

Eccentrica

The collections of Centro Pecci

exhibition design by
Formafantasma Studio



CENTRO PER L'ARTE
CONTEMPORANEA
LUIGI PECCI
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Eccentrica

The collections of Centro Pecci

exhibition design

Formafantasma

translations

Elisabetta Zoni

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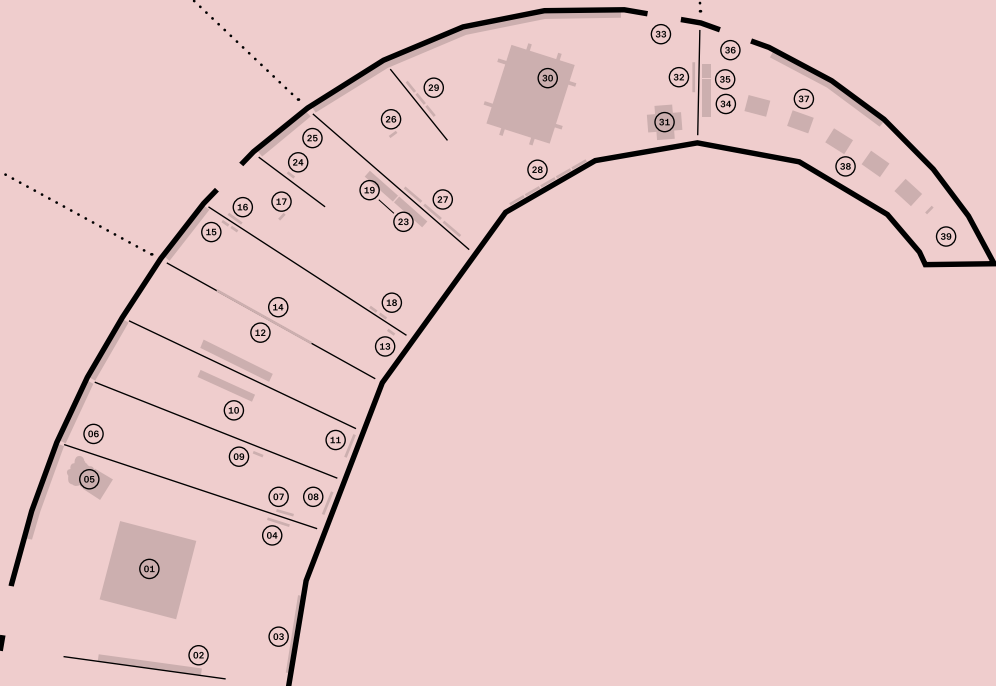


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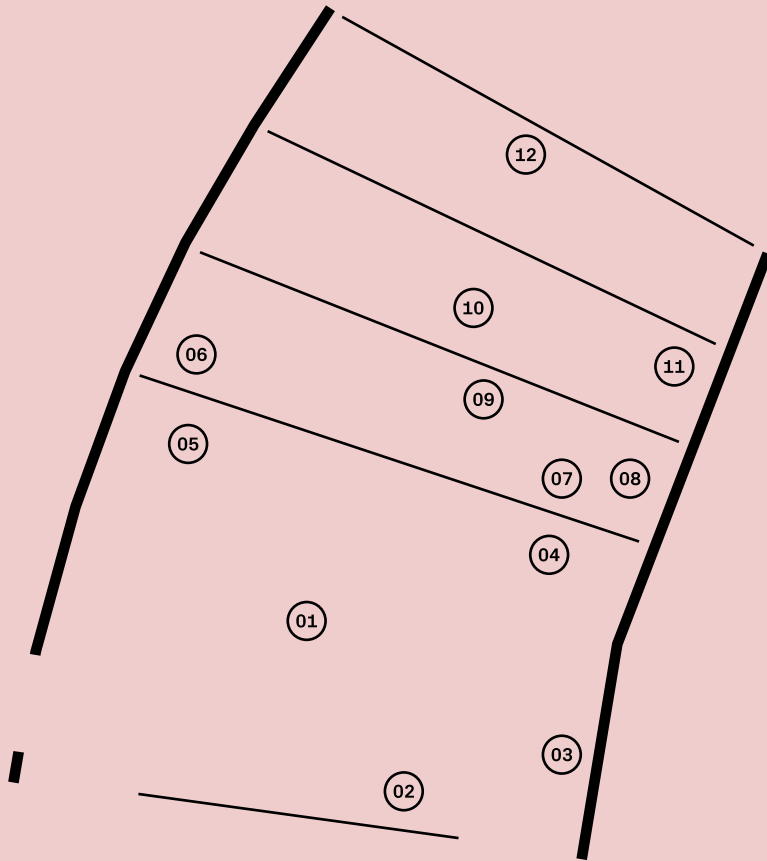
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Surrounding you is a series of large-scale works collected over Centro Pecci's years of activity. They are a testament to the experiments with materials carried out by artists such as Julian Schnabel, who uses truck tarpaulins as a support for his painting; Jannis Kounellis, who plunges knives into blocks of molten lead; Robert Morris, who cuts felt sheets. These works investigate the relationships that exist between the arts, such as Sylvie Fleury's pierced denim, a reference to Lucio Fontana; or Edo Bertoglio's photo portrait of Grace Jones, an icon of the 1980s; Marco Gastini's glass panes, canvases and iron rods that rethink the pictorial surface; the writing in Dmitri Gutov's painting. Yet other works tell stories, such as Ilya Kabakov's concerto for fly and pencil, or describe various ways of betraying, as in the clock-cabinet of Paul Etienne Lincoln; or even evoke unknown civilizations, in the case of Anish Kapoor. Finally, some of the works explore our relationship with health, such as those of Monica Bonvicini and Francesco Torrini. In this first section, *Eccentrica* has a space designed to host music, dance, and performance works, as well as meetings. The window displays materials that tell the story of Centro Pecci.

01

Julian Schnabel

Ri de pomme

1988

Oil and chalk on tarpaulin
488x488 cm

In the early 1980s, Julian Schnabel made his first *Tarp* paintings, large works painted on waterproof tarps used to cover truck trailers. The subjects are varied: portraits of friends and family, references to art history, abstract stains, and writing taken from the road. In 1988 Schnabel exhibited five paintings entitled *Ri de Pomme*, where he uses the color purple along with references to sacred iconography. The work in the collection belongs to this series, and was included in the painter's first institutional exhibition in Italy, held at Centro Pecci in October 1989.

Julian Schnabel
New York, 1951

Gift of Pontoglio S.p.A., co-owned by the City of Prato

02

Monica Bonvicini

Structural Psychodrama #3

2017

Polyester, aluminum,
MDF, chain, hook
440x630x28 cm

In Monica Bonvicini's work, a steel chain embedded in a white plasterboard wall lifts one side of it, unbalancing its weight. This minimal intervention stages structural and symbolic tensions related to the architectural space, exploiting the violent, oppressive and erotic imagery associated with the chain. The work belongs to the *Structural Psychodrama* series started by Bonvicini in 2017, where the artist assembles architectural situations inspired by psychodrama, the method developed by Romanian psychiatrist Jacob Levi Moreno. Acquired with funds from the Ministry's PAC, the work was installed at Centro Pecci in the exhibition *Il giardino dell'arte*, 2022.

Monica Bonvicini
Venice, 1965

Purchase under PAC2020 – Plan for Contemporary Art of Direzione Generale Creatività Contemporanea, Italian Ministry of Culture

03

Jannis Kounellis

Untitled

1985/1995

—
Iron, lead, knives, LPG gas
200x420x10 cm

Seven flames given off by gas burners animate two large iron panels, surrounded by eighteen knives planted in lead. The work by Jannis Kounellis in the exhibition tells about the tragic nature of Western artists, who feel they have lost their role in society. The artist's beginnings as a painter, and decades of experimentation with objects, performance and the environment, are condensed in his compositions, materials and animation of natural elements. Among the leading exponents of Arte Povera, Kounellis was given an anthological exhibition at Centro Pecci in 2001.

Jannis Kounellis
Piraeus, 1936 – Rome, 2017

* The flames are activated every last Sunday of the month at 3:30 p.m.
Purchase of Associazione Amici del Museo Pecci

04

Sylvie Fleury

Concetto Spaziale Jeans

1992

—
Frame with cut denim fabric
160x130 cm

The holes punched into this large denim scrap by Sylvie Fleury are ironically inspired by Lucio Fontana's cuts and holes on canvas, but using fabrics of various kinds. Using references from art, fashion and film, Fleury offers an implicit and seductive critique of the mechanisms of desire underlying contemporary society, reinterpreted in a post-feminist perspective. *Concetto Spaziale Jeans* was acquired by Centro Pecci on the occasion of the exhibition *Small Medium Large. Lifesize*, organized in 1992 at the end of the first Italian course for contemporary art curators held at Pecci.

Sylvie Fleury
Geneva, 1961

Purchase of Centro Pecci, co-owned by the City of Prato

05

Anish Kapoor

Here and There

1987

—
Limestone, pigment
90x260x160 cm

Anish Kapoor's over four-ton sculpture blends experimentation with pure color that evokes the Indian tradition of pigment use, with a choice of durable materials such as stone. The mysterious forms of the work, suspended between architecture and monumental sculpture, seem to come from forgotten civilizations. *Here and There* was shown in the first exhibition held at Centro Pecci in 1988: *Europa Oggi. Arte contemporanea nell'Europa occidentale*. Two years later, Kapoor represented the United Kingdom at the Venice Biennale, and was awarded the Turner Prize in 1991.

Anish Kapoor
Mumbai, 1954

Purchase of Centro Pecci, co-owned by the City of Prato

06

Ilya Kabakov

Concerto per mosca blu e matita gialla

1990

—
Ink, pencil, watercolor,
objects, paper, lecterns
51,5x35 cm (single drawing)

Since his beginnings in the 1960s, Ilya Kabakov has made use of the fly as a symbol of the relationship between the subject of the work and the viewer. A group of music stands display a short musical score, composed for the fly and pencil that are suspended above them. It is then up to the audience to take the place of these two subjects in performing the scores, for they will never be able to do so. In 1990, Kabakov was included in the exhibition *Artisti russi contemporanei*, held at Centro Pecci shortly after the fall of the Berlin Wall, and collecting works by unofficial Soviet artists who had been active since the 1960s.

Ilya Kabakov
Dnipropetrovs'k, 1933

Purchase of Centro Pecci, co-owned by the City of Prato

07

Dmitri Gutov

Time has come...

2007

—
Oil on canvas
230×108 cm

In his 2007 painting, Dmitri Gutov quotes the following words, ‘the time has come to say goodbye to the mousy scramble of reflection’, uttered in 1923 by critic Mikhail Aleksandrovich Lifshitz, who challenged the Modernist model and advocated a return to traditional art. In this way, Gutov indirectly reflects on Russia in the early 2000s, by assigning Lifshitz a function similar to the one he had in the 1920s, as the emblem of an anti-Modernist stance in opposition to the Western model. In 2007, Centro Pecci hosted the exhibition *Progressive Nostalgia. Arte contemporanea dall'ex-USSR*, acquiring two paintings by Gutov.

Dmitri Gutov
Moscow, 1960

Long-term loan from Fondazione Cassa di Risparmio di Prato

08

Robert Morris

Untitled (Felt)

1993

—
Felt
117×167 cm

In 1968, Robert Morris began making *Felt Pieces*, cut felt sculptures that minimize the authorship of the sculptural act, by applying his notion of antiform. The heavy sheets of gray industrial felt, cut regularly and hung on the wall, take on random and only partially predictable forms, renewable with each installation and determined by the constant action of gravity. The work at Centro Pecci, which had hosted a retrospective of Morris in 2005, renews the forms and operational solutions of the 1960s *Felts*. In those years, Morris was part of Minimalism, a movement that aimed at removing all accessory elements from artistic creation.

Robert Morris
Kansas City, 1931
– Kingston, 2018

Long-term loan from private collection

09

Edo Bertoglio

Grace Jones

1983

—
Pigment printing
42x60 cm

Between 1976 and 1989, photographer Edo Bertoglio lived in New York City, where he documented the underground art and music scene for Andy Warhol's "Interview" magazine, in particular musician Grace Jones. Combining fashion and street photography, snapshots and Polaroids, Bertoglio offers a vivid picture of the New York creative scene of those years, which was about to face the AIDS crisis and the impact of Reaganism. Several of his photographs were exhibited at Centro Pecci in 2011, as part of the thematic exhibition *LIVE! L'arte incontra il rock*.

Edo Bertoglio
Lugano, 1951

Gift of the artist

10

Paul Etienne Lincoln

The Glove's Repository

2015

—
Steel and glass
display cabinet containing
24 historical gloves
198x368x50 cm

This display cabinet is a clock that, when activated, makes the gloves rotate on themselves as many times as the years of life of the person portrayed. Each individual betrayed, or was betrayed by someone. Their stories can be read in the biographical notes displayed beside the cabinet. Artist Paul Etienne Lincoln relies on in-depth research to address topics in literature, history and music, developing them through scientific and mechanical models of his own making. The work was presented at Centro Pecci as part of the exhibition *Il Giardino dell'Arte*.

Paul Etienne Lincoln
London, 1959

Long-term loan from the artist

11

Marco Gastini

Untitled

1997–1998

—
Canvas, iron, glass, plaster
253×310×103 cm

Beginning in the 1960s, Marco Gastini's paintings gradually scaled up to an environmental dimension. In his art, the canvas vanishes into the wall and into a suspended space, while gestures are reduced to minimal signs such as dots and lines, and the painting incorporates various materials such as iron, wood and glass. Centro Pecci's large *Untitled*, 1997–1998, stages precisely this constructive mechanism: three abstract canvases stretched on the wall are symbolically and physically linked by a metal structure, along which the painter's gesture flows. Blue brushstrokes smear a fragment of plaster and settle on a sheet of glass, thrown into the viewer's space.

Marco Gastini
Turin, 1938 – 2018

Long-term loan from Fondazione Cassa di Risparmio di Prato

12

Francesco Torrini

Commemuro

1993

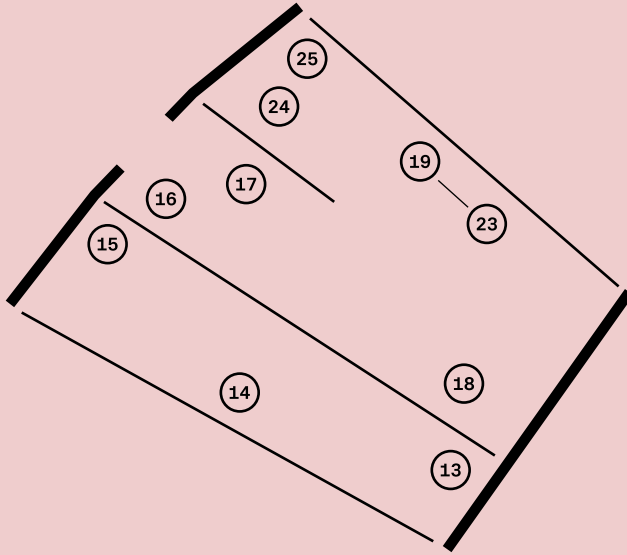
—
Glass, paper, lead, aluminum
253×500 cm

Twenty-four lead frames enclose the names of 215 people who died of AIDS in Florence, with the final posters left blank, a symbolic tribute to those who would lose their lives next. Francesco Torrini assembled his *Commemuro* shortly before his own death, to remember an entire generation that seemed to disappear into thin air. Despite the brave efforts of doctors and activists, in Italy, as elsewhere, deaths piled up amid silence and hostility towards homosexuals and drug addicts. Torrini's work was included in the group exhibition *In Forma*, in 1993, and later donated to Centro Pecci by the artist's father.

Francesco Torrini
Florence, 1962 – 1993

Gift of Idilio Torrini, co-owned by the City of Prato

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A cut on the surface of a painting rips the canvas, opening up new spatial and temporal dimensions: the work of Lucio Fontana, like a time machine, throws us back to the past. The collective trauma of World War II described by Gerhard Richter and those of US history evoked by the works of Andy Warhol and Nan Goldin: the assassination of John Fitzgerald Kennedy and the 9/11 attacks in New York. The feminist struggles that come alive in Chiara Fumai – who has writer Valerie Solanas speak through her – had found particularly fertile ground in 1970s Florence, where an entire generation of women artists and activists was committed to fighting patriarchy through words and photography: Verita Monselles, Lucia Marcucci, Ketty La Rocca, VALIE EXPORT, Silvia Mejía, and Nanda Lanfranco. Many of these works came to Centro Pecci thanks to the bequest of Mirella Bentivoglio, herself an artist and coordinator of major group exhibitions dedicated to her colleagues. Another work that disrupts the linear vision of time is Giulia Cenci's sculpture, a future archaeological find from our age. In the second window we find a relaxing area.

13

Lucio Fontana

Concetto spaziale. Attesa

1960

—
Water paint on canvas
55x38 cm

Among the key artists of the Italian 20th century, Lucio Fontana is probably the one that left the strongest mark on the collective imagination. With his *Tagli* (cuts), he has come to embody an almost archetypal idea of “Italian contemporary art.” Moved by the desire to transcend the limits of the painting – the frame and two-dimensionality – he began to make environmental and luminous works. In 1949 he pierced a canvas for the first time, and in 1958 he created his first *Cuts*. In a short period of time, cuts spread everywhere in contemporary culture, including in fashion, architecture, design, and other disciplines.

Lucio Fontana
Rosario, 1899 – Comabbio, 1968

Long-term loan from Alessandra and Roberta Pecci,
formerly in Armando Franchi's collection

14

Chiara Fumai

Chiara Fumai Reads Valerie Solanas

2013

—
Single-channel color video,
sound, wall intervention
500x300 cm, 10' 34"

In 1967, writer Valerie Solanas published the *SCUM Manifesto*, in which she proposed the “elimination of the male sex”. In the video installation, Fumai reads excerpts from the manifesto with the words “A male artist is a contradiction in terms” behind her. The video is embedded in a wall diagram that seems to scientifically validate its content. From a feminist perspective, Fumai's work draws on the political, esoteric and artistic repertoire of the 19th century, pretending to be possessed by figures from the past, so that they can speak through her. Centro Pecci held a retrospective exhibition of her work in 2021.

Chiara Fumai
Rome, 1978 – Bari, 2017

Purchase under PAC2020 – Plan for Contemporary Art of Direzione Generale
Creatività Contemporanea of the Department of Culture

15

Verita Monselles

Le spouse (Natura morta 1)

Le spouse (Natura morta 2)

1975

—
Color photographs
50×60 cm

After moving to Florence in the early 1970s, Verita Monselles began to devote herself to art and militant photography. In 1975 she produced a group of photographs inspired by 17th-century painting, in which female figures are placed in a kitschy universe made of laces, trimmings and religious symbols, inherited from an ancient, but still relevant, system of values. *Le spouse (Natura morta)*, from Centro Pecci's collection, was included in the retrospective exhibition held by the Tuscan Photographic Archive in Prato in 2006, and curated by Lara Vinca Masini, a passionate critic of Monselles' work who donated her own archive to Centro Pecci.

Verita Monselles
Buenos Aires, 1929
— Florence, 2004

Gift of the artist, co-owned by the City of Prato

16

Nan Goldin

*Night Vision from my Apartment
of World Trade Center, NYC*

2001

—
Color photos
70×103 cm

On September 11, 2001, two airliners crashed into the "Twin Towers" of the World Trade Center, killing 2996 people. Nan Goldin's shot is a nighttime view of the towers shortly before their collapse – a blurred, ghostly presence charged with an inescapable omen of death. Goldin's earliest photos of the New York skyline date back to the 1990s. Coming from Boston to New York in 1978, Goldin experienced the city's subculture and its LGBTQ community as a protagonist, and portrayed its members with an immediate, intimate and uncensored style. An activist and artist, her life and works are chronicled in the film *All the Beauty and Pain*, 2022.

Nan Goldin
Washington, DC, 1953

Long-term loan from the collection of Alessandro Grassi

17

Andy Warhol

Jacqueline

1964

—
Acrylic on canvas
50x40 cm

On November 22, 1963, John Fitzgerald Kennedy, the 35th President of the United States, was assassinated on live TV as he drove through the city of Dallas. Obsessed with the idea of death, Andy Warhol began to collect photographs of the President's widow, Jacqueline, that had appeared in magazines in the following weeks, fascinated by this style icon. For the Centro Pecci painting, the artist used a photograph of the funeral that appeared in "LIFE". The silkscreen process exposes all the imperfections of the newspaper photos, worn, even symbolically, by their constant repetition in print.

Andy Warhol
Pittsburgh, 1928
— New York, 1987

Long-term loan from the collection of Alessandro Grassi

18

Gerhard Richter

Onkel Rudi

2000

—
Cibachrome, ex. 1/80
87x50 cm

In 1965, German artist Gerhard Richter decided to portray his uncle Rudi by painting an old photograph of him, in which he proudly wears the uniform of the Wehrmacht, the armed forces of Nazi Germany. In 1962, Richter began to make *Foto-Bilder*, "picture-paintings" in which he reproduced found images, emphasizing their grotesque features. Uncle Rudi embodies the life experience, and the relationship with memory, of an entire German generation, which had to deal with photos hidden in their family albums. For his retrospective at Centro Pecci in 1999, where *Onkel Rudi* was displayed in its original 1965 pictorial version, Richter donated an edition to the institution.

Gerhard Richter
Dresden, 1932

Special edition for Centro Pecci, co-owned by the City of Prato

Ketty La Rocca

*Dal momento**Appendice per una supplica*

1971

—
Photocopy of photograph with
original intervention and writing
25x58 cm

1974

—
Photography with intervention
and original writing
12x18 cm

Ketty La Rocca

La Spezia, 1938 – Florence, 1976

Beginning in the late 1960s, Florentine artist, photographer and visual poet Ketty La Rocca, a leading figure in Florence's Gruppo 70, focused her investigation on the communicative, sexual and emotional aspects of body gestures. Applying a technique the artist refers to as *Riduzioni* (reductions), La Rocca translates a hard-to-understand text into gestures, which she then films, photographs, photocopies and traces in order to restore meaning to the words through their embodiment in gestures. In 1973, for the 10th Quadriennale in Rome, La Rocca entrusted her text to the voice and interpretation of Giordano Falzoni, creating the action *Verbigerazione*.

Gift of Mirella Bentivoglio, co-owned by the City of Prato

Lucia Marcucci

Un proverbio cinese

1964

—
Movable type printing
80x50 cm

Lucia Marcucci

Florence, 1933

In the work at Centro Pecci, Marcucci makes use of movable type posters typical of advertising and political propaganda. The artist appropriates a banal aphorism erroneously attributed to Confucius, to which she adds an amused polemical note that highlights its paternalism. Among the leading exponents of Italian visual poetry, Lucia Marcucci began making poetic *collages* in 1963, and soon became one of the founders of Gruppo 70, along with Ketty La Rocca. The group transferred the mechanisms of mass communication to the literary field with a view to collective and immediate application.

Gift of Carlo Palli

21

VALIE EXPORT

VALIE EXPORT – SMART EXPORT, Self Portrait

1967/1970 (2000)

—
B/W photograph
71x63 cm

The photograph belongs to a famous VALIE EXPORT series from 1968, *Selbstporträts mit Zigarette*, where the artist portrays herself in a defiant pose, with a modified pack of Smart Export brand cigarettes in her hand – a radical, independent model of female self-representation, poised on the boundary between reality and fiction, between identity and product. From 1967, the Austrian feminist artist and activist began to use the name VALIE EXPORT, all caps, rejecting the male dominance inherent in her father's and husband's surnames. Empowered by a new, self-determined identity, VALIE EXPORT staged provocative actions, which she soon immortalized through the photographic medium.

VALIE EXPORT
Linz, 1940

Long-term loan from Fondazione Cassa di Risparmio di Prato

22

Silvia Mejía

Parola, sostantivo femminile

1978

—
Photographs on paper
80x50 cm

In this sequence of three cut-out photographs entitled *Parola, sostantivo femminile* (1978), Silvia Mejía reduces her presence to the basic communicative apparatus: the hands and the mouth. With them, the artist mimics the universal gesture of the female sex, popularized in the 1970s by feminist demonstrations. A photographer and visual poet, Mejía was among the leading exponents of gestural poetry, who were active in Italy between the 1970s and 1980s. The work entered the collection of Centro Pecci as part of a generous donation of women's and feminist works from the 1970s made by Mirella Bentivoglio.

Silvia Mejía
Medellin, 1943

Gift of Mirella Bentivoglio, co-owned by the City of Prato

23

Nanda Lanfranco

Arcani

1987–1996

—
78 silver bromide prints
39×23 cm (tarot cards),
29×17 cm (number cards)

From 1987 to 1996, Nanda Lanfranco made tarot cards using a series of shots of flowers, portraits and landscapes. This highly personal deck of cards is part of a long 20th-century tradition of working with the symbolic, esoteric and imaginative system of the Arcana. The collection, presented as a volume in 1996, consists of 78 large silver bromide photographic prints on aluminum. As with the cards, these images can be assembled, recombined, and read, thus generating new, limitless meanings. This possibility is reflected in the selection of cards displayed in the exhibition, which periodically alternates a few Arcana at a time.

Nanda Lanfranco
Genoa, 1935

Gift of the artist, co-owned by the City of Prato

24

Mirella Bentivoglio

Il consumatore consumato; uomo à la coque

1974

—
Photomontage
61×43 cm

In this photomontage, donated by Mirella Bentivoglio to Centro Pecci, the egg, one of her favorite symbols, is replaced by a vaguely human face. It is a *man à la coque*, ready to be consumed. A pioneer of concrete poetry, visual poetry and visual writing, Bentivoglio assembles writings, images and symbols taken from mass communication into ironic attacks on the consumerism and male chauvinism of Italian society. In addition to her artistic research, Bentivoglio's activity as a cultural coordinator culminated in the 1978 Venice Biennale exhibition *Materializzazione del linguaggio*, in which she included 80 20th-century women artists from all over the world.

Mirella Bentivoglio
Klagenfurt, 1922
– Florence, 2017

Gift of the artist, co-owned by the City of Prato

Giulia Cenci

marine snow (scuro-scuro) #2

2020

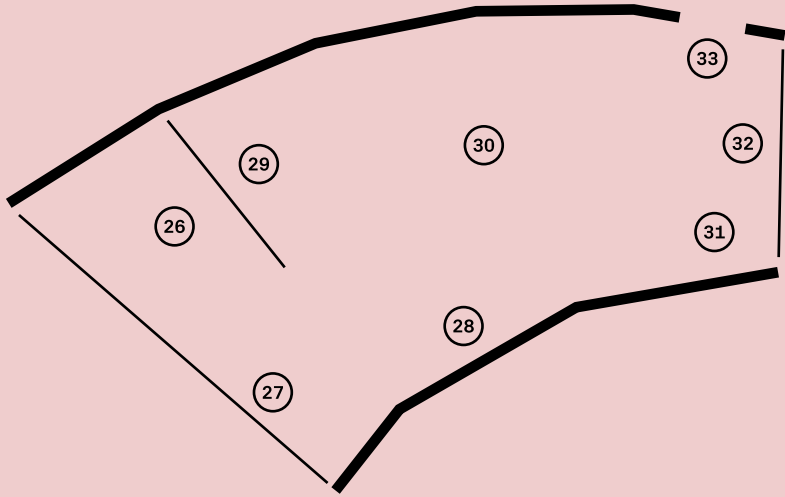
—
Metal, quadraxial fabric,
acrylic resin, ash
and other powders
66x96x65 cm

The sculptures of Giulia Cenci are built from everyday objects, which the artist modifies by applying both natural and synthetic materials, such as powders, resins, metals and various discarded materials, creating bizarre assembled works half-way between human, machine and animal. The work in Centro Pecci's collection is a small, two-headed dog that evokes an archaeological find not unlike the charred remains found in Pompeii. A relic from the future looking at our present time, marked by the environmental crisis, and bearing witness to a new awareness about the impact of humans on the planet.

Giulia Cenci
Cortona, 1988

Purchase under PAC2020 – Plan for Contemporary Art of Direzione
Generale Creatività Contemporanea, Italian Ministry of Culture

Section 3



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The diaphragm between the second and third section is the work of Francesco Lo Savio, who investigates the relationship between materials and forms, between light and the viewer's position. A point, an eclipse, a goal: Italy in the 1990s is an enigma to be deciphered, as are the works of the artists who inhabit this section of *Eccentrica*. A decade that saw, among other things, the end of the First Republic, Mafia massacres, new political figures, the conflicts in Iraq, Somalia, Afghanistan, in the former USSR and former Yugoslavia. It opened with the euphoria of the World Cup, erupting in stadiums throughout the country, and ideally ended with the G8 summit in Genoa. This section contains Liliana Moro's device for bearing the unbearable lightness of foam rubber; bodies collapsing against the background of large cities in the work of the Kinkaleri collective; Stefano Arienti's giant postcards, where the imaginaries of everyday life explode, from art to pop culture; a return to handicraft traditions, such as the tapestry of Alighiero Boetti in collaboration with Mimmo Paladino, and Daniela De Lorenzo's wooden sculptures; or even works that address social relationships, public and private, from Vito Acconci's unusable cross-bed to Massimo Bartolini's flower bed, formed by bodies, stretched out and joined together.

26

Francesco Lo Savio

Filtro: depotenziamento cromatico e dinamica d'assorbimento

1959

—
Paper on cardboard
45x52 cm

Resorting to two basic forms, the circle and the rectangle, in his *Filters* Francesco Lo Savio overlays cardboard and transparent papers to create surfaces, on which to measure the mutual interference between light and various materials. The interaction of these with the space occupied by the work and the viewer is central to the artist's investigation, a precursor to American Minimalism. The work entered Centro Pecci's collections with the major retrospective on Lo Savio held in 2004, which was the outcome of a long process of critical rediscovery that began as early as the 1970s, following the artist's death at a young age.

Francesco Lo Savio
Rome, 1935 – Marseilles, 1963

Long-term loan from private collection

27

Alighiero Boetti and Mimmo Paladino

Senza Titolo (Il mondo è un insieme di particolari...)

2002–2008

—
Embroidered tapestry
125x272 cm

This large tapestry is the product of a collaboration between Alighiero Boetti and Mimmo Paladino, a four-handed work that combines elements peculiar to each artist. Since the early 1970s, Boetti had been working on his famous *Mappe*, a series of embroidered fabric maps inspired by the handicraft tradition of Afghanistan. The choice of the support and the layout, typical of national flags, are combined with the distinctive formal and chromatic expressiveness of Mimmo Paladino, a member of the Transavanguardia group who had long been interested in the subject of the Christian crucifixion. The work was included in Centro Pecci's 2018 exhibition *Codice Colore*, featuring works from the collection of Alessandro Grassi.

Alighiero Boetti
Turin, 1940 – Rome, 1994
Mimmo Paladino
Paduli, 1948

Long-term loan from the collection of Alessandro Grassi

Stefano Arienti

Cartoline

1990–1991

—
Polystyrene panels, neon tubes,
wooden frame
495x1800 cm

Postcards is a monumental installation consisting of 65 backlit polystyrene panels, variously arranged in the exhibition space. Using holes, scratches, and engravings, Stefano Arienti reproduces works of art and tourist views on the panels, placing images to which society ascribes different values on the same level. Reduced to a tourist fetish, or mistaken for a souvenir, the profile of Venus de Milo acquires the same value as a painting by Magritte or Titian, which, in turn, are interchangeable with a view of the Gulf of Naples or a birthday card. The work was included in Centro Pecci's 1991 exhibition *Una scena emergente* and subsequently purchased.

Stefano Arienti
Asola, 1961

Purchase of Centro Pecci, co-owned by the City of Prato

Kinkaleri

West (Paris, Roma, Amsterdam, Wien, Athina, Berlin, Bruxelles, London, Beijing, Praha, Tokyo, New York)

2002–2008

—
12 color video tracks, sound
Variables

The video installation *WEST* stages falling bodies filmed in the streets of twelve different cultural capitals of the West. The action is documented mechanically: people look into the camera for a set number of seconds and then drop to the ground. The fall of the Western World is expressed through a minimal, obsessive gesture, which is the product of rigorous research into the perception of bodily movement. The Kinkaleri company was founded in Florence in 1995 and operates at the intersection of different disciplines: dance, theater, installation, and performance.

Kinkaleri
Florence, 1995

Gift of the artists

30

Liliana Moro

Favilla

1991

—
Foam rubber, wire mesh,
hydraulic lifts, panels
110x500x400 cm

Favilla is composed of large panels of lightweight foam rubber that absorb sounds, smells, moisture, and stories alike. The panels are enclosed in a wire mesh cage and suspended by means of eight hydraulic lifters, whose function is both confirmed and emptied of meaning because of the lightness of the body they lift. Since the 1990s, Liliana Moro has utilized the most disparate objects, enhancing their function, despite the shift in context they are subjected to. The work was acquired by Centro Pecci on the occasion of the 1991 exhibition *Una scena emergente*, which was followed by an invitation for the artist to documenta IX in 1992, and to the *Aperto 93* at the Venice Biennale in 1993.

Liliana Moro
Milan, 1961

Purchase of Centro Pecci, co-owned by the City of Prato

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Vito Acconci

Multi Bed #1

1992

—
Iron and galvanized sheet metal,
plexiglass reflective panels,
plexiglass reflector panels,
neon lights, foam rubber, nylon
120x216x216 cm

In *Multi Bed #1*, two single beds are connected in the middle, forming a Greek cross. If the bed is to be used by a couple, they will be forced to establish a hierarchy, since one person would have to sleep under the other, thereby exposing the relationship mechanisms inherent in the furniture we use daily. In 1992, Centro Pecci hosted a major personal exhibition of American artist, poet and architect Vito Acconci. The exhibition included works with a strong design and architectural quality, including a series of steel and neon sculptures inspired by furniture, whose possible function is modified by Acconci, both physically and on a psychological level.

Vito Acconci
New York, 1940 – 2017

Purchase of Centro Pecci, co-owned by the City of Prato

32

Massimo Bartolini

Aiuole

2000

—
Lambda printing on aluminum
120x180 cm

Since the early 1990s, Massimo Bartolini focused on his investigation on socially constructed space and the environment, exploring its natural dimension and social implications. Between 1995 and 2007, he created his *Aiuole*, photographing performative actions in which human figures delimit the space of a flower bed. The form of the *Aiuole* requires the collaboration of several people, transforming the performative execution of the work into an opportunity for cooperation and social interaction. In 2003, Centro Pecci hosted Bartolini's first solo exhibition, *Desert Dance*, followed by the exhibition *Hagoromo* in 2022–2023.

Massimo Bartolini
Cecina, 1962

Gift of Stella Ceragioli, co-owned by the City of Prato

33

Daniela De Lorenzo

Senza titolo

1991

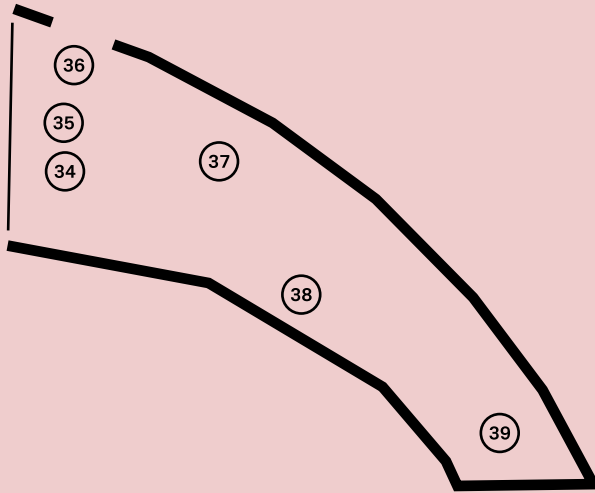
—
Wood
Various dimensions

The wooden solids that make up the sculpture group *Senza titolo* (1991) may resemble large spinning tops that are about to roll into a new position, if it were not for the specific weight of the material that blocks them. For each element the artist drew the linear outline, and had them made by a craftsman, who determined the volumes. Since the 1990s, Daniela De Lorenzo has combined her formal and material research with an examination of the relationship between artwork and environment. *Senza titolo* was presented in the exhibition *Una scena emergente* in 1991 and purchased by Centro Pecci.

Daniela De Lorenzo
Firenze, 1959

Purchase of Centro Pecci, co-owned by the City of Prato

Section 4



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For a generation of young architecture students, the flood of the Arno in Florence in 1966 led to the need to reconsider the relationship between nature, technology and urban development. Groups such as Superstudio, Archizoom Associati, UFO, 9999 and individuals such as Ugo La Pietra and Gianni Pettena set out to rethink the established approach to building. Their ideas and projects were collected by Germano Celant under the label “Radical Architecture.” With their sharply critical attitude and boundless imagination, these groups redefined the way of thinking about the future, interpersonal relationships, the functions and culture of preserving the historic centers of Italian towns. Whole generations have been inspired by their visions, which prefigured the idea of global networks, interspecies relations, and dependence on energy supply, evoking a new ability to live in harmony with the ecosystem. The last section of *Eccentrica* is dedicated to this experimental field, in which Centro Pecci has collected works and carried out research since its inception, as a springboard for a future development of the institution, and its collection, in the digital world.

Gianni Pettena

Grass Architecture I–III

1971

—
China on cardboard
30x40 cm each

In 1971, Gianni Pettena participated in the *Trigon* competition in Graz, winning first prize with his proposal *Grass Architecture*, which involves the lifting of large patches of grass as its only architectural intervention. The use of a biological, and uncontrollable, element questions the relationship between nature and architecture, between design and time. A student in the 1960s at the Faculty of Architecture in Florence, Pettena is among the protagonists of the first, epic season of Italian radical architecture. In 2010, Centro Pecci acquired a large collection of Pettena's works.

Gianni Pettena
Bolzano, 1940

Long-term loans from Fondazione Cassa di Risparmio di Prato

Superstudio and Archizoom

Superarchitettura

1966/2002

—
Scale model of the installation
at Jolly Gallery 2, Pistoia
50x70x38 cm

This model was made in 1966 by Superstudio in collaboration with the Archizoom Associati group, another major player in the season of radical Florentine architecture. The model shows the design of the exhibition spaces for the *Superarchitettura* exhibition, held at the *Jolly 2* gallery in Pistoia. A funnel-shaped structure, decorated with clouds and sunbeams, and filled with colorful pop-inspired objects with whimsical names, led into two small underground rooms. Some of these items contained references to commercially available objects, such as the *Superonda* sofa and the *Passiflora* lamp.

Superstudio
Florence, 1966 – 1973
Archizoom
Florence, 1966 – 1974

Purchase of Centro Pecci, co-owned by the City of Prato

UFO

Urboeffimero #6

1968
—
16 mm film, magnetic sound
3' 2"
(archive copy)

A leading Florentine group in radical architecture, in 1968 UFO began to add a dramatic dimension to architecture by integrating it into artistic happenings and street actions. The film documents an “urban guerrilla action based on Urboeffimeri,” large inflatable structures bearing political slogans, whose shapes were inspired by symbols of imperialism and capitalism, such as the missile and the dollar. Set up during demonstrations of the student movement as an additional disruptive element in the public space, these ephemeral architectures were effective tools for a creative struggle. In 2012, Centro Pecci dedicated an anthological exhibition to the group, *UFO Story*.

UFO
Florence, 1967 – 1978

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Superstudio

Istogrammi

Istogrammi

Istogrammi di architettura

1969
—
Offset print
49×70

1969
—
Offset print, p.a. VII/XV
71,5×89 cm

1969/2000
—
Hollow-core wood, plated with
white laminate and screen printed
Modular installation

The three-dimensional prototypes exhibited here are entitled *Istogrammi* and were designed in 1969 by the radical architecture and design collective Superstudio. These models are derived from minimal design schemes, based on the combination of simple white modular cubes that were published in “Domus” magazine. In 1972 the *Istogrammi* had become a hallmark of the group, and formed the basis of *Misura*, a series of furniture and objects that reproduced this basic geometric pattern, renouncing any ornamental function and merely conveying their spatial footprint.

Superstudio
Florence, 1966 – 1973

Gift of Archivio Superstudio
Long-term loan from Fondazione Cassa di Risparmio di Prato
Purchase with the contribution of the museum's founding members

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Superstudio

Il monumento continuo – New York, Salvataggio dei centri storici (Italia Vostra)

1969

—
Offset print
ex. 100/100

1972

—
Collage on cardboard,
original sketch
70×100 cm

In 1969, the same year as the *Istogrammi*, Superstudio started their utopian design of the *Monumento continuo*. This is a closed, infinite structure, based on the same orthogonal grid pattern as the *Istogrammi*, that is capable of embracing the entire planet. The *Monumento* was conceived and visualized through drawings and photomontages – true icons of radical design – as in the graphic work owned by Centro Pecci, where it traverses Manhattan skyscrapers. In 1972, in response to the public debate on the destruction of the ancient urban city fabric, Superstudio proposed its ironical, irreverent designs for *Salvataggio dei centri storici (Italia Vostra)*, playing on the stereotypes of mass tourism.

Superstudio
Florence, 1966 – 1973

Long-term loans of Fondazione Cassa di Risparmio di Prato

39

Superstudio

Supersuperficie / Vita

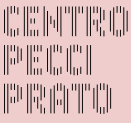
1971–1972

—
35 mm film transferred to DVD,
color, sound, 9'

In 1972 the MoMA in New York devoted the exhibition *Italy: The New Domestic Landscape* to the experience of radical architecture. For the occasion, the Superstudio group made a micro-environment and an unfinished film cycle, *Gli atti fondamentali*. In the latter, it presented its *Supersuperficie*, a proposal to rebuild architecture as a network of energy and communication for an “alternative model of life on earth.” The group chose film as a way of spreading knowledge about architecture outside its traditional channels, and designed an itinerary that encompassed five fundamental acts of human life: *Life, Education, Ceremony, Love, Death*. The first chapter, exhibited here, is the only one completed along with *Ceremony*.

Superstudio
Florence, 1966 – 1973

Courtesy Superstudio Archive, Florence



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