, they are intended — reconstructed in and through the act of perception. In this way, Fioroni offers an alternative to the pervasive view of Pop art as instantiating a male dominating gaze

and passive female subject. She does this, however, not by liberating female sexuality in the manner of American female Pop artists like Pauline Boty and Marjorie Strider, but rather, by deconstructing the gaze and making observation itself her subject.

Giosetta Fioroni: L'Argento will open with Fioroni's drawings from the late fifties featuring obscure notations alongside recognizable signs such as hearts and arrows executed in pastel and pen-and-ink. Immediately after completing these drawings, Fioroni simplified her aesthetic, executing a group of silver monochromes dated 1959-61 empty but for framing lines that foreshadow the work to come. Three of these paintings will frame the entrance to the Main Gallery which will be hung with paintings and drawings from Fioroni's *L'Argento* (silver) period (1963-1970). The Drawing Room will feature twenty of Fioroni's silver landscape drawings from the early seventies whose lyrical minimalism has inspired texts by such renowned Italian thinkers as Goffredo Parise (with whom Fioroni had a longstanding relationship until his death in 1986), Vittorio Gregotti, and Alberto Moravia. Finally, three of the artist's films will be screened in The Lab. The show will also contain drawings and illustrated books inspired by theater, literature, and fairytales, as well as documentary material relating to early performances, and miscellaneous objects including a little theater that the artist executed in 1969. Significantly, Fioroni has argued that all of her work has its basis in theater, theater being the art form that, more than any other, unites narrative staging with the act of beholding.

ABOUT THE ARTIST

Giosetta Fioroni (b. 1932, Rome, Italy) was the only female member of the Scuola di Piazza del Popolo, a group of artists that emerged in Rome during the 1960s around the famous Galleria La Tartaruga. Fioroni had numerous solo exhibitions at La Tartaruga throughout the 1960s and 1970s and she participated in landmark group exhibitions such as *Nuove tendenze in Italia* at Galleria del Naviglio, Milan, Italy (1966); and *Vitalità del negativo nell'arte italiana 1960/70* at Palazzo delle Esposizioni, Rome, Italy (1970-71). Other important solo shows include Galerie Breteau, Paris, France (1963); Galleria del Naviglio, Milan, Italy (1965, 1967, 1969, 1971); Modern Art Agency, Naples, Italy (1968); Galleria Il Punto, Turin, Italy (1970); and Galleria de' Foscherari, Bologna, Italy (1974). In 1972, a large-scale retrospective of the artist's work was exhibited at Centro Attività Visive del Palazzo dei Diamanti in Ferrara, Italy. Fioroni participated in the Venice Biennale in 1956 and 1964, and she was assigned a personal room at the 1993 Venice Biennale. The artist currently lives and works in Rome, Italy.

PUBLIC PROGRAMS

Wednesday, April 17th at 6:30pm

Nicholas Cullinan, Curator of Modern and Contemporary Art at The Metropolitan Museum of Art, will discuss the vital post-World War II artistic developments and exchanges that put Italy on the international map.

Thursday, May 9 at 6:30pm

Curator-led exhibition walk-through

Thursday, May 23rd at 6:30 pm

David Forgacs, Mariuccia Zerilli-Marimò Chair in Contemporary Italian Studies at NYU, will speak about the fertile renaissance in Italian film in the 1960s, which boasted such directorial greats as Michelangelo Antonioni, Luchino Visconti, and Pier Paolo Pasolini, and the cinematic influences on Fioroni's work.

CREDITS

Gioetta Fioroni: L'Argento is made possible in part by the National Endowment for the Arts. Major support is provided by Simone and Mirella Haggiag and the Pierre and Tana Matisse Foundation. Additional funding is provided by Sarah Peter, Lia Rumma, and Barbara Burgerhout Benazzo.



PUBLICATION

To accompany *Gioetta Fioroni: L'Argento*, The Drawing Center will produce an extensively illustrated, 160-page edition in the *Drawing Papers* series that will include essays by Claire Gilman and Romy Golan as well as newly translated historical texts by Italian critics Renato Barilli, Alberto Boatto, and Gillo Dorfles, and by Fioroni herself.

ABOUT THE DRAWING CENTER

The Drawing Center is the only not-for-profit fine arts institution in the country to focus solely on the exhibition of drawings, both historical and contemporary. It was established in 1977 to provide opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture.

HOURS & ACCESSIBILITY

Gallery hours are Wednesday-Sunday 12pm–6pm, Thursday, 12pm–8pm.
The Drawing Center is wheelchair accessible.

FACEBOOK: [The Drawing Center](#)

TWITTER: [twitter.com/drawingcenter](#)

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UPCOMING EXHIBITIONS AT THE DRAWING CENTER

Terry Smith: Document

June 19 – August 18, 2013

Ken Price: Slow and Steady Wins the Race

June 19 – August 18, 2013

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Images Available for Reproduction

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Gioietta Fioroni, *Ragazza TV (TV Girl)*, 1964-1965, Pencil, white and aluminum enamel on canvas, 44 13/16 x 57 1/2 inches. Collection of National Gallery of Modern Art, Rome. Photograph with permission from Ministero per i Beni e le Attività Culturali.



Gioietta Fioroni, *Liberty*, 1965. Pencil, white and red enamel on canvas, 57 1/2 x 44 13/16 inches. Collection of Nanni & Barbara Benazzo. Photograph by Giuseppe Schiavinotto



Gioietta Fioroni, *Bambini (Children)*, 1964, Pencil and aluminum enamel on paper 27 1/2 x 39 3/8 inches, Collection of Luisa Laureati Briganti, Photograph by Giuseppe Schiavinotto



Gioietta Fioroni, Film still from *La solitudine femminile (Female Solitude)*, 1967. Film with Rosanna Tofanelli Guerrin, Back-and-white Super 8 film, Silent, Duration: 7 min, Courtesy of the artist.



Gioietta Fioroni, *Laguna (Lagoon)*, 1960. Oil and enamel on canvas, 39 3/8 x 31 1/2 inches. Courtesy of the artist. Photograph by Giuseppe Schiavinotto



Gioietta Fioroni, *Ragazza che piange (Crying Girl)*, 1960. Pencil and aluminum enamel on paper, 19 5/8 x 27 1/2 inches. Courtesy of the artist. Photograph by Giuseppe Schiavinotto