GALLERIA GRUPPO CREDITO VALTELLINESE

**GLI ADAMI DI ADAMI / THE ADAMI OF ADAMI**

Opere dal Fondo Adami per I'lnstitut du Dessin / Works from the Adami Fund for the lnstitut du Dessin

Galleria Gruppo Credito Valtellinese - Refettorio delle Stelline

Corso Magenta, 59 – Milano, Italy

Duration: 20 June - 9 August 1997

With the endorsement of the Province of Milano, Cultural Department

In the Gallery of the Refettorio delle Stelline the GruppoCredito Valtellinese presents the exhibition of the Adami Collection: 77 works with 43 big canvas and 34 drawings on paper, that are made by the artist from1983. The works on show represents (together with the works of Mengs, Appiani, Mirò, Giacometti, Steinberg and many others not in this exhibition) the Fund, the economical as well as cultural guarantee, of the lnstitut du Dessin FondationAdami, whose headquarters will be opened in Meina on Lake Maggiore.

Commissioned by the artist in August 1995 with a European dimension, it will permanently host the works of the Fund that, before finding their final location there, will be displayed in Milan at the Gruppo Credito Valtellinese Gallery and afterwards in Tel Aviv, Miami and Buenos Aires.

Even though the painting of Valerio Adami cannot be easily labelled into strict interpretive categories, the works of the Fund correspond to different thematic horizons: the mythological *Narrazioni / Tales,* with *Pentesilea*in 1994, the *Ritratti / Portraits,*with The Self-portrait which dates back to 1983 and the *Ritratto di Vittorio Alfieri /**Portrait of Vittorio Alfieri*in 1995, the *Quadri Politici / Political Paintings,* and then again the literary ones, *I paesaggi allegorici /* *The* *allegorical landscapes*, *Quadri di un viaggiatore / Paintings of a Traveller* and finally *Capricci.*

The Adami Foundation is an independent non-profit Institution dedicated to the practical and theoretical sides of drawing. Together with a group of friends, Lucien Frydlender, Dr. Markus Hasler, Guido Artom, Ralph Nash, Emilio Tadini, Gilberto Gabrielli, Giovanni Rubboli, Adami outlines a cultural identity that can respond, through reflection and practice, to the current artistic situation that is increasingly challenged on different fronts: cultural, economic, structural, organizational. We all know that in recent years the art world has been affected not only by the economical crisis, but especially by an identity crisis. Such crisis has put at risk the thought that is at basis of modern art, and often the systems of legitimacy that art works used to find in a Museum. Today the difficulty of art consists mainly of this: the loss of independence of free thought.

Here is how an artist like Valerio Adami establishes a Foundation not intended for self-celebration, but instrumental exactly to what is most lacking in art and its institutions: a place of research and reflection.

The Foundation is intended by Adami not as a Museum, in terms of a place of pure preservation of the works and artistic values, but as a place of dynamic study and meant to underline the necessity of drawing as practice and theory: drawing not only intended as representation of fine arts, but as a fundamental step in the project for every field, such as economic, political and scientific.

Through exhibits, seminars and schools of drawing, the Foundation aims at "opening a free and independent space meant to promote the love for drawing and thought". In this connection, around the Institute of Design international characters such as Daniei Arasse, Luciano Berio, Guido Canella, Jaques Derrida, Jaquec Dupin, Carlos Fuentes, Saul Steinberg, Emilio Tadini have gathered in a scientific Committee.

This exhibition really introduces us to the expository programs of the Galleria GruppoCredito Valtellinese which for ten years has carried out non-profit events in the field of contemporary art. The topic of foundations is especially alive in Milan and it has been the object of a recent workshop hosted at the exhibition dedicated to Max Ernst.

Valerio Adami, born in Bologna in 1935, is one of the most esteemed Italian painters in the international art contest. He began to paint in Venice in 1945 with the painter Felice Carena. In 1951 he meets Kokoschka and in the same year he dedicates himself to study drawing with Achille Funi at the Academy of Fine Arts of Brera. Since 1958 he has spent long periods in different European countries and travelled a lot around the world.

After living for years in Paris and New York, in 1990 Adami chose Lake Maggiore as his summer residence.

Adami's painting is characterized by an intense chromatism, a sign, a drawing sharp and essential.

His works are born as possible assembly blocks whose starting point is memory (the journey, the landscapes, the experiences, the images) and as assembly blocks they tend to build a work that corresponds to the needs of sensitivity and culture, to the sedimentation of the real data and introjection. Adami's strength is indeed found in him being able to use such elements not for the benefit of a literary text, but for the pictorial language.

The show is by Loredana Parmesani.

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