

La casa editrice TRIEB 1970 - 1978

L'Accademia di Belle Arti di Brera risponde a Art & Language

by Loredana Parmesani & Patrizia Gillo

Thursday 10th October 2019, 7 – 9 pm opening

11st October – 7th November (Tue / Sat 3.30 – 7.30 pm)

Sunday 13th October the gallery will be opened for Milano Gallery Weekend



Born in 1970 by an idea of Aldo Spoldi at a Brera Academy where he was student, in cooperation with Loredana Parmesani, Patrizia Gillo, Pio Capodiferro and many others, the publishing house TRIEB with its publications (the magazine *Trieb* and *Jim International*, the books *Il cerimoniale della violenza risolve in sé il duo opposto*, *La liturgia dell'amore*, *Teatro di Oklahoma* and many others), supported by the ex box factory ILCO in Bagnolo Cremasco, is student research group within Academy of Brera courses. With the support of Alik Cavaliere, Mino Ceretti, Piero Quagliano, Luigi Pestalozza, Roberto Sanesi, Daniela Palazzoli and Francesco Leonetti professors, the publishing house TRIEB, in addition to representing *Banda del Maramao's* poetry and its theory (1968), wants to reply to Art & Language, to Joseph Kosuth tautology, Visual Poetry and to student movement's socio-political flyering.

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A silk screen printing by Joseph Kosuth, *Questa (cosa davanti a te)* 1978, opens the exhibition. It's a black sericol jet satin times font printed text on Fabriano Rosaspina papier 70 x 100 cm. The second work is titled *Sed*; it's been printed by TRIEB publishing house in 1971: it's a reply to the important work *One and three chairs* the American artist realized in 1965.

The work *Sed* is ironic about the chair image and about the seriousness of the encyclopaedia itself against the pleasure of text. Writing goes of script, escape from its cataloguing, the signifier "sedia" doesn't respect its meaning and the meaning suddenly turns into an instrument. It's no more Kosuth's chair or Vincent's chair, nor Gauguin's chair Van Gogh painted. It's the chair that is able to make rest the Italian swindler Luigi Alonzi, called Chiavone, to whom the text in question that stands below the chair image is dedicated. We sure enough talk about the Italian banditry. The exhibition continues with the visual presentation of all the numbers of the TRIEB review and of other publications. Fliers, booklets, books that TRIEB published were conceived like artworks as much as artworks that during those years compared with the textual pleasure and verbal form, from Visual Poetry to Conceptual Art to Art & Language.

Publications were black and white, sometimes coloured printed in offset on cardboard. The choice of a so refined printing as offset was due to the desire of producing works with a theoretical, textual, formal and also a beautiful aesthetic content.

The layout was extremely, obsessively well-finished searching to find out the same formal balance of a painting or a drawing.

It's not free words and free images but a playful escape from the encyclopaedia's cataloguing, from the capitalistic word, from political and revolutionary movements.

To "A = A" tautology it replies that "A" is an adventure. The playful game takes art to an about-turn as previously happened to philosophy, Conceptual Art and Art & Language, in this way offering an evolution to Visual Poetry.

Books by Accademia dello Scivolo Series by Loredana Parmesani & Patrizia Gillo, Postmediabooks publications, available in the gallery.