



(above) Ugo Nespolo, *Lavorare, Lavorare, Lavorare*, 1973.
Operazione 24 Fogli: Dissuasione Manifesta,
Salerno, Italy, Spring 1975.
Courtesy of Archivio Crispolti Arte
Contemporanea, Rome, Italy

(below) Fabrizio Plessi, *Spugna d'emergenza
in caso d'alta marea a Venezia*, 1973,
Operazione 24 Fogli: Dissuasione Manifesta,
Macerata, Italy, July--August, 1974
Courtesy of Archivio Crispolti Arte
Contemporanea, Rome, Italy

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General Information:

Providence College Galleries
—Hunt-Cavanagh Gallery
at Hunt-Cavanagh Hall,
—Reilly Gallery at the
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MANY CITIES, ONE PROVIDENCE—OPERATION 24 PAPER SHEETS: SUBVERSIVE ART IN 1970S URBAN ITALY.

Organized by guest curator Martina Tanga Ph.D.
Hunt-Cavanagh Gallery
December 5, 2018 - March 2, 2019

Opening Reception and Curator Talk:
Wednesday, December 5, 6 - 7:30pm at Hunt-Cavanagh Gallery

In 1973 the art historian and curator Enrico Crispolti commissioned eight artists—Fernando De Filippi, Umberto Mariani, Ugo Nespolo, Fabrizio Plessi, Sergio Sarri, Francesco Somaini, Valeriano Trubbiani, and Emilio Vedova—to create posters that he installed in pre-existing advertising spaces in different cities across the Italian peninsula. The title for this disseminated and decentralized exhibition was *Dissuasione Manifesta: Operazione 24 fogli* (Manifest Dissuasion: Operation 24 pages), and, between 1973 and 1979, Crispolti installed it in Volterra, Macerata, Fano, Milan, Capo d'Orlando, Como, and Salerno. The goal was to infiltrate the pre-existing system of commercial advertisement with art. The posters acted as agents in a covert curatorial operation, disrupting mechanisms of communication and objects of consumption. They also questioned the status of the art object, here displaced to a non-traditional art setting.

Operation 24 Pages at Providence College Art Galleries historicizes, contextualizes, and represents this subversive Italian intervention in an exhibition that includes original posters, urban installation photographs, and archival material. It reveals how the 1970s art posters drew connections and blurred boundaries between the art institutional sphere and the outside environment, the elite status of art and commodity culture, and the different registers of media communication and control. Ultimately, *Operation 24 Pages* questions how the historic Italian exhibition framed the display of art as a liberated visual form of expression in the public realm that sought to infiltrate the experience of everyday urban life.

Many Cities, One Providence is an exhibition series offering Providence audiences idiosyncratic glimpses of innovative contemporary artists working in cities near and far. The series stems from Providence College Galleries' interest in cultivating relationships with artists, scholars and arts communities from around the world in order to draw connections between the city of Providence and other urban contexts.

ABOUT MARTINA TANGA

Martina Tanga is a curator and art historian, with an interest in art that engages with social concerns, feminism, and the built environment. She is a specialist in Italian 20th-century Italian art, and her book, titled *Arte Ambientale, Urban Space, and Participatory Art*, to be released by Routledge Press, examines radical artistic practices situated in Italy's 1970s urban landscape. She has held positions at deCordova Sculpture Park and Museum in Lincoln, Massachusetts and the Worcester Art Museum, Worcester, Massachusetts. Tanga earned her BA and MA in the History of Art from University College London and aPh.D. in the History of Art and Architecture from Boston University.

ABOUT PROVIDENCE COLLEGE GALLERIES

Providence College Galleries (PC–G), with the support of the Department of Art & Art History at Providence College, presents exhibitions and public programs focusing on contemporary art, innovative artistic practice and interdisciplinary cultural activity. Operating within two gallery spaces and across Providence College's campus, PC–G supports the educational, service and community-oriented mission of the College with dynamic visual arts productions, including those that foster audience participation, cross-departmental collaboration for students and faculty at the College, and cultural exchange at local, national and international levels. PC–G ultimately strives to produce projects by artists and intellectuals who demonstrate how and why creative practitioners are vital forces in promoting diversity and shaping contemporary global culture.

For more information about PC–G exhibitions and events, visit <http://pcgalleries.providence.edu>