



Le avventure di Aldo

04.03 —
05.06.2022

Archives
connecting
times

curated by Francesca Zanella

FMAV – Museo della Figurina
and Sale superiori, Palazzo Santa Margherita
Corso Canalgrande 103, Modena

Le avventure di Aldo. Archives connecting times

The particular history of the Museo della Figurina and the nature of its collections provide an interesting test bed for innovative exhibition styles, digital experiences and content oriented to the whole range of its visitors. The materials making up this collection, brought together over time by collectors and donated to the Municipality of Modena, escape rigid definition: typically ephemeral, linked to the communication system, their hybrid languages provided advertising for big Parisian department stores first of all and also for big companies. Elements of the complex modern iconographic sphere, at the same time these materials are a precious source for both historical research, and contemporary artists and designers.

Charity labels, trading cards, calendars, etc. are materials housed indistinctively in the graphics sections of libraries or in the special sections of museums, but they can also be found in the folders of company archives. These ephemeral images that transmit stories and messages are also reassembled in the more complex structure of albums, where the mini-stories come together in longer narratives.

It is from these mixed and hybrid meanings that the project proposed here takes its cue, combining scholarly investigation and interpretation with fragments taken from the worlds of a contemporary artist such as Aldo Spoldi. Spoldi's world of virtual characters, and his works that make us reflect on the role of art and the form of painting, prompt and help us reread the modern imaginary of which trading cards are also a part.

So, the topics chosen from worlds of images, and set out here in showcases and cabinets, follow the path of Spoldi's creations through a selection of his drawings: the arts and drawing; play as a toy or chessboard/battleground; the big library of fairy tales and novels with characters such as Don Quixote or Gulliver, and serial publications which play on entangled words and images; the ways of representing the world from globes, to maps and allegories that speak of the age of nationalisms, colonial power and the global dimension; trading routes and the economic aspect: goods and money; meetings between different cultures and the discovery of the other; times of the world and therefore history: the measurement and dimension of space and time. All of these are introduced by the central topic of the idea of museum, collection and archive, and principally how works and images are presented and how we interact with them. It is the key line of thought for a dip into the Museo della Figurina, but also into *Le avventure di Aldo*.

BIOGRAPHY

Aldo Spoldi was born in 1950 in Crema, where he now lives and works. He studied at the Beato Angelico art school and the Brera Academy of Fine Arts in Milan. Ironic, playful and theatrical, he is a painter, sculptor, musician, writer, teacher at the Brera Academy and member of the Società di Patafisica.

His career has developed in line with the transformations in art and society, each of which is reflected in the various phases of his work.

In 1968, the year of youth demonstrations and rampant Marxism, he put together a group of schoolmates who put on mocking burlesque performances on the city streets. In 1977, the year of the fall of Marxism and the birth of the postmodern, he first set up the Teatro di Oklahoma and then began his artistic career painting theatrical images. In 1985 and the years of financial intangibility, he transformed the Teatro di Oklahoma into a bank, a private limited company and finally into the public limited company B.D.O. S.p.A. In 1996, as a United Europe was being built and the Internet was becoming popular, via B.D.O. S.p.A., he launched a project for his students to create virtual characters (the artist Cristina Show, the photographer Met Levi, the philosopher Andrea Bortolon and the critic Angelo Spettacoli) and published the books *Lezioni di educazione estetica*, *Cristina Show*, *Frammenti di vita* and *Lezioni di filosofia morale*. In 2007, year of the great financial crisis and the search for concreteness, he decided to set up the Accademia dello Scivolo and in 2011 he published the book by philosopher Andrea Bortolon, *Un Dio non può farsi male*.

Accademia dello Scivolo is an association-crew devoted to research on beauty. It is regulated by pataphysical articles of association and funded by the interest accrued on the purchase of ETCs and ETFs on water and woods. Its motto is “Qui non si lavora, si gioca” (We don’t work here, we play). It was founded by Angelo Spettacoli and the virtual characters Cristina Karanovic, aka Cristina Show, Andrea Bortolon and Met Levi in Aldo Spoldi’s studio in “a very precise moment of history: 2007-2008 when the postmodern fell into a crisis that undermined its own survival and the survival of the system of art that it generated, leading to the fear of a collapse of the economy and the downfall of the West”. It was the same moment that the Banca di Oklahoma crashed, almost contemporaneously to Lehman Brothers.

The Accademia dello Scivolo takes forward the research begun by Aldo Spoldi in 1974 with the Teatro di Oklahoma, which then developed into the Banca di Oklahoma S.p.A. and the production of virtual characters. All his artistic and publishing products have been prompted by this climate of crisis. In 2011, in search of simpler economies, he published the book *Un dio non può farsi male* by Andrea Bortolon, Edizione Mousse, in collaboration with Fondazione Marconi, and in 2012 he kitted out a camper as a mini-art system incorporating artist, critic, collector, museum, public and theatre, whose aspiration was to be an open work of art, an itinerant theatre. The Accademia dello Scivolo published a booklet of the same name for the numerous stages on its journey (Accademia di Brera, Galleria Vigato, Bergamo, Carnevale di Viareggio, Galleria Frittelli, Florence, Villa Celle, Santomato di Pistoia, Albereta, Erbusco). The logo, stamp and flag also point towards a new economy and world. These emblems and motifs are taken from the sculpture *Il mangiatore di mondi* (The World Eater) which Aldo Spoldi made for the carnival of Viareggio, the same sculpture that allowed him to acquire the plot of land next to the studio known as Vascavolano. The aim of the Accademia dello Scivolo advisory board, comprising Patrizia Gillo, Cristina Karanovic, Andrea Bortolon, Angelo Spettacoli and Met Levi, is to create a new economy. The Accademia also collaborates with external professionals and young fine arts scholars, so they can put – however modestly – the theses they supported and debated in their academies and schools empirically to the test.

FM **MAV**
Fondazione Modena Arti Visive

fmav.org

SOCI FONDATORI / FOUNDING MEMBERS

IN COLLABORAZIONE CON / IN COLLABORATION WITH



Comune di Modena



FONDAZIONE DI **MODENA**



UNIMORE
UNIVERSITÀ DEGLI STUDI DI
MODENA E REGGIO EMILIA