

1- Dear Afra, why did you choose to curate this exhibition Sincron Gallery Reloaded - DOCUMENTATE, SINCRON-IZZATE, GIVE STRUKTURA?

The choice of the exhibition falls within a logic dictated by the sense of importance of historical memory, in this case linked to two great personalities of *constructive art* (those of Armando Nizzi of the Sincron gallery and of Anna Canali's Milanese ArteStruktura), told through photographic material, archival documents, works of art by their artists, in order to give a sense of the atmosphere, the emotions, the places, the people connected to them.

The story of a certain art and a certain way of carrying out a profession.

I am convinced that it is also necessary to remember physical persons, of that lives lived with self-denial, rigor, those efforts that lie behind the cumbersome scenes of an exhibition that is rarely spoken about.

2- The exhibition presents a corpus of archival materials that document the activity of each reality. Can you tell us a little about the characters and the respective adventures of Sincron and ArteStruktura?

Why think of an exhibition that presents these two galleries in a single context?

It is undeniable that they were the two realities that most contributed to the theoretical and market diffusion of a rigorous artistic research field: from constructivists to programmed and kinetic artists. No one like them has undaunted an artistic language so defined with an incredible succession of international exhibitions and reviews.

Nizzi opened in 1967, Anna in 1972.

Nizzi was also an hard man with his artists, certainly a far-sighted researcher, in many respects. His are the first exhibitions of Lucio Fontana in Brescia, assiduous, constant, for years, the relationship with Bruno Munari, ignored and isolated by all that group of gallery owners-merchants of the time. He was able to organize an endless series of European premieres by South American constructivist artists, world solo premieres in the city of Brescia del "Tondino". An enlightened courage, his!

Anna Canali participated in the dinners organized by Armando and his wife in restaurants around Lake Iseo, there she met Munari and subsequent Milanese collaborations were born: workshops for children, exhibitions, debates.

Crispoliti brought together enthusiasts and artists by "criticizing" the becoming of art from the sofas of Via Mercato, 1, headquarters of ArteStruktura.

In Iseo Anna had rented an apartment with Piero Manzoni and other artists.

As soon as she arrived in Milan, Canali wanted to experience the world of artists, she sneaked into University lessons in Art history; one day she approached Lucio Fontana sitting on the ground next to the Jamaica Bar, in Brera, he told her: "If you sell 10 of my sketches, I'll give you one" .. but this didn't happen.

Anna was tenacious, strong, precise; in the Archive there are some wonderful editions, folders of a refinement that today remains a thing of the past. It was the time of the luxurious editions of FMR, of a publishing industry based on the search for materials of absolute elegance and she, capable, followed up on this documentary part of great historical, collectible and memory value. Today hardly even exhibition catalogs are published!

She has dedicated all her energy and passion to international cinevisualism, this is out of the question!

We are talking about a historical moment in which Guttuso was, among others, the reference of collecting at the time.

So a complex job, theirs!

Yet Nizzi also managed to thrill a new collector, let's say even more popular, you could pay a little at a time, slowly, and in doing so, electricians, plumbers, teachers approached that new way of making art. Anna was invited several times to Basel, an invitation for her self-denial and courage, without having to pay for the stand. Unthinkable today!

The work was difficult, the ups and downs, not always easy to pay the bill. For this Nizzi did not even keep the telephone, excessive cost. Finding him could only be a stroke of luck ... but there were many people who then waited outside the door of the gallery, in Brescia, coming from different part of Italy, including colleagues, to find out what, this time, he had to unveil!

3- What legacy did these two experiences leave in the cultural contexts of the places where they lived and worked?

The legacy can certainly be found in the various collections that have been built over time both in the territory of the city of Brescia and in the Milan area. Collections that have taken shape also thanks to the sensitivity and perseverance of gallery owners with a vision capable of going beyond a mere market logic.

Passion and foresight are certainly more valuable than calculated speculative margins.

4- The exhibition is in collaboration with the respective Archives. Do we talk about the collections through the artists and some works on display?

Yes, in building the exhibition an important contribution came from the Armando and Wanna Nizzi Archives, to which my heartfelt thanks go.

The ArteStruktura Archive is located at the Kanalidarte, of which I am the owner.

The documents and photographic material has therefore largely drawn from them, as well as some exhibited works.

The exhibition is then composed of works by artists who have had experiences of collaboration with both galleries, with some exceptions that could not be excluded.

So, for example, I am talking about Julio Le Parc, with works from the 70s and 80s and a more recent beautiful sculpture, which was accompanied by a photograph of the artist while he sketches that sculpture; works by Max Bill, Antonio Calderara, then photographically portrayed in the Anna's gallery, a beautiful *Pozzo di Luce* by Paolo Scirpa, next to a photographic image of him and Nizzi from 1976, a *Reticolo Frangibile* by our dear Grazia Varisco, splendid in the images of repertoire alongside Nanda Vigo and Jorrit Tornquist, also on display with a diptych from 1974, and Alberto Biasi, which we have exhibited on the back because it has a nice dedication "... to Nizzini ..", 2 works by Getulio Alviani. Certainly Bruno Munari, and Gianni Colombo, Mario Ballocco, a beautiful work of over 4 meters in length by Dadamaino could not be missing, then represented in all its dark pride in the rooms of ArteStruktura.

We then have a section dedicated to works by perhaps lesser-known artists, including Jacques Palumbo, Satoru Sato, Millecamps, the incredible delicacy of glass by fantastic artist Ōki Izumi, among others.

5- What value do these artistic experiences have today in the context of contemporary research?

Constructivism, cinevisualism, optical art, arte programmata are undoubtedly artistic trends that have in themselves a new way of approaching art.

We are talking about a total trend inversion with respect to the known, to the established; an epochal turning point!

The work of art in itself, in its total and absolute fullness of expression even in the most declared absence of representation.

A stroke of genius, in many aspects and for many artists!

Much of the contemporary expressions today still look at this willing to exist in (apparent) absence.

6- On the market front, instead?

From the point of view of the market, history repeats itself and is a wave in time sequence. At the moment they are paying the price of an Italian market made up of many unprofessional operators in the sector, often non-linear and transparent archives alongside a state and institutional apparatus unable to create a system!

7- What would you like to see in the future of this type of art and more generally of contemporary art when everything returns to "normal"?

I would like to believe that where the brilliance of the artist's thought is evident, this was directly proportional to his professional satisfaction and consequently also economical.

I am not speaking of phenomena like Banksy, Damien Hirst and so on, certainly witty but which then respond to market logics that are now not even "human": I am talking about a fair, correct recognition, suitable for the depth of the creative act, not lobbies that manipulate the market in order to control the choices of others.

LIST OF THE ARTISTS IN THE SHOW

In the show you will find mails, small "bozzetti/draft", photos and works of:

nanda vigo, lucio fontana, max bill, getulio alviani, grazia varisco, joel stein, alberto biasi, bruno munari, julio leparc, antonio calderara, dadamaino, gianni colombo, okizumi, satoru sato, jacques palumbo, jorrit torquist, piero manzoni, gianfranco zappettini, mario ballocco