

Renato Spagnoli
Ma avevo la rivolta tra le dita
(But the revolt was running through my fingers)
in collaboration with Gian Marco Casini gallery
with a text by Tea Paci

Opening 01.05.2025 h 18
01.05.2025-24.07.2025

Laveronica Arte Contemporanea in collaboration with **Gian Marco Casini gallery** of Livorno is pleased to present the solo exhibition of **Renato Spagnoli (Livorno, 1928-2019) *Ma avevo la rivolta tra le dita (But the revolt was running through my fingers)***.

The opening of the exhibition that will be held on **May 1, 2025** at 6 pm at our exhibition venue will follow the **presentation of the work 7457 by Renato Spagnoli** in **Piazza San Giovanni in Ragusa** on the occasion of the **Primo Maggio Anarchico** starting at 10 am.

On one hand, Renato Spagnoli's artistic figure and practice reveal an overt desire for art that rejects, one that is structurally unruly, yet at the same time, the prickling antennae of someone who doesn't wish to exploit rejection a comfortable refuge but rather as a starting point from which to open up to the world. Spagnoli never shied away, he never opted for isolation. He always acted, exposing himself and producing. First as a worker, then a painter, then an artist, but always an anarchist – not in the aesthetic sense of the term, but in the political practice of doing.

In this regard, Spagnoli never conceived of 'being an outsider' as an individualist choice or a form of aesthetic purism. In his view, his rejection of the structures and rules of the system did not imply refuge in an intellectual ghetto or any form of self-referential mysticism, but rather it entailed an openness to forms of action capable of shaping the present, free from dogma. Art, understood as liberation, had no room for ideological closure; instead, he tended to use the work as the point of impact between an inner necessity and a context to be transformed. For Spagnoli, the meaning of the work was never exhausted in those who produced it, but in the gaze of those who encountered it: "my intention has always been to involve the viewer in determining the final judgement," he declared, embracing an open and never prescriptive form of involvement.

His artistic production consistently reflects this position: it is repetitive, obsessive and radical. The letter A, the first letter of the alphabet, recurs constantly in his works, deformed, hollowed out, dissected, multiplied until it becomes pure form, a matrix, a symbol that loses its original meaning and opens up to new interpretations. "It is so difficult to find the beginning. Or, better: it is difficult to begin at the beginning. And not try to go further back," wrote Wittgenstein, and Spagnoli seems to have taken this difficulty literally, trying to reformulate the starting point each time.

And it is precisely a departure that lies at the heart of this story. In 1974, Spagnoli took part in an exhibition at the Grand Palais in Paris entitled Grands et Jeunes d'aujourd'hui. For the occasion, he created a series of large-format canvases using a spray-painted double bed sheet, easily transportable from Livorno by train in a 'small' suitcase.

Today, that journey is being re-enacted by Laveronica Arte Contemporanea together with the Galleria Gian Marco Casini, in a new action along the Tuscany–Sicily route. The work will be transported by train as it was then, but the sheet is now accompanied by anarchist witnesses and militants of yesterday and today: Tiziano Antonelli, Pippo Gurrieri and Natale Musarra. The journey will end in Ragusa, where Spagnoli's sheet will be displayed on stage as part of the May Day celebrations. The journey is not a simple re-enactment but an opportunity to reactivate a thought process, to put a practice back into circulation, to bring the work back to the fore as a catalyst for fostering relations.

Looking at Spagnoli's sheet, you almost have the impression that the meticulously repeated 'A' might come to life, abandoning the surface and resonating in space. Like a prolonged cry or a warning, depending on your point of view. I am reminded of the recent film work *Preemptive Listening* by British artist Aura Satz, in which over twenty experimental musicians were invited to imagine new forms for the siren: from the notes of a harp to the rumbling of the earth's core. Freed from its traditional purpose as an alarm, the siren is thus transformed into an ambivalent code. It can still be a warning signal, but it may also become a tool for reading the present, an echo of an ongoing crisis or, in the era of predictive policing, a latent threat in itself. Breaking free from the weight of past catastrophes, Satz's film evokes alternative ways of responding to the siren's call as a path to possible futures.

Even the journey of the sheet, which today is repeated with other bodies, in another time, can be thought of as a siren. Not because it announces something definite, but because it opens up possibility. The sheet is not a monument but a mobile object, a relic of a legacy not yet pronounced. "The work of an artist is an orderly model of behaviour, even if it contrasts with – or indeed opposes – the rules of the established and sacred order," wrote Spagnoli, and never has this definition seemed more necessary than today. For it reminds us that art is above all the construction of ways of being in the world, of forms of relationship, of scope for disobedience.

In an interview, Spagnoli candidly stated a beautiful imperative: "you must participate immensely." I dwell on the term 'immensely', which has to do with the intensity of participation, its breadth and, ultimately, its stubborn duration over time. In a contemporary context marked by permanent states of alarm, constant proximity to the notion of catastrophe and a widespread sense of powerlessness, this exhortation retains all its urgency and beauty. Perhaps this is where we need to start over again: from a form of participation that is built over time through continuity, presence, the embracing of responsibility and in real proximity, be it in the space of a train carriage or that of a city square.

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PROGRAMME

1st May

PRIMO MAGGIO ANARCHICO

Piazza San Giovanni, Ragusa, h 10 AM

Presentation of the artwork 7457 by Renato Spagnoli

Spazio libri, spazio cibo, comizi

Curated by Gruppo Anarchico di Ragusa (FAS)

Ma avevo la rivolta tra le dita

Galleria Laveronica Modica, h 6 PM

opening