

PRESS RELEASE

P420 presents **RICHARD NONAS: *No-Water-In***

Opening Saturday May 21 2011 from 5:30 p.m. with the artist
piazza dei Martiri, 5/2 – Bologna (Italy)

Hours from May 21 through September 24, 2011
from Wednesday through Saturday from 3 to 7:30 p.m. or by appointment

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Gallery P420 has focused its activity on the work of strong artists who started their careers in the 60's and 70's. Since its opening in 2010, Gallery P420 has organized exhibitions and published catalogues on Dadamaino and Piero Manzoni, on the Italian "Group T", on the works by Antonio Scaccabarozzi and, in the last show titled *Narrative Works*, on the photographic works of Bill Beckley, Peter Hutchinson and Franco Vaccari. In our ongoing effort to research, document and exhibit the work of artists from the avangarde of the Second Half of twentieth century, we now present the American artist **Richard Nonas** (New York, 1936). The exhibition is titled ***No Water-In****. It includes drawings and floor and wall sculptures made in steel and wood. Some work was made in the 1970's and some were made for this exhibition. There is also a selection of artist's books made by Nonas during forty years.

The opening of the exhibition will be on May 21 and the artist will be present.

**NO-WATER-IN, says Nonas, "is a snapshot. It is a snapshot of the gaps between my ideas and the things I make because of them. It is a snapshot of the cut between knowing and being. —It is my attempt to jump the widening gaps between the world and the works I make to skew it. It is a snapshot of crossings attempted; spans holding and collapsing. It is a snapshot of repetitive failure; of ropes thrown but not necessarily caught. It is a snapshot of how bridges fail and why they are rebuilt to fail again."*

Richard Nonas was trained not as an artist but as an anthropologist.

"Dreams change", he has written, "I am no longer an anthropologist. That surprises me; an important part of my life has gone without my realizing it. Anthropology was my friend, my serious companion. Anthropology was what took me out of myself, stretched me, and kept me seeing. It opened the world for me. Not just the geographical world, but the actual world of gaps and edges, of contradiction and paradox and constant change. Anthropology destroyed the certainty of my upbringing; it taught me to play with difference. It taught me to dance. —And anthropology's dance was thought itself; its music was ambiguity: the rhythm of clarity slipping away. Anthropology gave me the gift of sliding thought."

After ten years of anthropology, he began to make art.

New York, in the early seventies was a hot bed of change in all the arts. Everything seemed possible.

Nonas began to seriously make and show work there. From the beginning, he used only ordinary and familiar materials; stones, wood, steel arranged in simple and easily recognized forms. Mario Merz said that the problem for every artist is the same: just adding or removing. Nonas' work sits on the narrow edge where one becomes the other.

Some have called Nonas' work minimalist, but what he shares with the minimalists is only a vocabulary of simple forms. Nonas's aim is always emotional power and presence, not the cold rigor of minimalist reduction. His work speaks to both the head and the stomach. He says he builds *places*; objects that feel like places, that change the world like places do.

NO-WATER-IN was made by Richard Nonas with the collaboration of Filippo Fossati for Alessandro Pasotti e Fabrizio Padovani of Galleria P420. **For the event Nonas has done an artist book available on request in the gallery along with the exhibition catalogue.**