After the extraordinary success with the public and critics for the *Re-coding* exhibition by QuayoIa – one of the most important representatives of computer-based media art who trained in the refulgent city of London, which practically adopted him – PaIazzo CipoIIa hosts an entire exhibition dedicated to Contemporary Art, the product of a “swinging London”. For the first time in Italy, a diverse selection of works by 13 artists from various generations will be presented. Artists who have all experienced the creative ferment of the British capital from the 1960’sonwards but have been artistically neglected in London for the past few decades.

From Hockney to ScuIIy, from Kapoor to the Chapman brothers, from Hirst to Khan, the artists who give life to this exhibition – albeit of different ages and backgrounds - all have one thing in common: having intensely experienced London and having absorbed its dynamism and non-conformism during a specific period of their careers. Those born towards the end of the 1980’s (after that historic, breakthrough event of the *Freeze* exhibition organized by a young Damien Hirst in the former port offices of the DockIands), who later became known by the collective name of Young British Artists (YBA), experienced their golden moment in the decade that followed. However, PaIazzo CipoIIa chose to display their most recent creations (except for several iconic pieces, such as Hirst’s *Pharmacy Cabinet* dated 1997 or Grayson Perry’s ceramic vase dated 1995), in order to give an account of the absolute vitality, originality, and explosiveness of the message of they still want to convey today, in the second decade of the 21st century.

The exhibition leads visitors along an ideal journey that, in just over thirty works, is practically able to condense the history of European and Western Contemporary Art, both from a viewpoint of stylistic experiments and also conceptual research. From room to room, paintings, scuIptures, instaIIations, and tapestries alternate, spanning through every material possible: from glass to fabric, from steel to aIabaster, along with objects such as a limited-edition women’s purse and a decorated traditional Chinese vase (both by Grayson Perry).

Worthy of note are works by David Hockney – undoubtedly one of the most

important artists of the 20th and 21st centuries - created on an IPad and an IPhone, then printed in large format to enhance their lines and colors; sculptures by Anish Kapoor, which reveal a refined and ingenious use of materials, designed to create imaginative places with an emotional charge, such as

*Apple Magenta mix 2*, a catalyzer of sounds and reflections characterized by a provocative blood-red color; the hyperrealistic, suicide vest cast in bronze by brothers Jake & Dinos Chapman that positions itself in the rift of their research in which they condemn coercive hypocrisy and the morbid spectacularization that often accompanies death and violence. Damien Hirst, perhaps considered the most “superstar” artist of the exhibition, also deals with death and the frailty of the human body. His representation of a doctor’s office, crowded with drugs and medical devices, is exhibited along with his *Spot Painting* (from one of his most well-known series), which he himself defined as “a scientific approach to painting in a similar way to the drug companies’ scientific approach to life”.

Works inspired by a strict modernity are also present in this exhibition, such as those that recall the Covid-19 pandemic: the two *Interiors* by MichaeI Craig-Martin (2021), for example, which are almost a diary with drawings of the daily life of that year, with an object that has become quite familiar to us; or Sean ScuIIy’s *Black Square* (2020) painted on a series of bIue stripes, which symbolizes the somber interruption of the normal flow of our existence caused by the spread of the virus.

In conclusion, the *London CaIIing* exhibition fits perfectly into the wake of plus twenty years of exhibitions programmed at PaIazzo CipoIIa, through which the Fondazione, with my impetus, has always investigated the trends and most significant manifestations of art in all its forms: starting from the warranted, detailed analysis of the eras that have shaped the identity of Italy (Quattrocento and Baroque) and from the study of cultures of faraway lands (Imperial China, Japan, India, Soviet Russia, United States), to arrive at the most important, contemporaneous testimonies of national and international Contemporary Art. This art involves uncontested protagonists and the most innovative and representative artists worldwide - like Rockwell, Hopper, and Bansky, in the past - but as is also the case with the digital master, Quayola, and this group of choice artists who bring to Rome the most significant progress of the creative scenario of London and the world.

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