

ARTFORUM

MILAN

“FUORICLASSE. 20 anni di arte italiana nei corsi di Alberto Garutti”

GALLERIA D'ARTE MODERNA MILANO

Via Palestro 16

October 6–December 9, 2012

Alberto Garutti is one of the most important artists working in Italy today. He is also a constant point of reference for many younger artists in this country. Numerous students have competed to gain entry to his courses over the years, at the fine arts academies in Bologna and Milan and at the University IUAV in Venice. For this exhibition in the celebrated eighteenth-century halls of the Galleria d'Arte Moderna, curator Luca Cerizza has been entrusted with the task of establishing resonant relationships between works by nearly sixty artists who studied with Garutti and the on-site masterpieces here, in one of the most important collections in the city.

The installation is not without its moments of drama, and it's impossible to mention all of the significant pieces on view. Lara Favaretto's untitled vibrant blue cube of confetti from 2011 is a monument to precariousness. In Paola Pivi's *Collana* (Necklace), 1995/2012, the artist transforms one of her previous works— a necklace of brass-colored balls arranged in the shape of a mask—by placing it in a case that is set into the wall. A very sophisticated decision has been made to include a work by Lupo Borgonovo,



View of “FUORICLASSE. 20 anni di arte italiana nei corsi di Alberto Garutti,” 2012. Center: Lara Favaretto, untitled, 2011.

Apparizione aquiline (Aquiline Appearance), 2010, not far from the wonderful collection of sculptures by Medardo Rosso. The Galleria has a very significant group of the latter master's work, and Borgonovo demonstrates that he is able to stand comparison to what might be one of his principal points of reference. (I also like the idea that an emerging artist here dares to compare his work against one of art history's great mythical figures, showing that it is possible to express a spirit of continuity with the past, confronting similar problems with just a different viewpoint.) Davide Stucchi takes a diametrically different approach, but he too is absolutely audacious and brilliant. At the foot of the plinths that support Rosso's works, Stucchi's *John McCracken*, 2012, consists of a tiny series of small paper fragments that reproduce discarded iPhones.

Translated from Italian by Marguerite Shore.

— Marco Tagliafierro