



Pantofola, 1991, fotolito su carta, fogl. mm 700x1000

that clutter the table, should not be misleading, thinking that there was some kind of pattern that is repeated.

The tableaux present in the exhibition reveal a greater expressive vitalism that is typical of an environment full of tension, welcoming an accelerated and overflowing image of reality as a whole. It seems that the artist has reinforced the essentiality of his poetics, that we can already find in those first tableaux, exhibited in the occasion of the Festival d'art d'avant-garde, set up at the Pavillon américain, located at the Porte de Versailles in Paris mid-November and December 1960. I remember that in April 1991 Spoerri held an exhibition at "Galleria Delta" in Salerno entitled "Daniel Spoerri. L'arte in trappola/The Trapped picture."

The intermediary between the gallery owner from Salerno Dino Tafuri and the artist, was Sarenco, who years earlier, in February 1977, had promoted together with Eugenio Miccini, a significant exhibition dedicated to "visual poetry", perhaps among the first in southern Italy, and subsequently, in 1981 he had promoted the Arman solo exhibition. During the

opening night, of which I still have imprinted the image of students crowding the small space of the gallery which overlooked Piazza Malta, one of the main squares of my city, Spoerri held one of his actions, strongly enlivening the environment with an unexpected performance which ranged from the embedding of small canvases into a larger painting placed on the wall to the deception of a buffet. In order to set up the latter, he had placed a wooden table on trestles. Above it, just like a tablecloth, a paper on which he had printed the image of a tableaux-pièges following the style of the series typical of those years of multiples in photolithography, "Cucina Astro-gastro" 1992, proposed in the exhibition. On the table there were also real objects: a bottle of white Martini, glasses, a Neapolitan coffee pot, an ashtray and other objects that the artist slowly but with quick gestures glued to the table. Therefore, he organised, with the unconscious participation of the spectators a trap. In the end when reality, fiction, artifice, all compressed in the sacred environment of the gallery, found the amalgam, he turned the table over and hung it to the wall.

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daniel  
**SPOERRI**  
festa di compleanno

Opere della Fondazione d'Arte "Vittorio Caporella"

a cura di  
**Massimo Bignardi**

**MONTEPULCIANO**  
luglio > ottobre 2021

Museo Civico Pinacoteca Crociani  
Giardino e corte della Fortezza  
Corte del Palazzo Comunale  
Cantina storica Contucci  
Cantina storica de' Ricci  
Cantina storica Talosa

Patrocini

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## Birthday Party for Daniel Spoerri

The exhibit that the municipality of Montepulciano and the art foundation "Vittorio Caporella" dedicate to Daniel Spoerri, as a party for his ninetieth birthday even if one year later due to the Covid-19 pandemic, features twenty-seven works of art including sculptures, tableaux-pièges and artworks created by **Daniel Spoerri** between 1970 and the current decade. The exhibit is completed with works of other artists that have frequented the foundry of Pietro Caporella: the sculptures Arman, Carin Grudda, Georges Bosgontier, Ali Traorè, Piero Sbarluzzi, Emo Formichi, Gino Filippeschi, Emanuele Giannetti, Riccardo Grazi e Francesco Roviello, as a sign of profound bond with the territory. The artworks are collected in an evocative itinerary that winds through the historic city centre of Montepulciano: from the gardens and the courtyard of the fortress, the courtyard of the town hall, the civic museum Pinacoteca Crociani and the historic cellars Contucci, de' Ricci e Talosa.

"**The Daniel Spoerri exhibition. Birthday Party**, as the mayor of Montepulciano **Michele Angiolini** says is the first exhibition event held in

Montepulciano after the "block" that all these activities have been suffering. This alone would be sufficient to make people understand the importance of this appointment. But in this exposition dedicated to Spoerri, an artist for whom the adjective "extraordinary" seems rather simple, a series of elements that makes it truly central are concentrated, almost a summation of what the city of Montepulciano has done so far for art and a programmatic manifesto for the future. All the features of this exhibition (that I will briefly explain) can be found in previous and similar initiatives and they respond to the programs that this Municipal Administration carries out in the vast sector of the visual arts. But why this exhibition "Festa di Compleanno" (Birthday Party) is itinerant, with all the artworks scattered throughout the city? Because this formula enhances the place and leads to the discovery of identity places, strictly connected to the work of our citizens, such as the canteen of the "Vino Nobile" (Contucci, de' Ricci, Talosa); because it arises from the availability of a foundation (the one named after Vittorio Caporella), of collectors

Les deux chiens, 1992, tableau-piège dalla serie "Post Sevillane" oggetti vari e tessuto su legno, cm 80x160x40







Arman, Mercurio, 1988  
bronzo, cm 210x10x80

and of the artists themselves to make their works available to be exhibited; because at the same time it expresses the connection with the territory (I am thinking of the Seggiano Garden) and the relationship that, as the curator, Professor Massimo Bignardi explains, Spoerri manages to weave between objects and the environment; because it brings together artists coming from different countries and cultures, with others who are a genuine expression of the territory (to whom I express my satisfaction and address a particular warm greeting)".

"Art is creativity" highlights the Council Member for Culture **Lucia Rosa Musso** - "study, experience, emotion and sharing, for these reasons and not only for the express needs of the artists, this exhibition is also made accessible to everyone through a simple walk through the historic centre of the city". Also, in order to promote knowledge of the contemporary aesthetic, the organization, during the period of permanence of the artworks, during the in-depth meetings addressed to all citizens but above all to students who attend school in our territory, will satisfy the need to regain possession of those moments of gratification and inner renewal that the comparison with the works of art can generate.

"The object is the Medium" as **Massimo Bignardi** observes in the introductory essay of the catalogue "that holds together, with different facets, the generation of artists that will mark the real renewal of visual notions, which embraces the momentum of pragmatic immediacy".

In this renewal of languages, the creative experience of Daniel Spoerri begins in the company of nouveaux-réalistes. Years later, in 1969, when he was asked how he would define his art, the artist replied: "it is often vomit, sometimes it arises from vainglory, but it is also the visualization of an idea".

The exhibit that we present at the FRaC museum focuses on the experience of Spoerri as a sculptor, created at the Caporella foundry, once called Immart, based in Poggio Magliano, a village not far from Torrita di Siena, and subsequently in that of Rome. An exhibition that, with the presence of a small number of works

## i LUOGHI / gli ARTISTI

### A Fortezza, Giardino

Daniel Spoerri  
Georges Boisgontier  
Carin Grudda  
Emanuele Giannetti  
Francesco Roviello  
Piero Sbarluzzi

### B Fortezza, corte

Gino Filippeschi  
Emanuele Giannetti  
Riccardo Grazi  
Francesco Roviello

### C Palazzo Comunale

Piazza Grande, 1  
Daniel Spoerri  
Arman

### D Museo Civico

Via Ricci, 10  
Daniel Spoerri  
Gino Filippeschi  
Riccardo Grazi

### F Cantina storica De Ricci

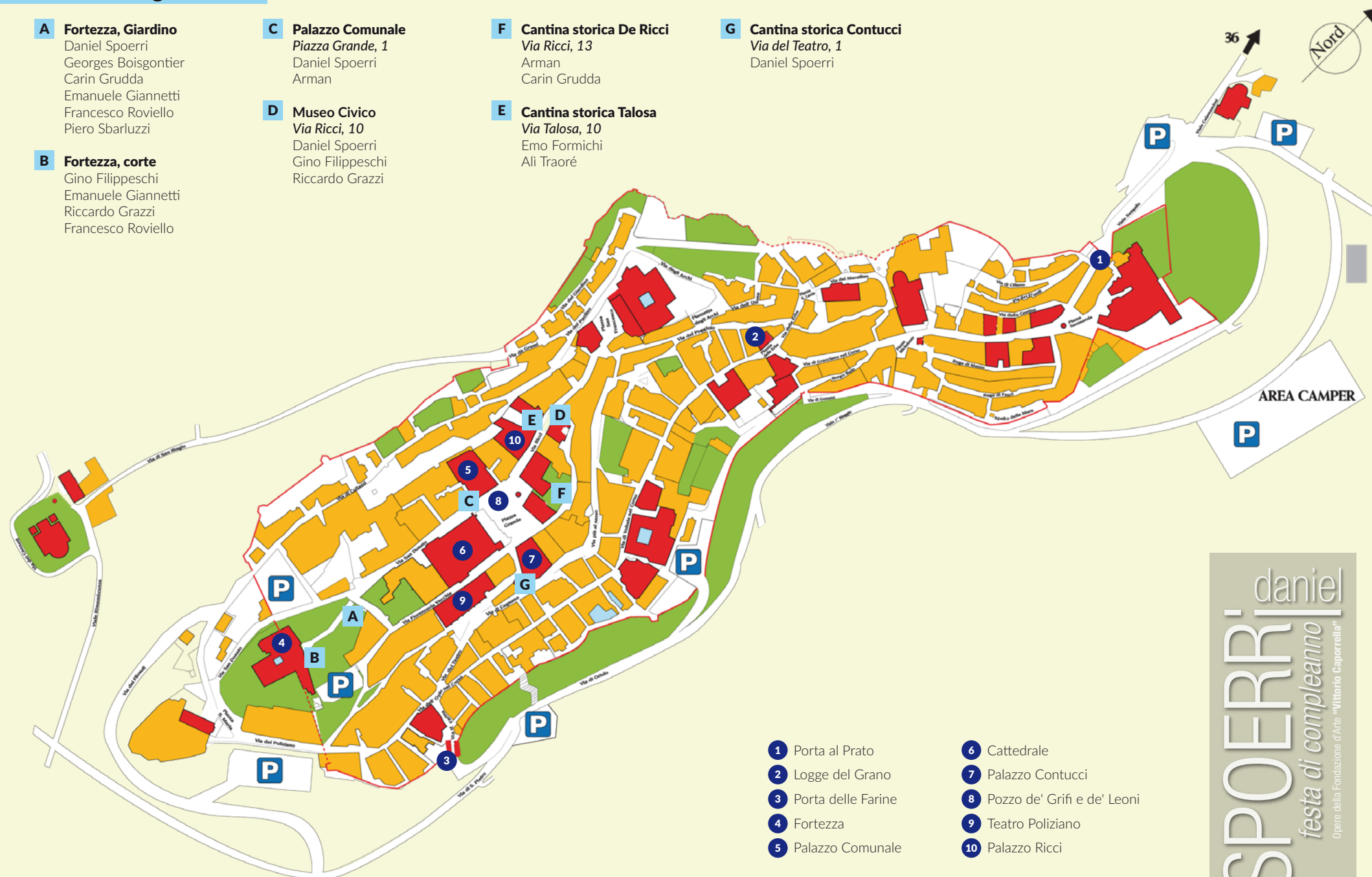
Via Ricci, 13  
Arman  
Carin Grudda

### E Cantina storica Talosa

Via Talosa, 10  
Emo Formichi  
Ali Traoré

### G Cantina storica Contucci

Via del Teatro, 1  
Daniel Spoerri



**SPOERRI** daniel  
festa di compleanno  
Opere della Fondazione d'Arte "Vittorio Caporella"

by Arman, also granted on loan by the Vittorio Caporella Art Foundation, the exhibition itinerary is enriched with works by his novo realistic friend which point out the vitality of a generation of creatives who, over time, have maintained faith in the project of awareness "de leur singularité collective". An exhibition that does not aspire to propose itself as a synchronic or anthological framework, but it is centred on the character of an experience, the sculptural one, that sees Spoerri as a regular of the Caporella foundry, starting from the first decade of 1970s to the current one. In this cross section, the experiences that most characterized his presence on the contemporary art scene, starting from the second half of the twentieth century could not be missing: the *tableaux-pièges*. The choice of exhibiting three tableaux from 1992, taken from the "Post Sevillane" series, responds to the need of clarifying the relationship that the artis weave between objects and space, or even better, the environment. In fact, it is not the complicated combination of objects that supports the artist's interest, but his desire to become aware of a new reality, which he lives by immersing himself in the everyday environment wearing the clothes of an "assistant of the accidental". These artworks that Alain Jouffroy had called "tableaux pièges" (trap pictures) still today testify to a practice in which, as Arturo Schwarz had observed, it is Chance that it is trapped: in fact, it is the accidental placing of objects on the table that preserves what remains of the ritual of a breakfast, a dinner, a convivial moment. It is to say the sharing of gestures, of looks, of a happening in which the artist participates. It is a condition that he fixes in the instant of perception, that he traps, and then overturns the perspective of the vision and places it on the vertical plane of the wall. In *Les deux chiens*, *Salute Bordell-puzzle!* and *Cou de Poissons*, all artworks of 1992, the apparent order of disposition of dishware, of cutlery and the other elements

Chambre No. 13 Hotel Carcassonne, Seggiano, 1998  
FONDAZIONE HIC TERMINUS HAERET - IL GIARDINO DI DANIEL SPOERRI, <http://www.danielspoerri.org/>

