

vedere > oltre

13\_March > 8\_May\_2010

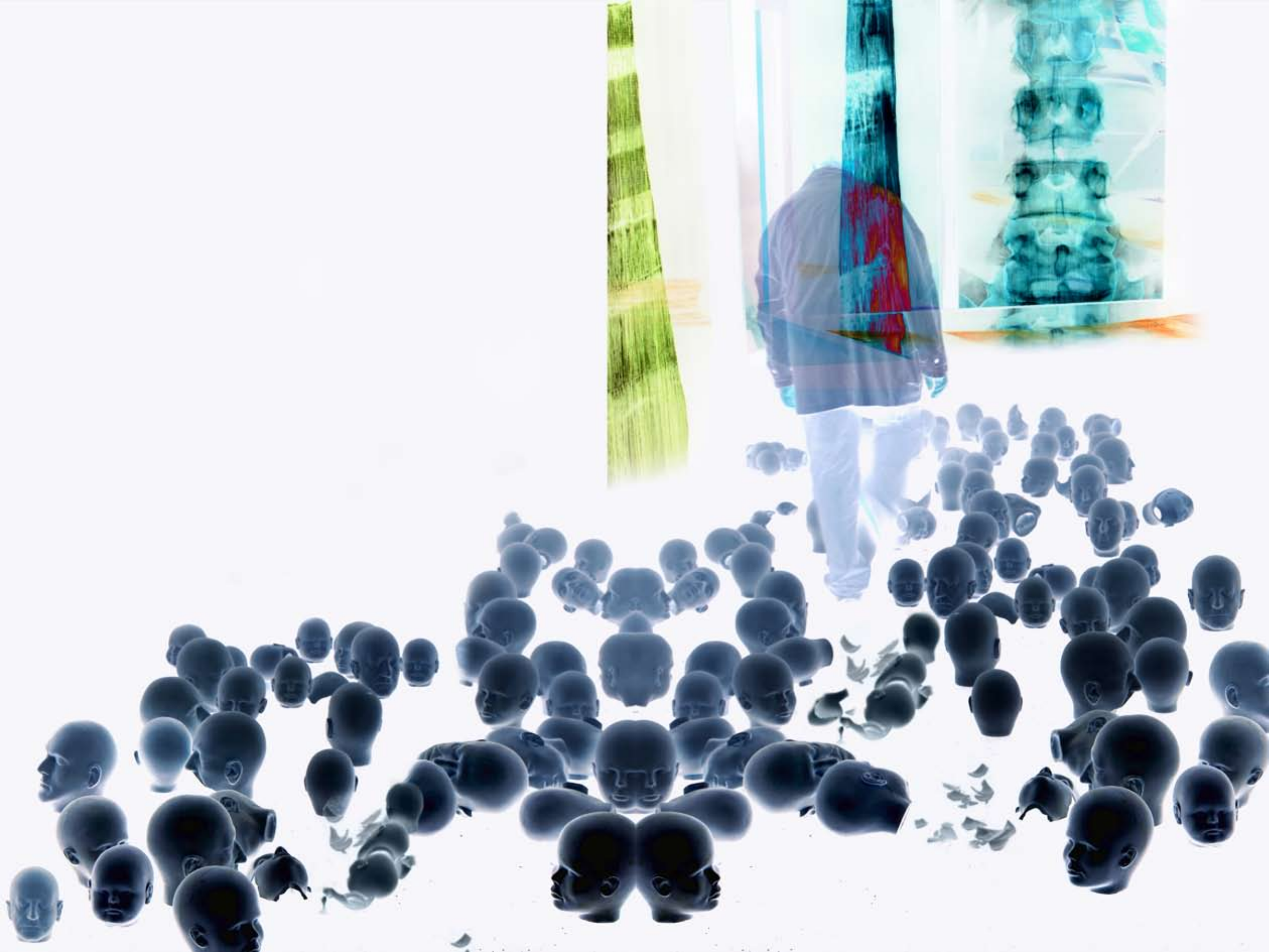
# RENATO MENEGETTI

works\_2000 > 2009

**FACTORY-ART gallery**

Mommensenstraße, 27\_charlottenburg\_10629\_BERLIN

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*“...The exhibition is the fruit of Meneghetti’s creative nomadism which opens ever new expressive possibilities: the very skin of painting...”*

**Achille Bonito Oliva**

*“...Today, in the digital age, the contemporary artist must be able to master different tools. The beneficiary of static and passive art no longer exists. The principle of plurality and rich and creative spiritual mobility, make of Meneghetti an artist who provides for a vital and active participation by the public in his work. I am certain he still has a lot more to say...”*

**Erich Steingraber**

*“...This exhibition is a beacon of inexhaustible research, an endeavour to go ever further, ever beyond, not only by means of the x-ray however, but through thought, which aspires to grasp a more distant point...”*

**Vittorio Sgarbi**

**“SEEING BEYOND: X-RAYS, WORKS 2000 – 2009”** re-propose a consistent portion of the great exhibition devoted to Renato Meneghetti held by the City of Rome at the Museo Nazionale di Palazzo Venezia and contemporaneously at three different exhibition spaces, curated by Achille Bonito Oliva, under the auspices of the Italian Ministry for Cultural Heritage and the Polo Museale Romano.

This exhibition is a beacon of inexhaustible research, an endeavour to go ever further, ever beyond, not only by means of the x-ray however, but through thought. Meneghetti’s research explores themes of great relevance to the present day, worked out through four installations where the public plays an interactive role, a carefully prepared event, which will appear as one huge installation, within which historic and recent x-ray paintings will also be exhibited.

Furthermore, Meneghetti has composed the music; the near hypnotic sounds will lead the spectators to a state of high emotional responsiveness where visual perception could almost be defined as visionary.

***“...In this manner the eye can see what normally it cannot read...”***

*“...He operates within a concept of art that is a form of consciousness, where the material exhibition of an object prompts new formulations of thought...”*

**Achille Bonito Oliva**

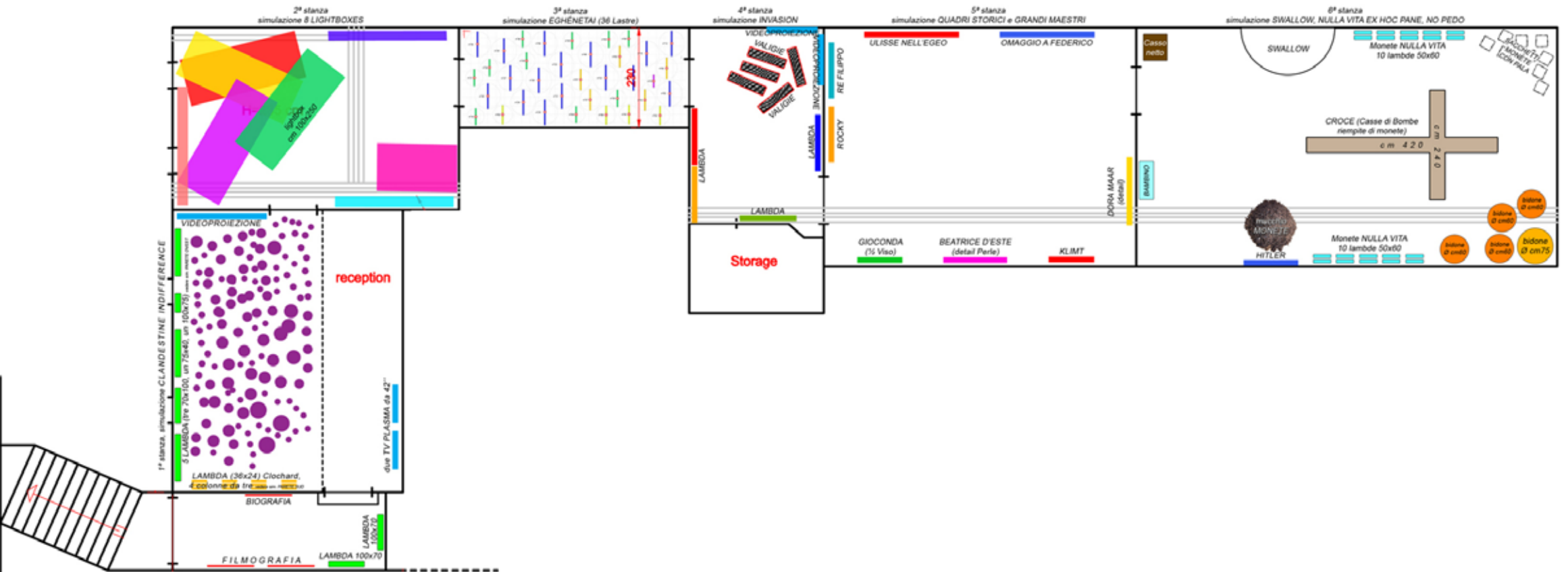
*“...Meneghetti’s X-Rays have stood out as the only new significant reality in the Italian art over the last twenty years. It must also be recognised that he was undoubtedly among the first, if not very first, to see the aesthetic rather than scientific interest in this medium, and above all to deeper meanings in its use...”*

**Gillo Dorfles**

*“...Renato Meneghetti is, before anything else, a man of his time. He was able to feel the imminence of the change in our perceptive consciousness and the emergence of the global communication dimension...”*

**Pierre Restany**

# THE EXHIBITION





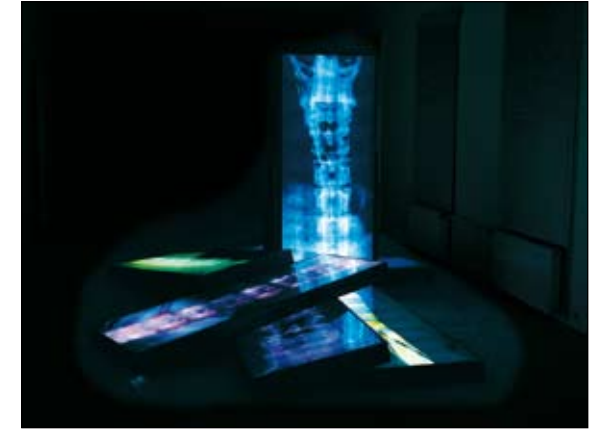
clandestine



indifference



an invasion of a privacy invaded



parallel vertebrate



i have no tears



unnatural mother



nulla vita ex hoc pane



re-cycling



swallow



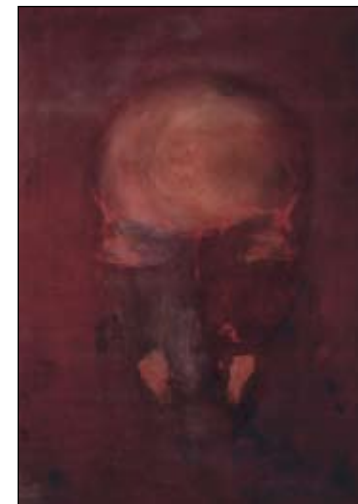
global folly



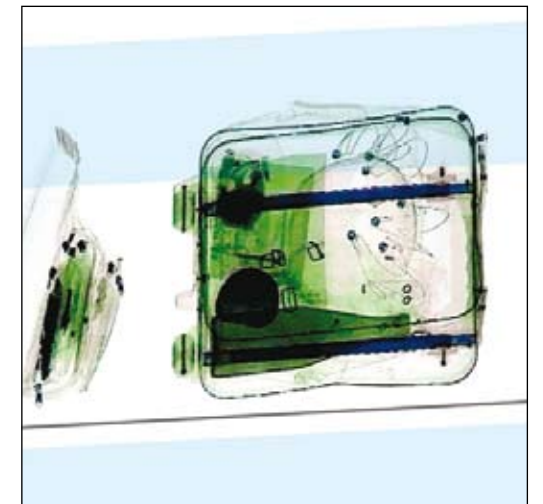
eghenetai



great masters



historical works



invasion of a privacy invaded

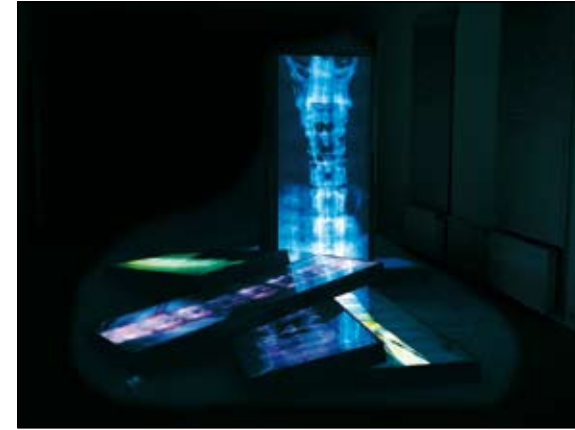
# INSTALLATIONS



clandestine



indifference



parallel vertebrate



an invasion of a privacy invaded



i have no tears



unnatural mother



nulla vita ex hoc pane



e ghenetai



re-cycling



swallow

## 2000 “INDIFFERENCE – CLANDESTINE”

This involving, interactive installation compels the public to participate. It is an on-the-edge experience that gives voice to the new Tersites, the faceless beings of contemporary life, the life experience of an artist who is always attentive to social issues

A project conceived in 2000 worked out in two closely communicating parts:



For “**Indifference**” is composed of a creative path made up of in hundreds ceramic heads through which visitors are forced to make their way in order to reach the exhibition inevitably breaking the fragile sculptures. Through this the indifference and daily behaviour of the heroes of physical and moral perfection is shown. The photos and video tell of the suffering of alienated people. In “Indifference” fragile ceramic human heads litter the gallery floor.



For “**Clandestine**” he have chosen to appear in pieces of cardboard often written in poor Italian in which down-and-outs ask for money, symbolising these people’s purchase of their very existence.

*“...The ceramic relics refer to the human body (count) via the doll realm of toys, in which the miniaturization and fragile simulation of everyday life in the absence of functional vital signs picks up where the prehistoric production line of such artifacts left off: namely, in the mortuary palaces that mass media culture at once represses and represents. Thus the counterpart to “indifference” is “commemoration.” Once you enter the exhibition space, whether you carefully step over the heads or carelessly stomp on them, it is done with indifference to these representations of missing bodies. The following day, each day, the body count of the day before is announced. Thus the didactic phase of the exhibition shows the current (technical) difficulties we face in embodying the losses that are counted each day in news reports. Only as bodies could the ceramic relics count as objects that we can identify (with) and thus put to rest in or together with that part of ourselves that, via identification, already crossed over into or toward the other. The exhibition itself proceeds as an ongoing experiment in which the viewers are put to a test they cannot pass but only pass through. As test it defers its outcome also by flashing back, making the multiple choices only after the fact, and thus, in a sense, starting over as starting to take the test, to take the time it takes to pass into the test. Renato Meneghetti’s work is open to the tension that is with us of testing: the tension of the attention span doubling back and taking back, of being taken by surprise in the midst of our assumptions. He thus also works with shock and with trauma. First contact with the shock of what’s new in the mass mediatic sensorium, which can always only be renewed, doubled and contained, is suddenly back (surprise attack) but is also always after the fact, is just a test. Not to take the test, therefore, but to submit without trying it in turn, is another way of passing. I am indifferent before the other. This radical passivity, in turn, fulfills – without trying – a condition of being tested that ultimately lets the other come (or go)...”*

**Laurence A. Rickels**

## CLANDESTINE . INDIFFERENCE

2000, 6'14", docuvideo

### *awards and participations:*

#### **2007:**

► “Eventi in Video” raccontare l’arte proprio mentre succede - UnDo.Net, Milano.

#### **2006:** “Meneghetti a Roma”, solo exhibition

curated by Achille Bonito Oliva, in four different locations:

- Palazzo Venezia
- Complesso Monumentale di Santo Spirito in Sassia, co-curatore Laurence A. Rickels.
- Sala 1, Scala Santa, co-curatore Don Giuseppe Billi.
- ACS, Archivio Centrale dello Stato,

#### **2005:**

► Third International Film & Video Festival, The Museum of New Art (MoNA), Detroit (U.S.A.), 15th January - 24th February, curator Jef Bourgeau.

#### **2004:**

- Píkseliähki 2004, Festival of DIY electronic art, Kiasma, Museum of Contemporary Art, Helsinki (Finland), 1st - 4th April.
- London Biennial, Video Art, London, 1st May - 30th August, curator David Medalla

#### **2003:**

► Project for Le Petit Versailles. 4’ Actions video. St. Avenue, New York. 28th June - 26th July. Arranged by Peter Cramer.

#### **2002:**

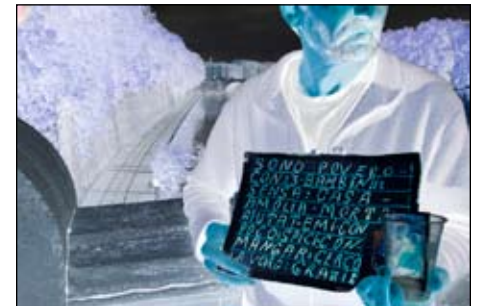
► PGA Povazská galéria umenia Zilina - Museum of Arts, Zilina (Slovakia). 18th July - 31st August. Edited by Mira Putisova. Introduction by Pierre Restany.



## CLANDESTINE

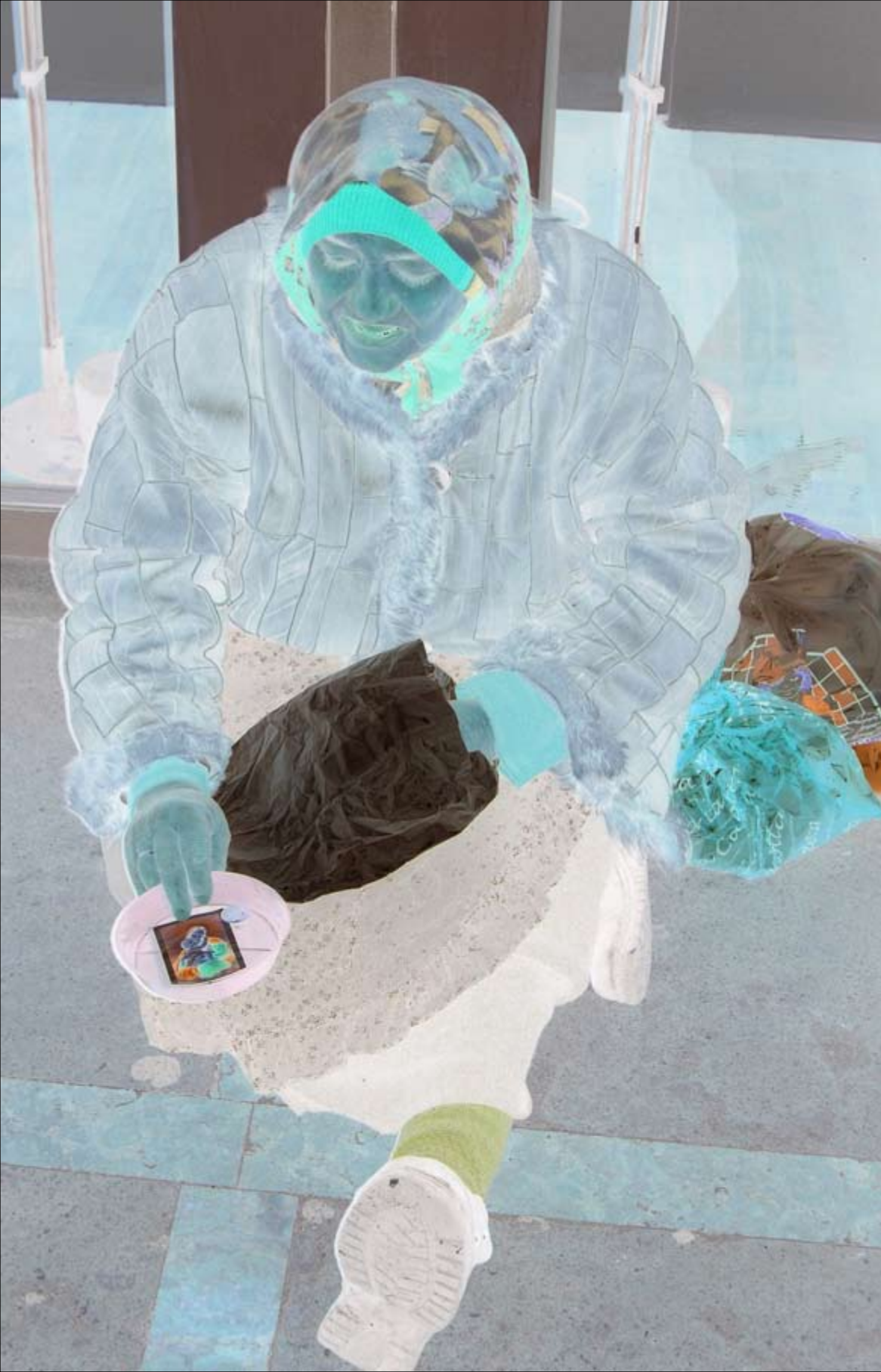
2000

original cardboard used for beg.  
photos, videoart, docuvideo













SONO UN'E  
DEI SEI FRATELLI  
HOMO E DOMI  
LITATEM  
E DOMI

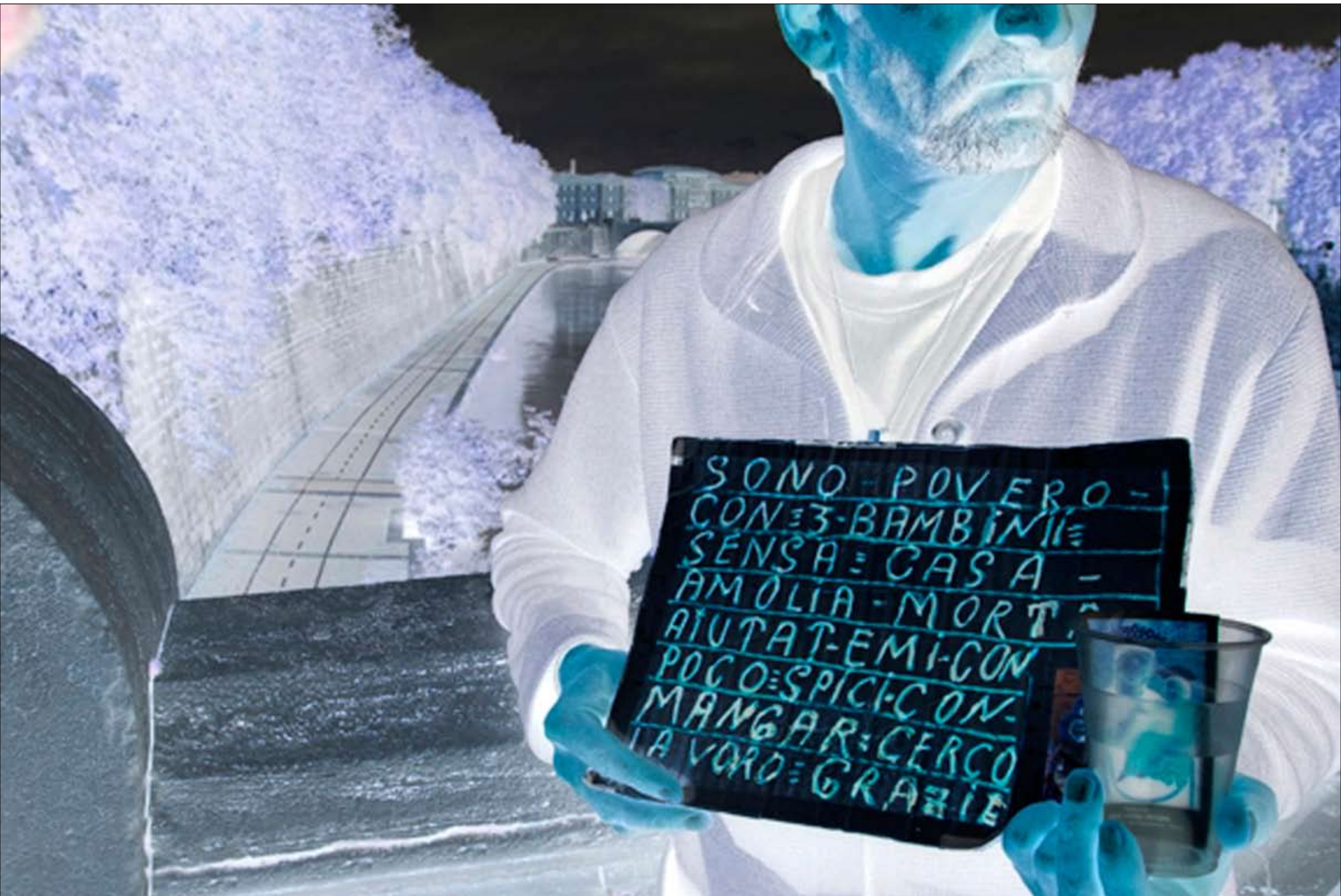






ABBIAMO FAME  
50 Cent Per Voi  
Non Sono Niente  
Per Noi Sono  
LA VITA!

ABBIAMO FAME  
50 CENT PER VOI  
NON SON



SONO - POVERO -  
CON 3 - BAMBINI -  
SENZA - CASA -  
AMOLIA - MORTA -  
AIUTAT - EMI - CON  
POCO - SPICI - CON -  
MANGAR - CERCO  
LA VORO - GRAZIE



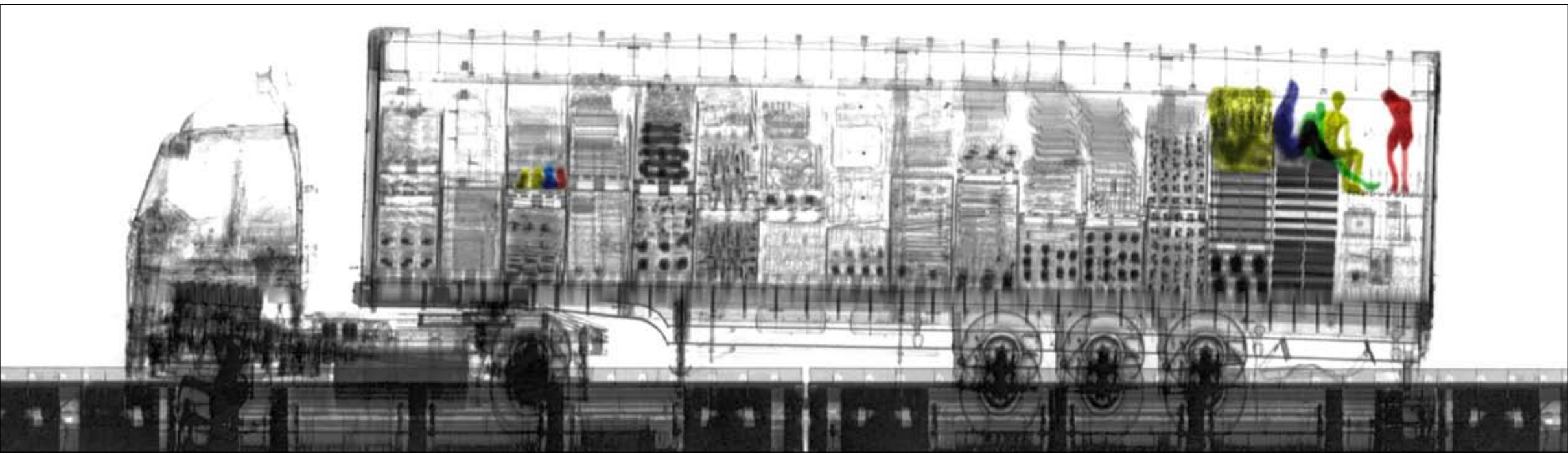


L'AMIA CASA  
S'È BRUCITA  
E SONO RIMASTA  
POVERA CON 3  
NIPOTINI  
MANTENERE AIUTATE









A truck's X-ray photograph shows the clandestines hidden among the goods.

CALAIS, FRANCE : Undated photo taken by a French customs scanner at Calais of passengers hidden in a lorry container travelling between France and Great Britain. The bodies of 58 presumed asylum seekers of Asian origin were discovered in a container at Dover 20 June 2000 on a Dutch registered lorry which had crossed the Channel from the Belgian port of Zeebrugge.



A truck's X-ray photograph shows the clandestines hidden among the goods.

## **INDIFFERENCE**

**2000**

Installation composed of 500 heads of men, women, children, babies.

Made of fragile ceramic.

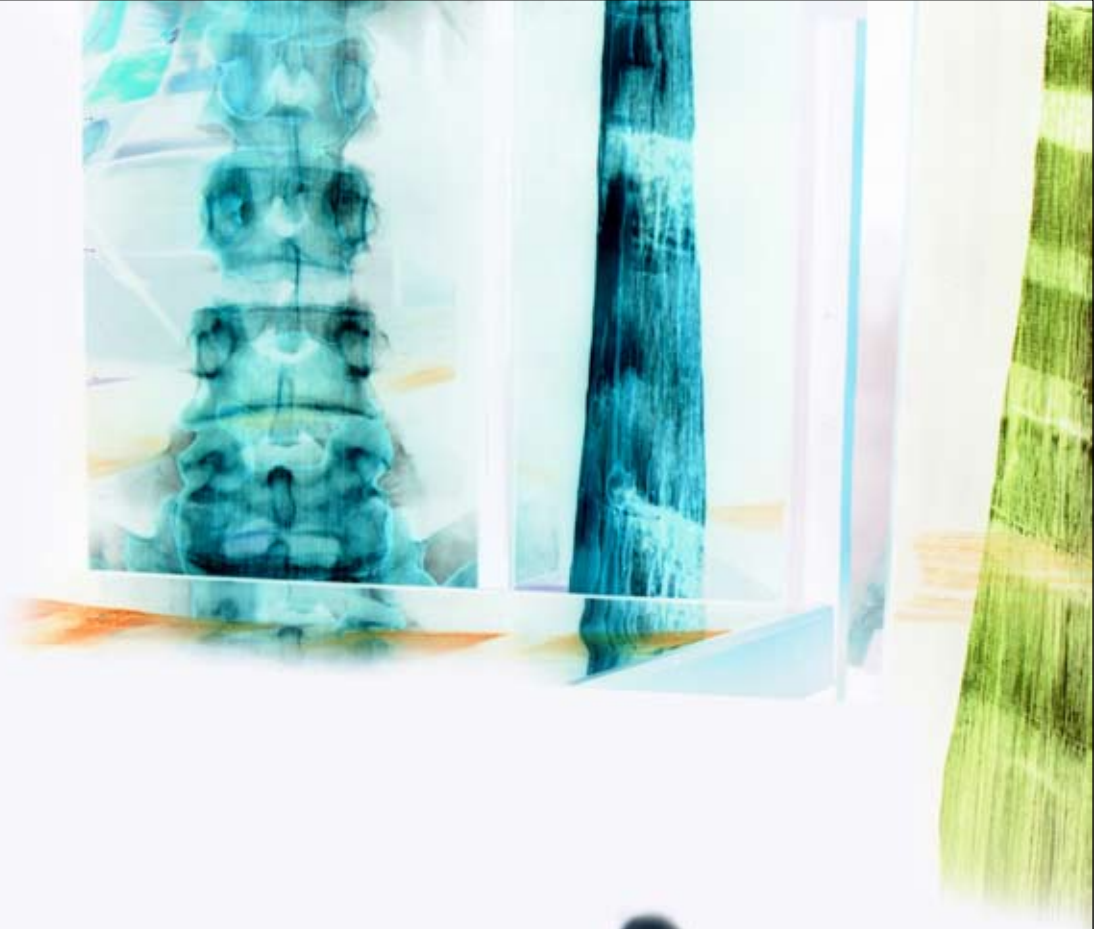
various size medium h.cm.22



















## 1999 “AN INVASION OF A PRIVACY INVADED”



From 1999 is of great relevance, a work which anticipates today's situation world-wide: the artist denounces an invasion of privacy carried out by the forces of law and order by x-raying, for example, in airports: an individual's personality, his vices and passions are exposed by x-ray and become part of the public domain.

The artist for his part invades the privacy of these controls filming the police monitor thus re-invading the invaded privacy of the private citizen. The installation concludes with huge canvases derived from x-rays of luggage taken from security control monitors.

An invasion of a privacy invaded - 1999,  
Videoprojections, Docuvideo 5'49" in loop, luggage.

## AN INVASION OF A PRIVACY INVADED

1999, 9'00", videoart

### *awards and participations:*

#### **2007:**

► *"Eventi in Video" raccontare l'arte proprio mentre succede - UnDo.Net, Milano.*

#### **2006:** *"Meneghetti a Roma"*, solo exhibition

curated by Achille Bonito Oliva, in four different locations:

- *Palazzo Venezia*
- *Complesso Monumentale di Santo Spirito in Sassia, co-curatore Laurence A. Rickels.*
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#### **2004:**

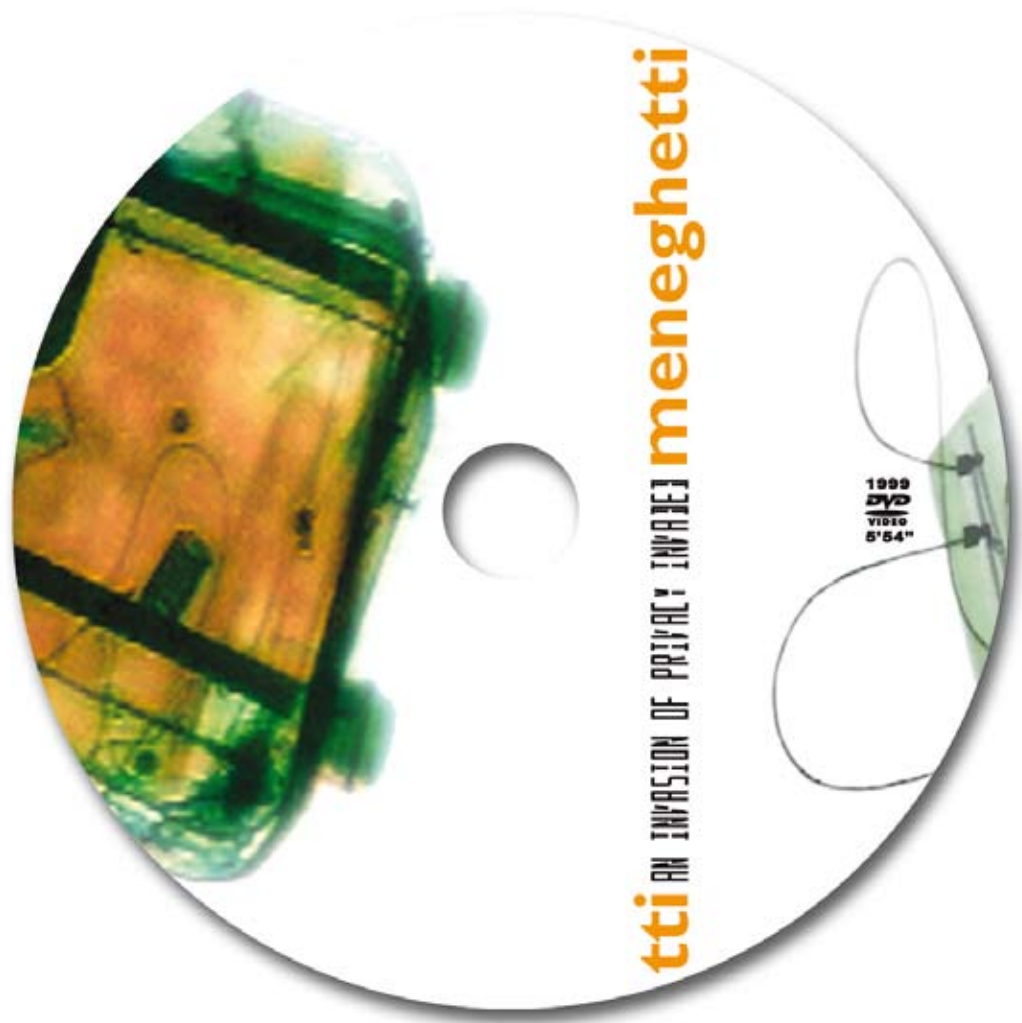
- *Pikseliähki 2004, Festival of DIY electronic art, Kiasma, Museum of Contemporary Art, Helsinki (Finland), 1st - 4th April.*
- *London Biennial, Video Art, London, 1st May - 30th August, curator David Medalla*

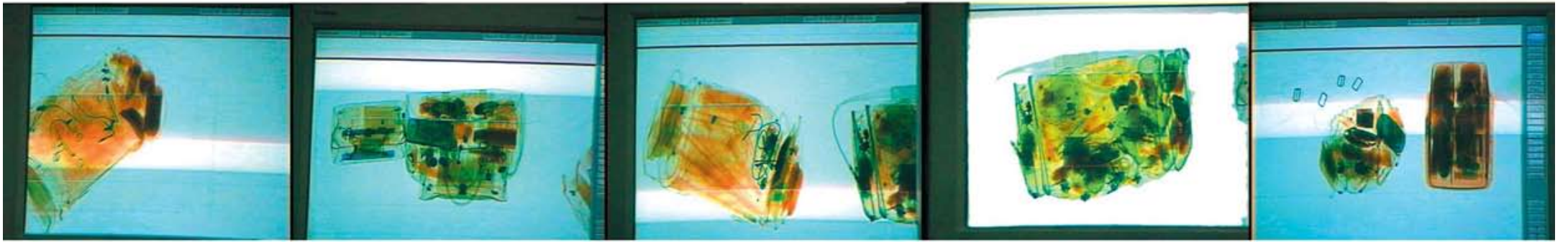
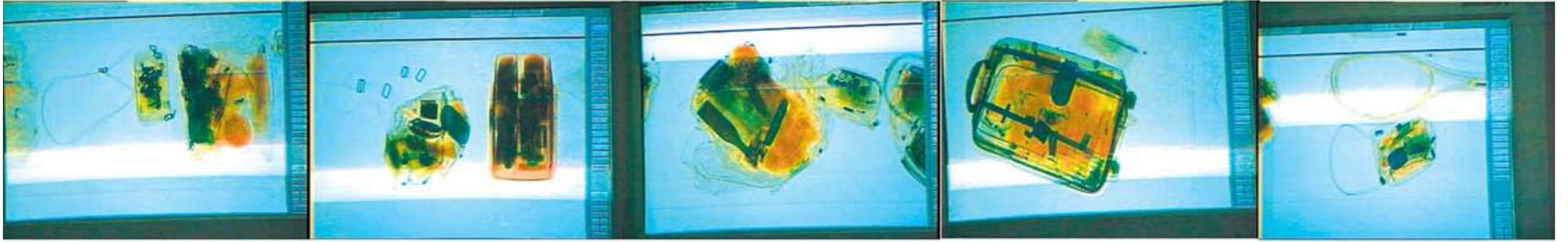
#### **2003:**

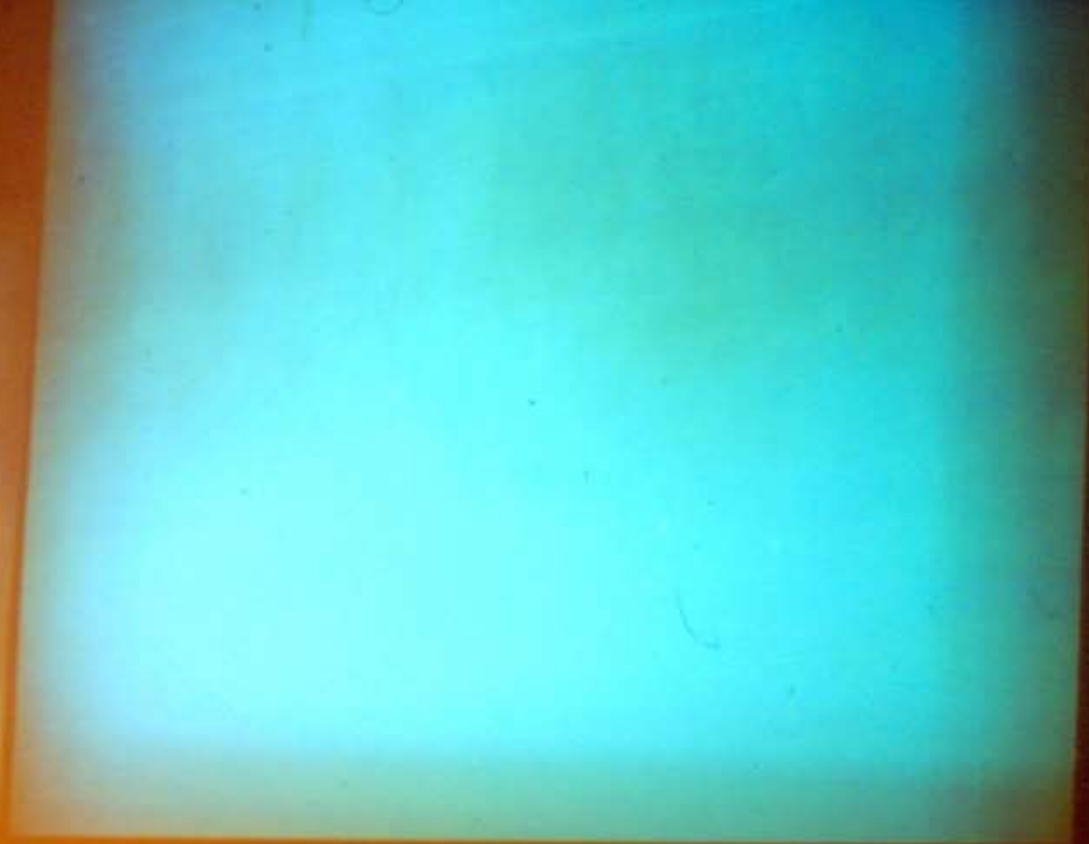
► *Project for Le Petit Versailles. 4' Actions video. St. Avenue, New York. 28th June - 26th July. Arranged by Peter Cramer.*

#### **2002:**

► *PGA Povazská galéria umenia Zilina - Museum of Arts, Zilina (Slovakia). 18th July - 31st August. Edited by Mira Putisova. Introduction by Pierre Restany.*











## 2006 “EGHÈNETAI”

Darkness, not “shadow”. Light. In dark tunnel from the void to everything, from darkness to light.



In dark tunnel from the void to everything, from darkness to light. X-ray plates hanging in the heavy space deformed by harsh images, as though they were taking part in a solemn rite which recalls the Sacrifice and pain still embodied in the cry of man: “Eghènetai!”. And we are also capable of hearing those intense calls towards the spiritual that come from the music, the beyond, in more or less explicit terms, from the profane to the “sacred” used in this artwork to involve all the senses of the visitors in the most various languages used by the artist.

With this fibrillating experience we cross the long dark “cavea” that synthesises the drama of life; and not only, but the arc or cavern of history itself where the stars have been extinguished. Darkness, not “shadow”.

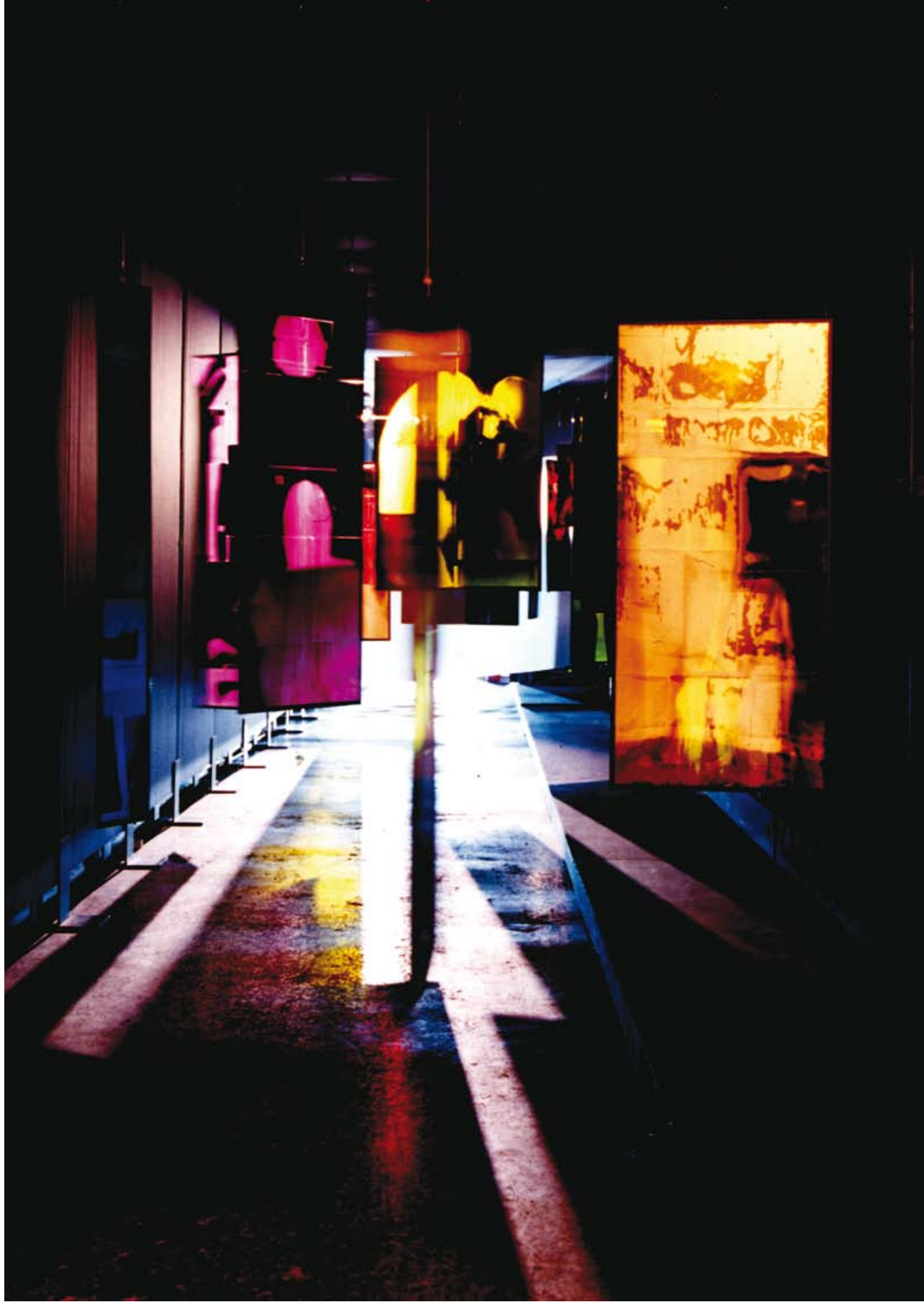
Darkness is not only darkness, but the whole bosom of history, emptied by life with sin, where man is expropriated, laid bare, and he sees himself “schematised” (destroyed) as in an “x-ray” – with an eye, in parallel with Meneghetti’s forms – where the figure is only the imprint of total destruction. A tormenting thought comes to mind, the imprint of human forms on the walls of Hiroshima after the atomic bomb.

Nothing else remains. A sign, this, more anguishing than the void. But here night is dispelled by the light. From the void to everything, from darkness to light, from death to life, from silence to being. The chosen place is surrounded by “anatomical” details: the light penetrates through these variously arranged human forms drawing confused profiles on the walls; in memory, at the same time, of Steiner and of Medieval Germany.

To record this shower of light we must know how to return to the spaces within the Gothic cathedral and perhaps to the gnostic spirit. X-Ray plates hanging into which we collide, as we do when illness and pain enter our daily lives; an uncertain path from one artwork to another pushing them aside. Turning around, these transparent x-ray plates reveal their images, throwing flashes of light from their shiny surfaces.

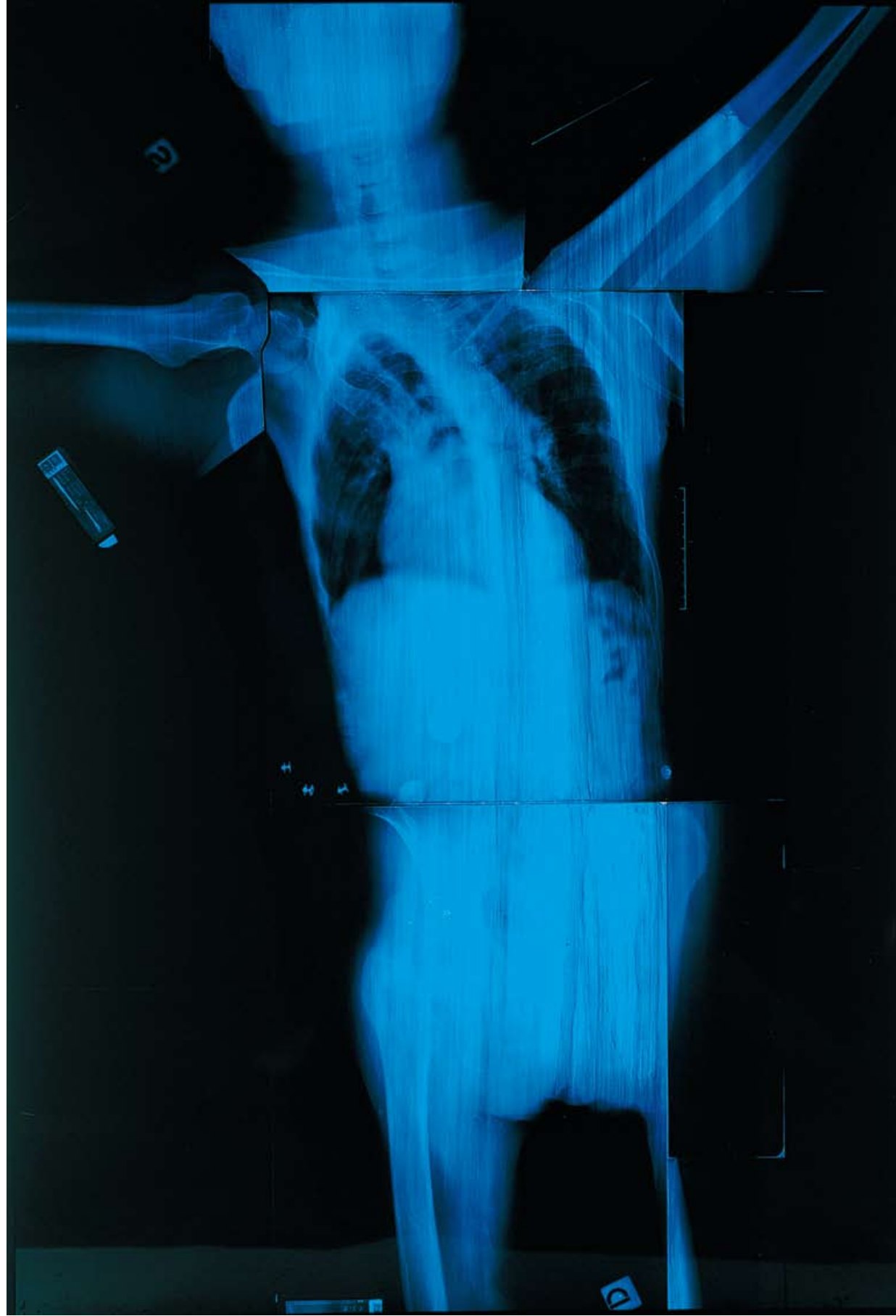
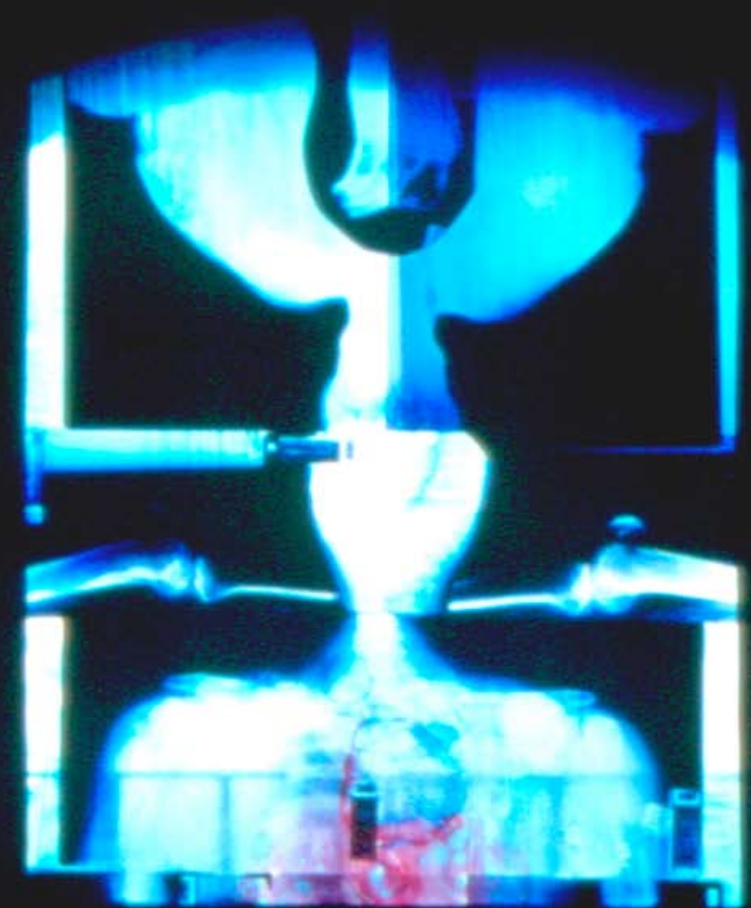
Through the obscure tunnel we feel that this artwork contains all our desperation, our own darkness. Over the last twenty years of this century Meneghetti’s works have been a continuum of cinematic-graphic-photographic experiences, modern and very antique techniques, steeped in the magic plastic film transfer of the optic chamber.

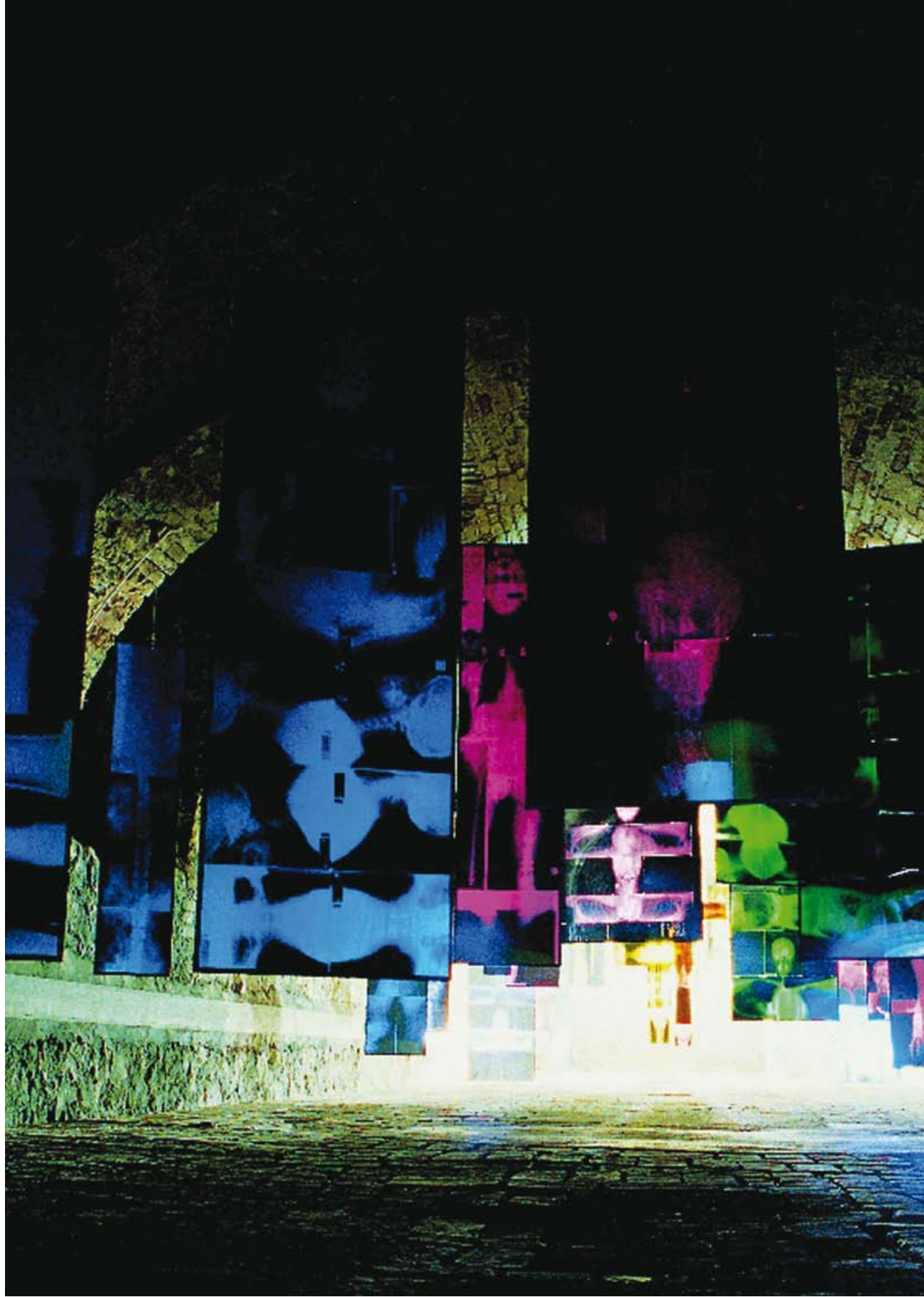
Eghènetai! - 2006,  
Dark,”not shadow”. Light,  
Installation with 365 painted x-ray plates,  
various size





detail



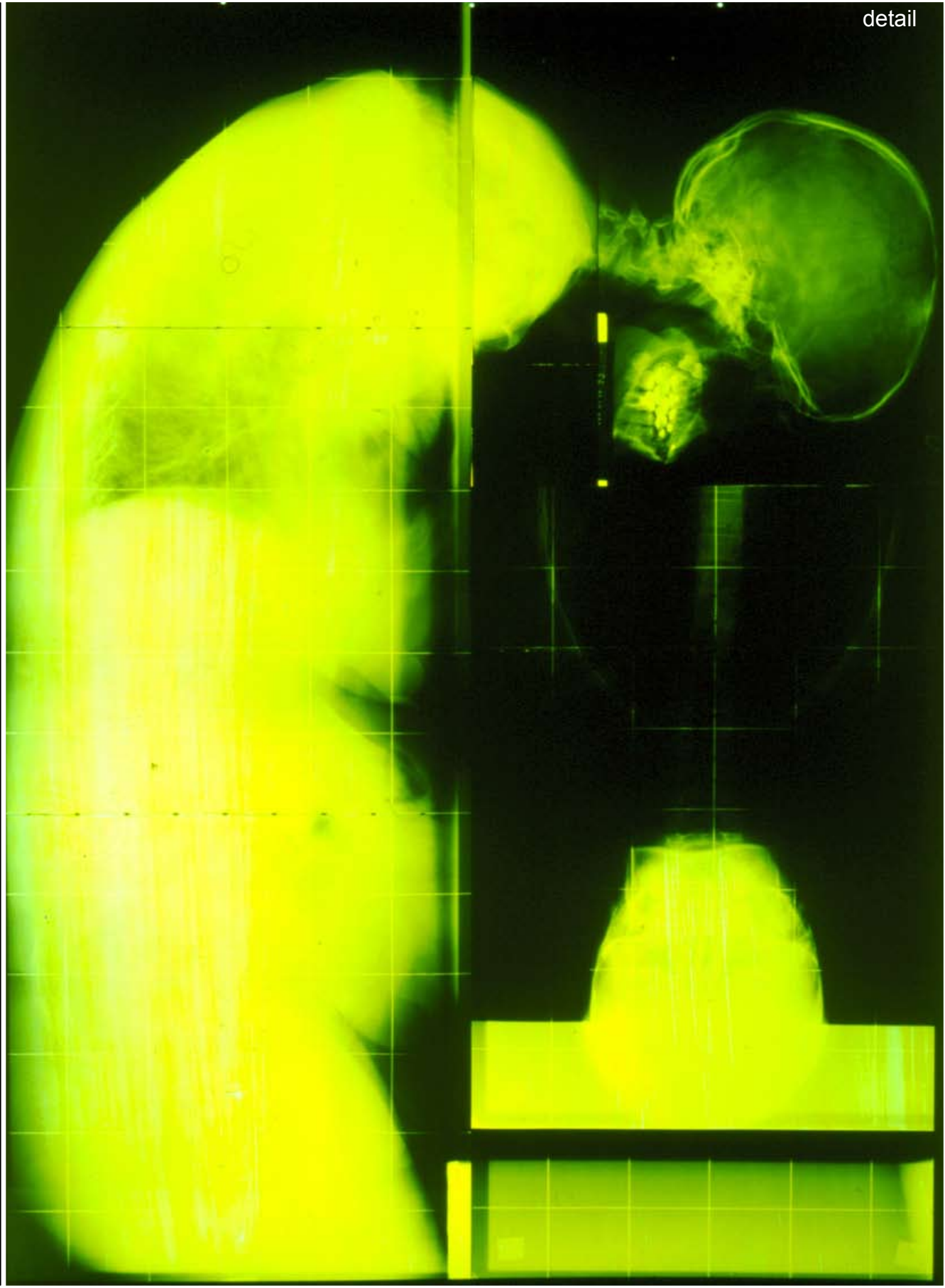




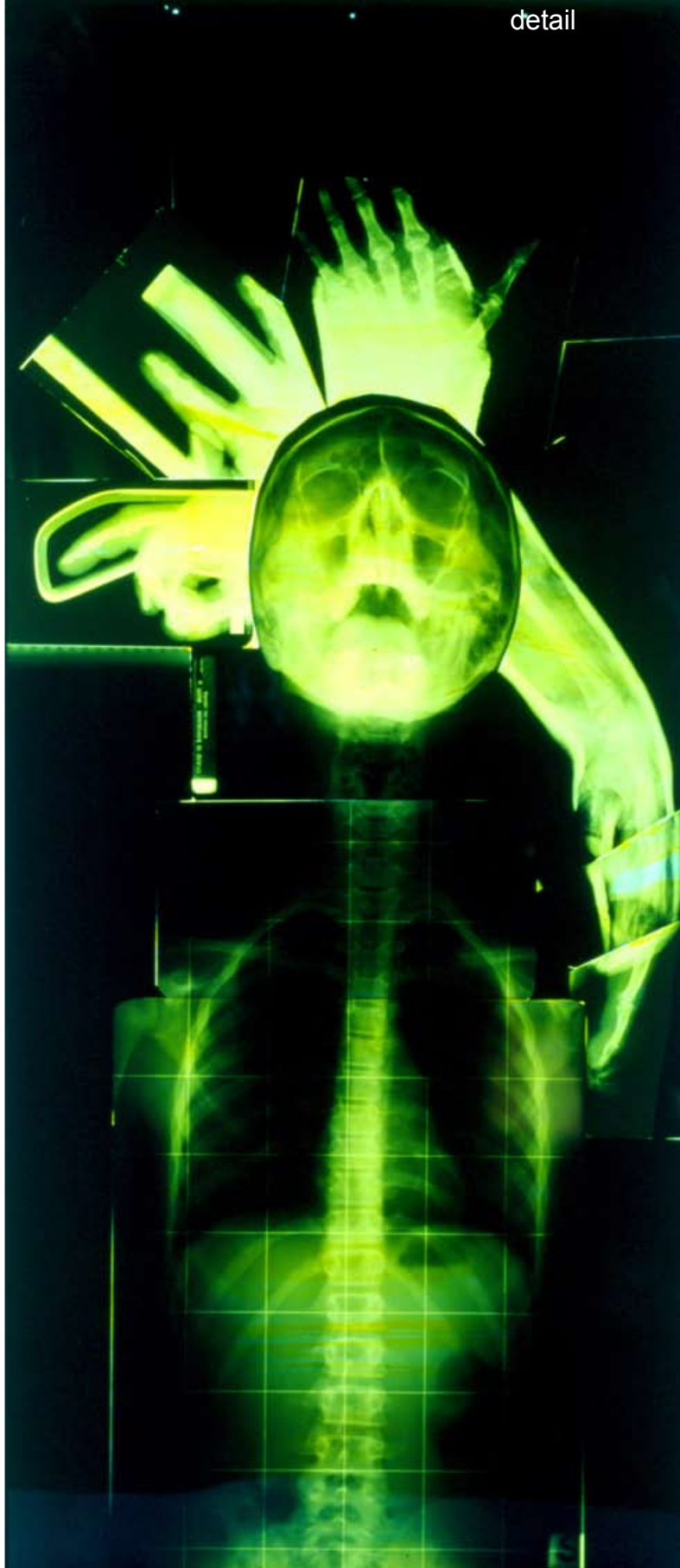
detail

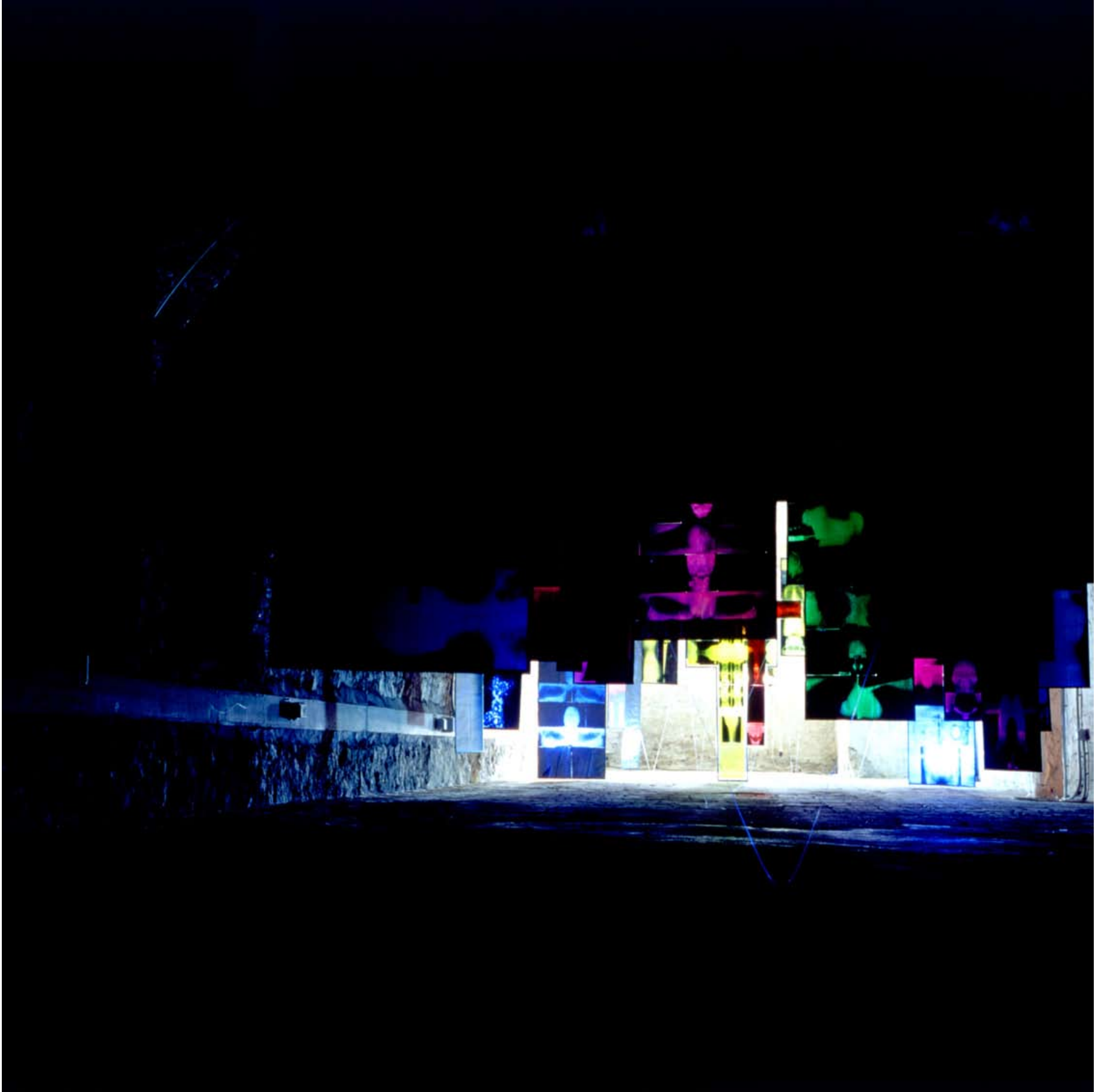


detail

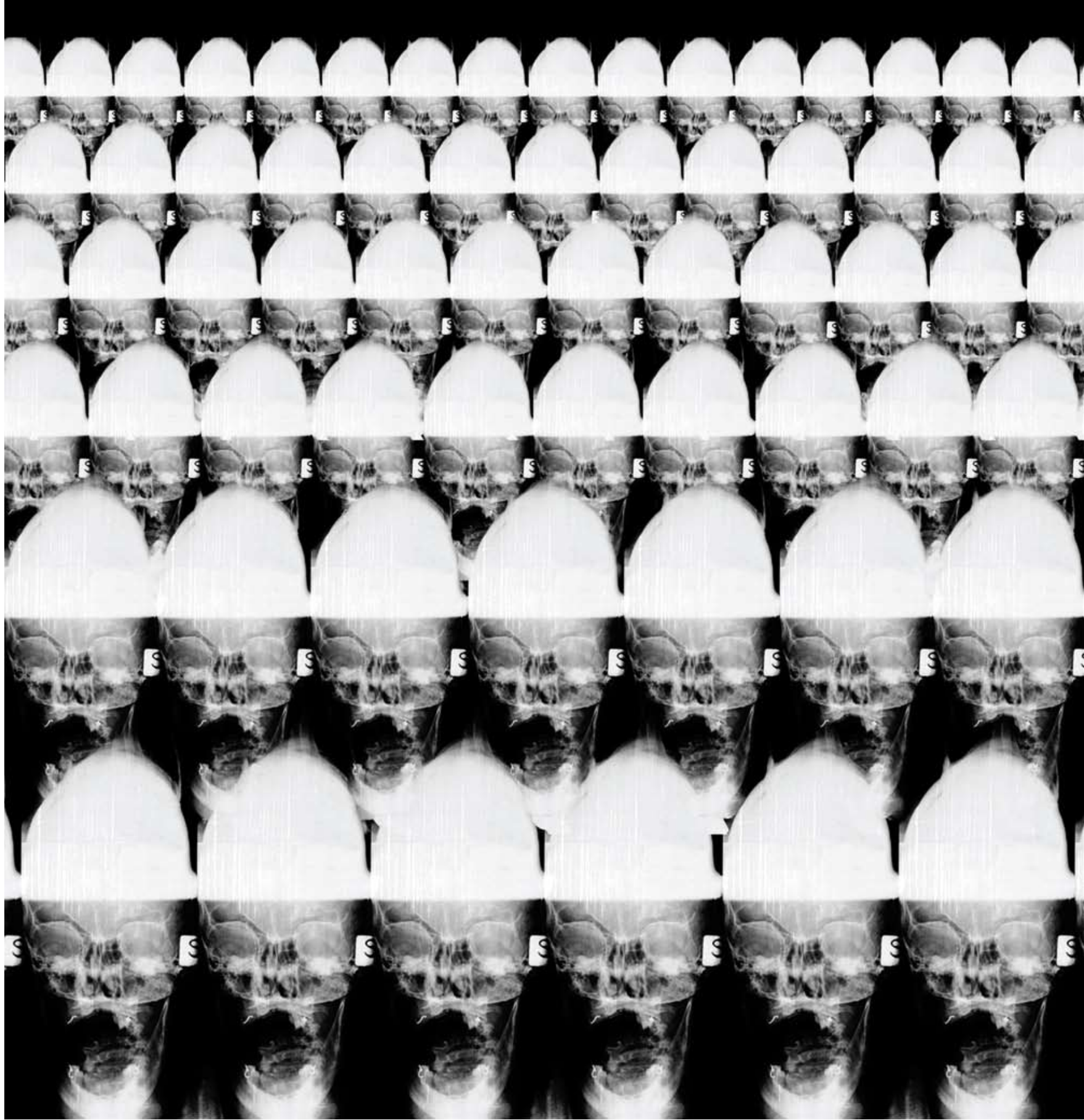


detail





detail



detail



## 2002 “NULLA VITA EX HOC PANE”



*“Curse not money, the instrument of commerce, nor the signs of history that humankind has forged, nor religion with its eyes raised to heaven but all those devices by which men have hidden their lamentable misery.”*

Handle, play wit, read, observe and above all, look at the coins against a light as an x-ray plate.

Installation: 40.000 coins reproducing twenty subjects in plexiglas coins with x-ray plate incorporated recycle signs, warning of the danger of using money as it is misused by those in power. A portraits gallery of the twenty of the worst massacres of history:

GIUDA - HITLER - STALIN - TRUMAN - POLPOT - CERNOBIL - 7 SORELLE - CIA - NORIEGA - SADDAM-  
MILOSEVIC - ARAFAT - SHARON - BREZNEV - MULLAH OMAR - NATO - OSAMA - BUSH - UN DIO...

and many more will be minted...

PRIMO ALIMENTO - NUOCE GRAVEMENTE ALLA SALUTE  
IL DENARO UCCIDE DUE VOLTE - CHE UN DIO VI PERDONI

A bitter attack on the evil power of money, the engine and lifeblood of war, massacre and the worst things imaginable.

Money creates a vicious recycle that nourishes the wars of the world: NO MONEY - NO WAR

40.000 coins in 20 subjects, plexiglass cast and x-rays, diameter 3,3 cm.

6 bomb chests, 5 dustbins,

Adolph the Superman:

swallows gold and spouts junk”,

by John Heartfield, 1932.

At each exposition about one thousand coins have been stolen, this is an evident sign that each person chooses his/her own evil. The coins are the subject of a performance “Swallow”.

NULLA VITA EX HOC



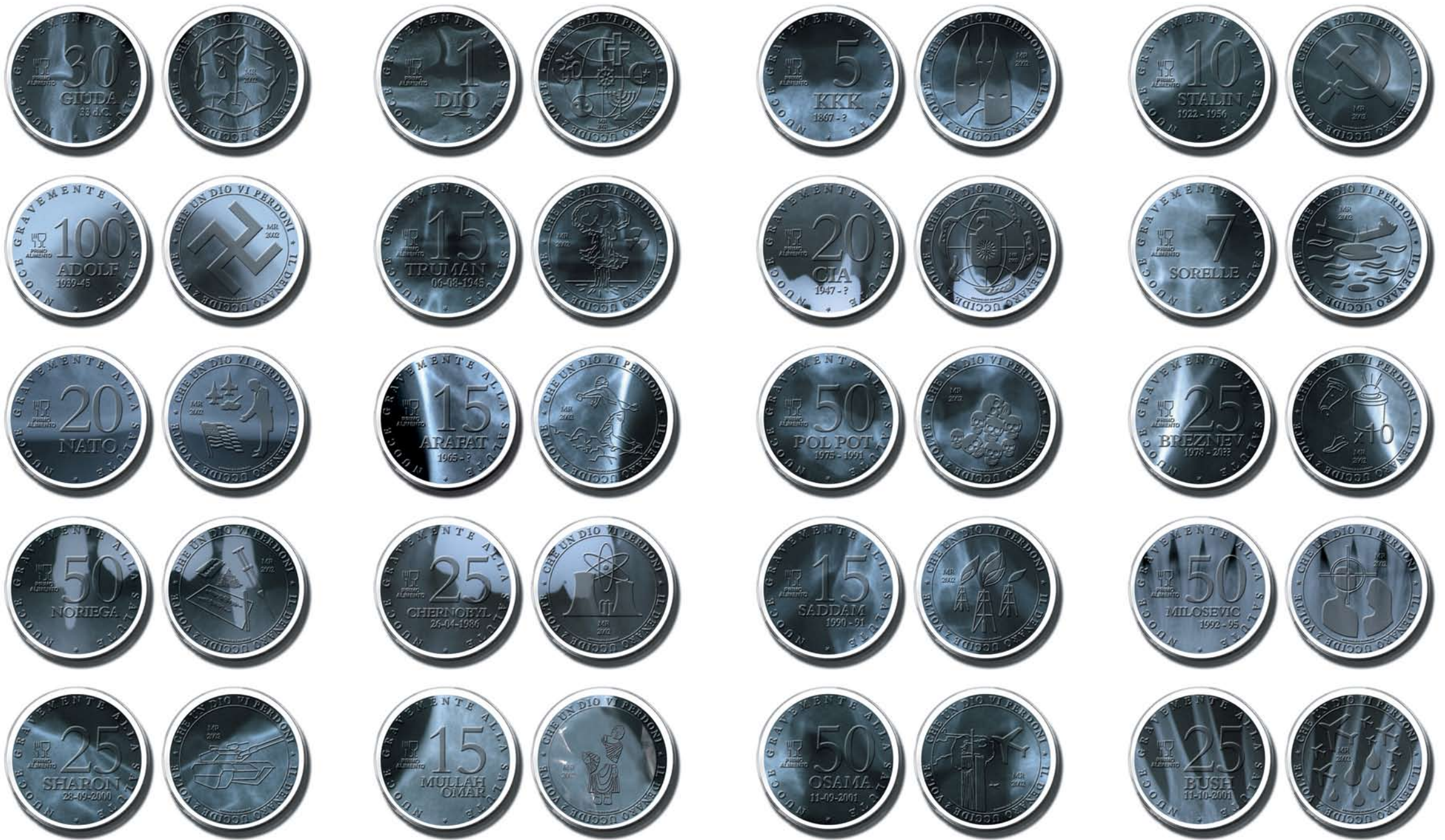
ADOLF - DER ÜBERMENSCH



SCHLUCK... EDET B...



NULLA VITA EX HOC PANE: 40.000 coins in 20 subjects, plexiglass cast and x-rays, diameter 3,3 cm

































MR  
2002

2 VOLTE \* CHE UN DIO VI PERDONI

UCCIDE

REPUBBLICA ITALIANA

NUOVE GRAVEMENTE ALLA SALUTE

PRIMO ALIMENTO

50

POL POT  
1975 - 1991

























ADOLF - DER ÜBERMENSCH



SCHLUCKT GOLD UND REDET BLECH















ПОСЛЫШ  
122-3808099  
- 163-80-28  
2шт БРЮТ 10756!

16/80-



ПОСЛЫМ  
122-3806491  
Н 162-80-28  
2шт. 50шт. 75шт.

PGM-2 16/80-3

790

0Ф-462  
80-10-80

## 2005 “NULLA VITA EX HOC PANE: SWALLOW”



A harsh criticism of contemporary society's obsession with making money. The individual has now been depersonalised by yearning for money and has been reduced to being a money-eating gadget; stuffing itself, never satisfied.

*“You constantly need your fill of money, for this you are afraid of giving, and your taking is only in ONE direction: you always need to stuff yourself with money, stuff yourself with food, stuff yourself with stolen happiness and knowledge, because you are empty, hungry, unhappy, ignorant and you do not want true wisdom”*

**.Reich**

SWALLOW

2005,

1 electrical mechanical sculpture,

1.000 coins in 20 subjects plexiglas cast

and original x-rays.

## NULLA VITA EX HOC PANE: SWALLOW

2005, 2'23", 1980 / 2002 remake

### **awards and participations:**

#### **2007:**

▶ *X edition of "Inventa un film", Associazione Culturale Cinema e Società - Lenola (LT).*

**2006:** *"Meneghetti a Roma", solo exhibition curated by Achille Bonito Oliva, in four different locations:*

- ▶ *Palazzo Venezia.*
- ▶ *Complesso Monumentale di Santo Spirito in Sassia, co-curator Laurence A. Rickels.*
- ▶ *Sala 1 - Scala Santa, co-curator Don Giuseppe Billi.*
- ▶ *ACS Archivio Centrale dello Stato, co-curator Laurence A. Rickels.*

#### **2004:**

- ▶ *Pikseliähki. Festival of DIY electronic art. Kiasma, Museum of Contemporary Art, Helsinki (Finlandia). 1 - 4 aprile*
- ▶ *Celebration Arthur Rimbaud 1854-1891. NYU in London, 291 Gallery and the Curzon Cinema, Poetry lounge at The Royal Festival Hall. Londra 20 - 21 ottobre, 3 - 4 - 5 novembre. A cura di David Ruben, Hervè Constant*

#### **2003:**

- ▶ *50th Esposizione Internazionale d'Arte - La Biennale di Venezia - Brain Academy Apartment. Art Electronics, Peace/Against War - video poems digital images, "Peace no money for war", Mudima Foundation, Milan, 31st March, curator Caterina Davinio.*
- ▶ *Galleria En Plein Air Arte Contemporanea. Pinerolo (TO). 29 - 31 agosto. A cura di Marco Filippa, Elena Privitera*

#### **2002:**

- ▶ *PGA Povazská galéria umenia Zilina - Museum of Arts, Zilina (Slovakia), 18th July - 31st August, edited by Mira Putisova, introduction by Pierre Restany.*





2005, Video Art, 2'23'



















**2002 “NULLA VITA EX HOC PANE: RE-CYCLING”**



RE-CYCLING  
2002

poor-boxes , coins, guns, cartridges, hand-grenades, bullets, money and x-rays





















## 2006 “GLOBAL FOLLY”



Dig, dig again, it is lost, it is found again. It is lost again. Where is it going? A cry of alarm over what could be defined as the murder that humankind is enacting against nature and against itself. Fear and dream. Image and omen of the end. Global Folly.

Was global warming already planned many years ago? Who authorised the melting of the polar icecaps? We are working towards changing the climate. To use it like a weapon, with devastating storms, droughts, floods and tsunamis. Are these atmospheric anomalies manipulated? What are the consequences? What future? We no longer possess an idea of the future! No, our leaders have no idea of what will become of us. We live without any prospect, without direction, moved by a “mystery” movement. What kind of humanity will be born of a blind nature such as ours. A culture of frivolity, of violence. What will be the human or inhuman being of the next millennium? Where are we now? In a desert of ideas. The world is blind! Do we live or do un-live? We live badly, without hope, with fear advancing upon

The only rule in the world is power and money! We have come to the tragedy; culture is used as a weapon against other cultures. The human being is the only cruel being on the planet. And he does not desist from his exercise even when faced with a “non-futu-

Concepts freely taken from a interview by Adriano Favaro with the Nobel prize winner José Saramago.

The world is close to the holocaust, the total holocaust: Global Folly.





## **GLOBAL FOLLY**

2006, short 15'00", long 36'00"

### ***awards and participations:***

#### **2007:**

▶ *"Eventi in Video" raccontare l'arte proprio mentre succede - UnDo.Net, Milano.*

**2006:** *"Meneghetti a Roma", solo exhibition curated by Achille Bonito Oliva, in four different locations:*

- ▶ *Palazzo Venezia*
- ▶ *Complesso Monumentale di Santo Spirito in Sassia, co-curatore Laurence A. Rickels.*

## 2000 “PARALLEL VERTEBRATE”



Large metal boxes contain and sustain images of spinal columns, treated with spirit, illuminated from behind, similar in form and size to trees, trunks of palm trees, yet unnatural in their colour, creating a disorientating mental landscape

2000

12 light boxes 250x100 cm each

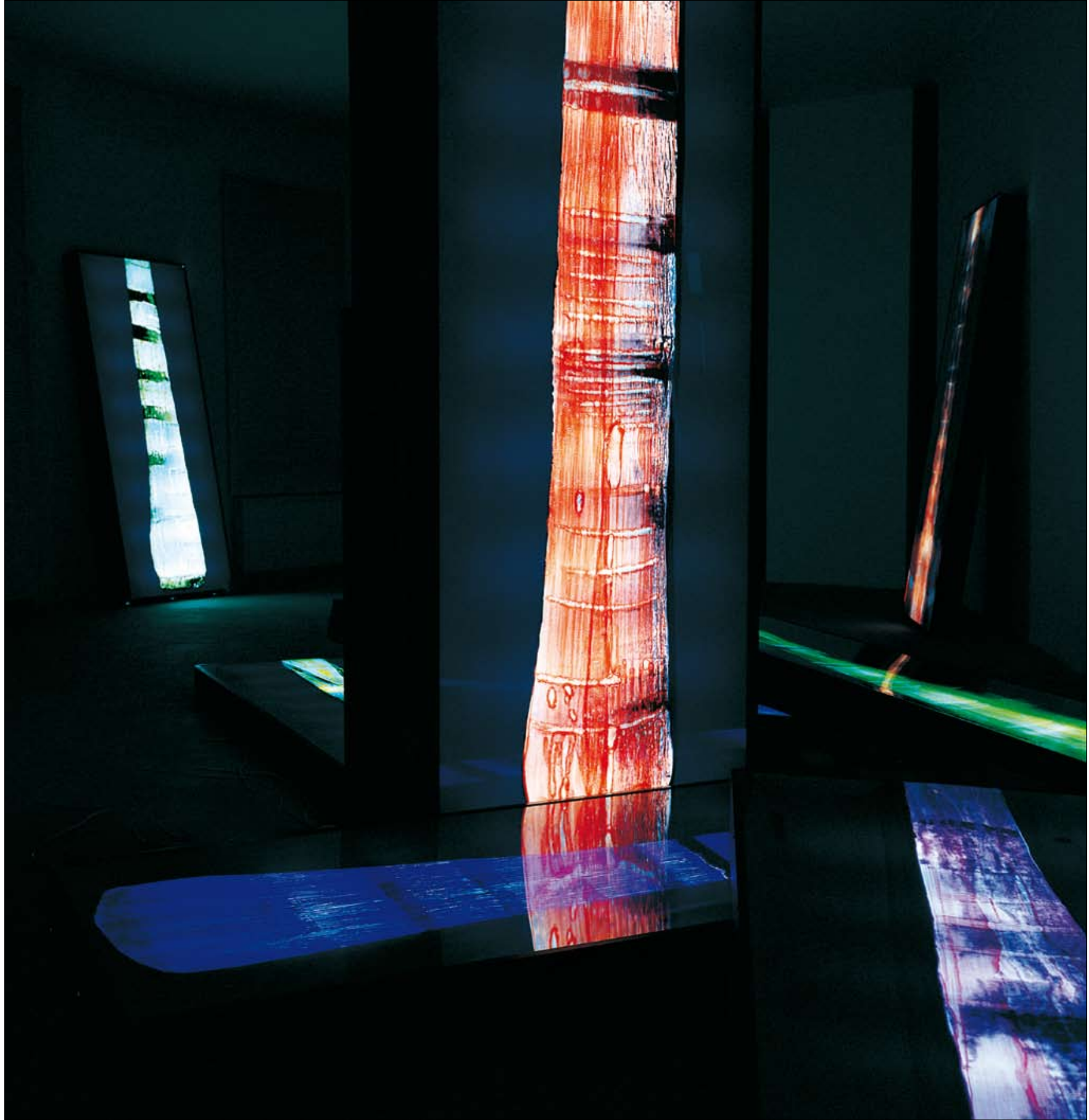
It is a radical semantic and iconographic upheaval of immense dimensions. Visible irradiations, images of the human body in life, investigations of opaque bodies: communication with invisible daily universes. Blind and deaf, immersed in the infinite noise of the world.

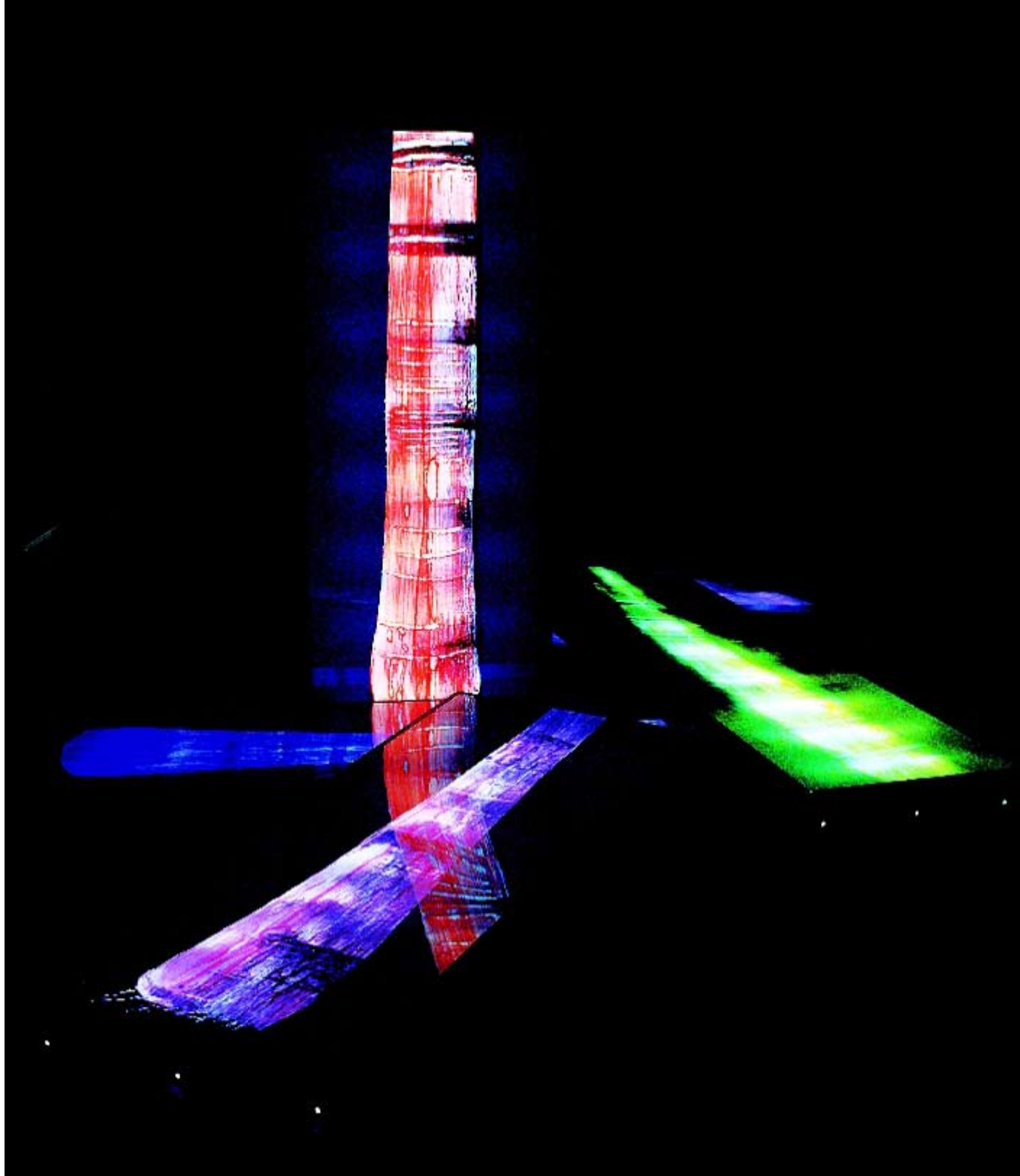
*[...] “The anatomies cut up in pieces, fragmented and disarranged of the new photographic techniques; the occulted labile fluctuating bodies of cinematographic phantasmagorias; the filigreed transparent limbs of the new non invasive exploratory technology; the virtual bodies of multidimensional geometries; the disincarnate bodies of telecommunications, giving birth to limbs where nothing was expected; and the marvellous, disconcerting anatomies of dreams. Faced with this infinite proliferation of possible bodies obeying no perceptible rules, body of a cold tetanic Beauty against the encroaching deserts human presence”.*

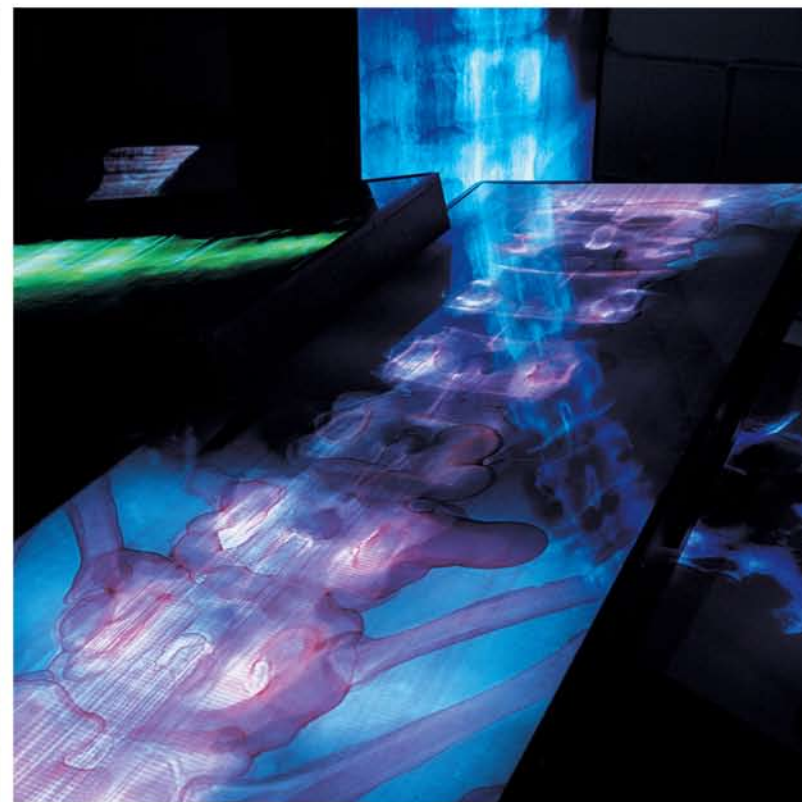
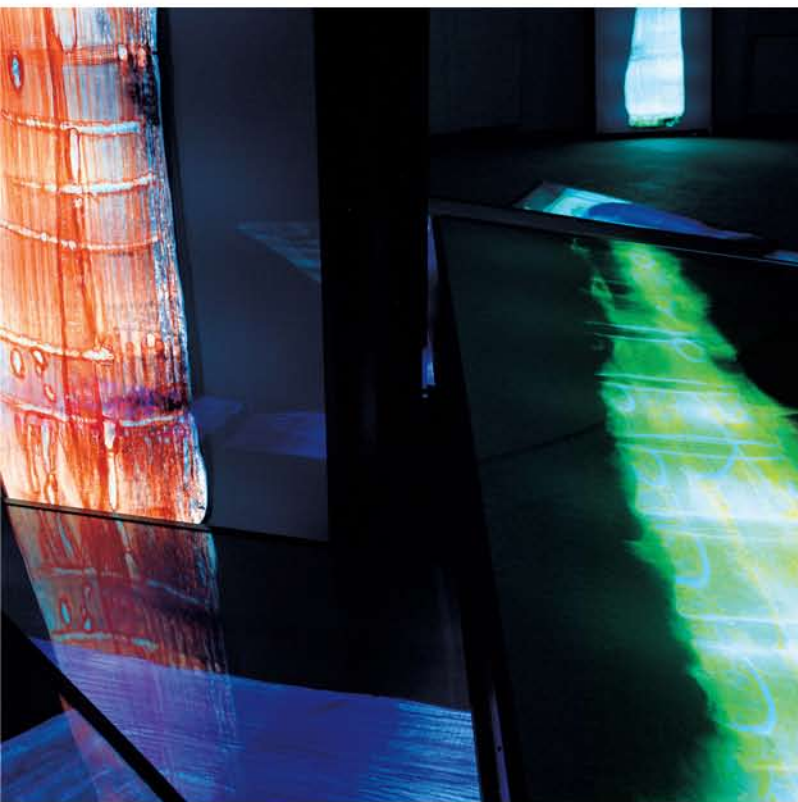
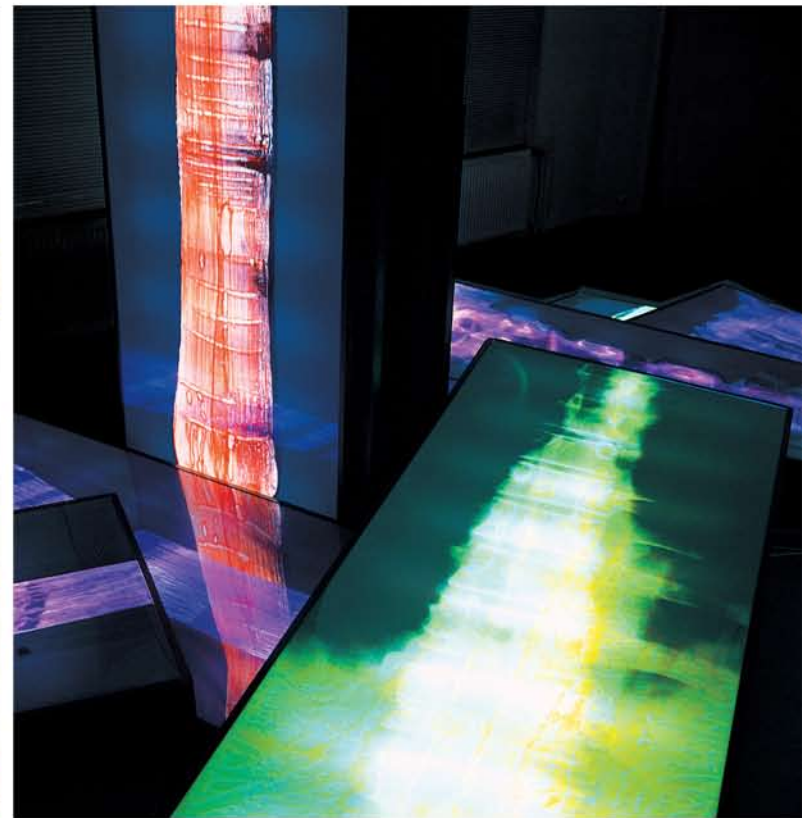
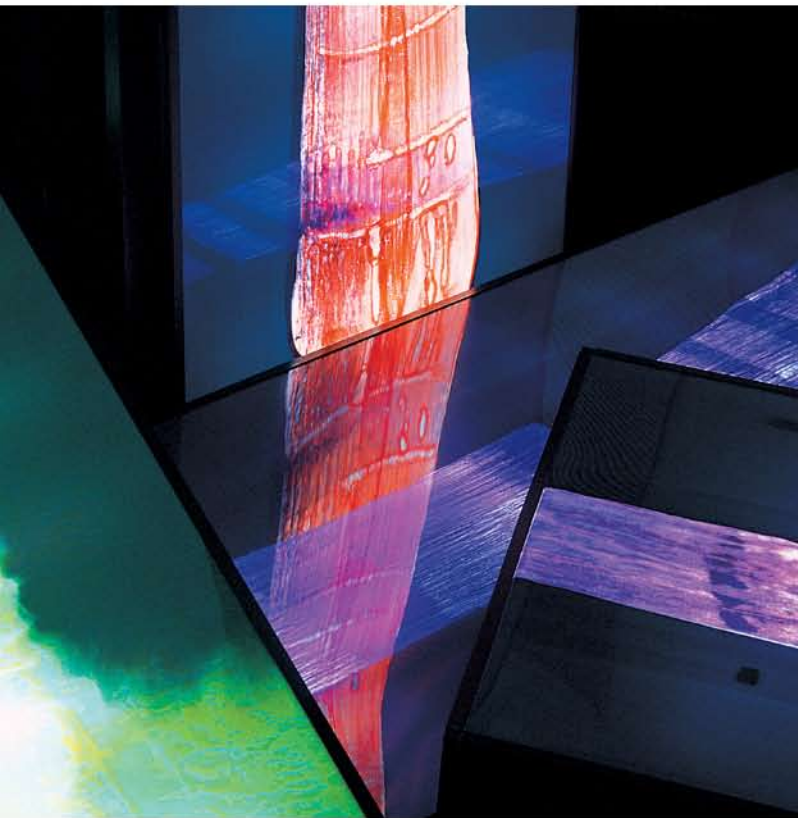
**from “The Impossible Anatomy” Jean Claire**

*“...Over the last twenty years of this century Meneghetti’s works have been a continuum of cinematic-graphic-photographic experiences, modern and very antique techniques, steeped in the magic plastic film transfer of the optic chamber, and also in those real stained-glass windows that he exalts even with nocturnal manifestations...”*

**Manlio Brusatin**









## 2008 “NO PEDO Cycle” - I HAVE NO TEARS



Takes on the issue of paedophilia, which he considers the worst, most heinous and disgusting depravation, in an attempt to awaken our conscience and open our eyes, he has crucified one child.

2008, No Pedo Cycle:  
*TG News 1pm, I HAVE NO TEARS*  
iperrealistic sculpture plexiglass x-rays cross  
stone base, 161x81cm

### The CROSS

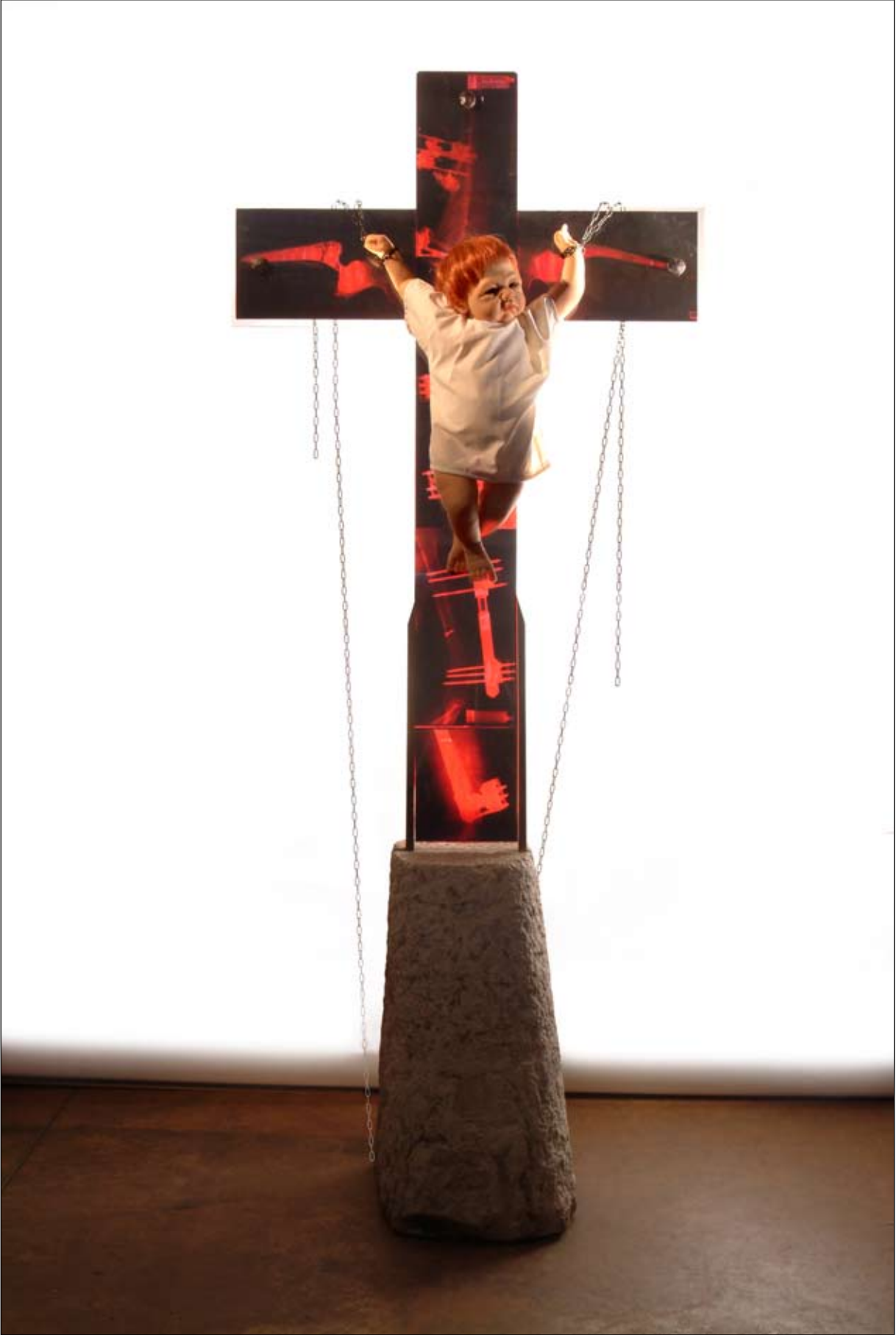
The x-ray plates seek the traces of an illness, of a mutation, of a failing of the body: the Cross is a sign of this pain. But it is also the sign of an underground strength taking on the profile of a lion enveloped inflames.

2008

Painted x-ray and plexiglass, composed in 6 crosses

Various sizes: maximum height 230 cm.

Maximum width 90 cm. Light box cm. 250x 250 cm













## 2008 “NO PEDO Cycle” - UNNATURAL MOTHER



It is a regular part of the daily news to hear of a mother who simply throws her newborn child in a dumpster, as easily as throwing away an unused condom. Occasionally, by chance, one of these innocents is found, saved and named Andrea, after the Saint of the day. How many others end up in the dump? We have no way of knowing. Unnatural mother, yes! Yet... so much is said about abortion, so much of stray dogs to be sterilised, of the rubbish in Naples, of the third world ... here is the third world, and what a third world! Open your eyes and validate your conscience; acquire the habit of looking in dumpsters: they do not always desperately cry out to us. A cry of alarm, against what could be defined as an act of murder committed by humankind against itself.

2008, No Pedo Cycle:  
*TG News 8pm, UNNATURAL MOTHER*  
iperrealistic sculpture, dustbin garbage  
audio player, motion detector  
97h x 55 x 48 cm



ROMANO D'EZZELINO

FS 121348

SOLO RIFIUTO  
SECCO NON RICICLABILE

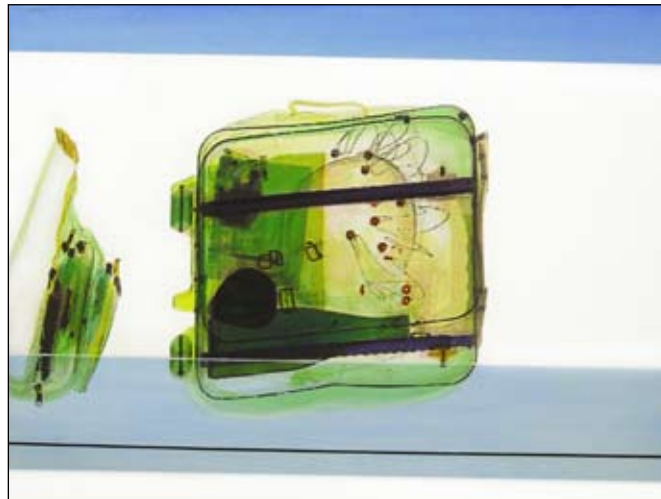
*(The label contains detailed instructions in Italian regarding the disposal of dry non-recyclable waste, including a list of accepted and prohibited items. It also features the logo of the waste management company, "Lombardia", and a recycling symbol.)*







# P A I N T I N G



an invasion of a privacy invaded

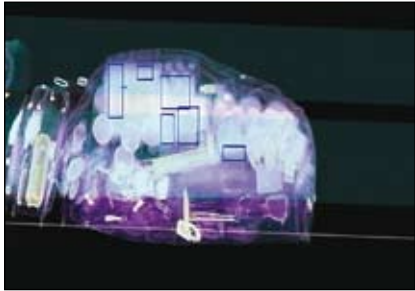


historical works



great masters

## PAINTING: “AN INVASION OF A PRIVACY INVADED”

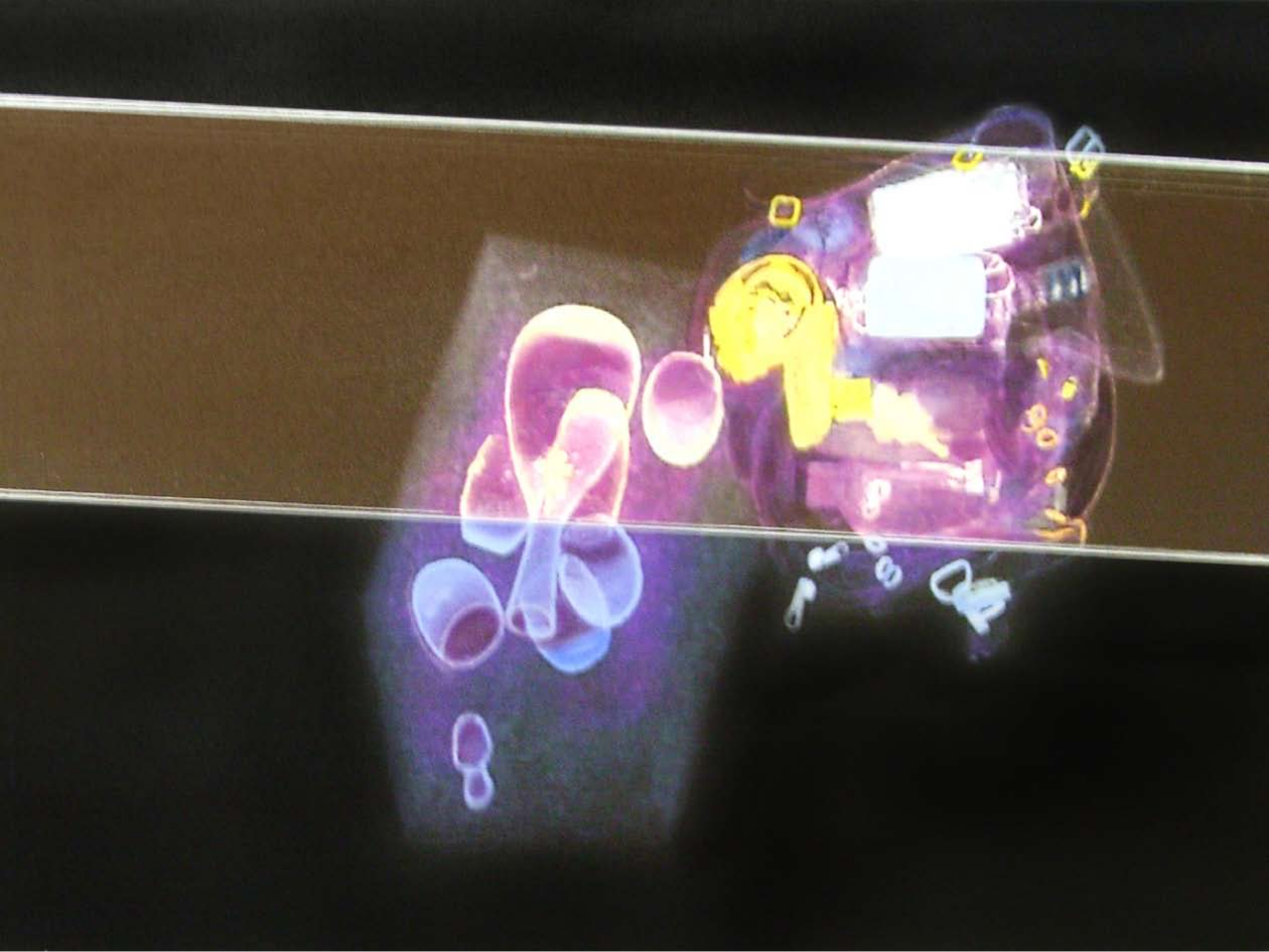


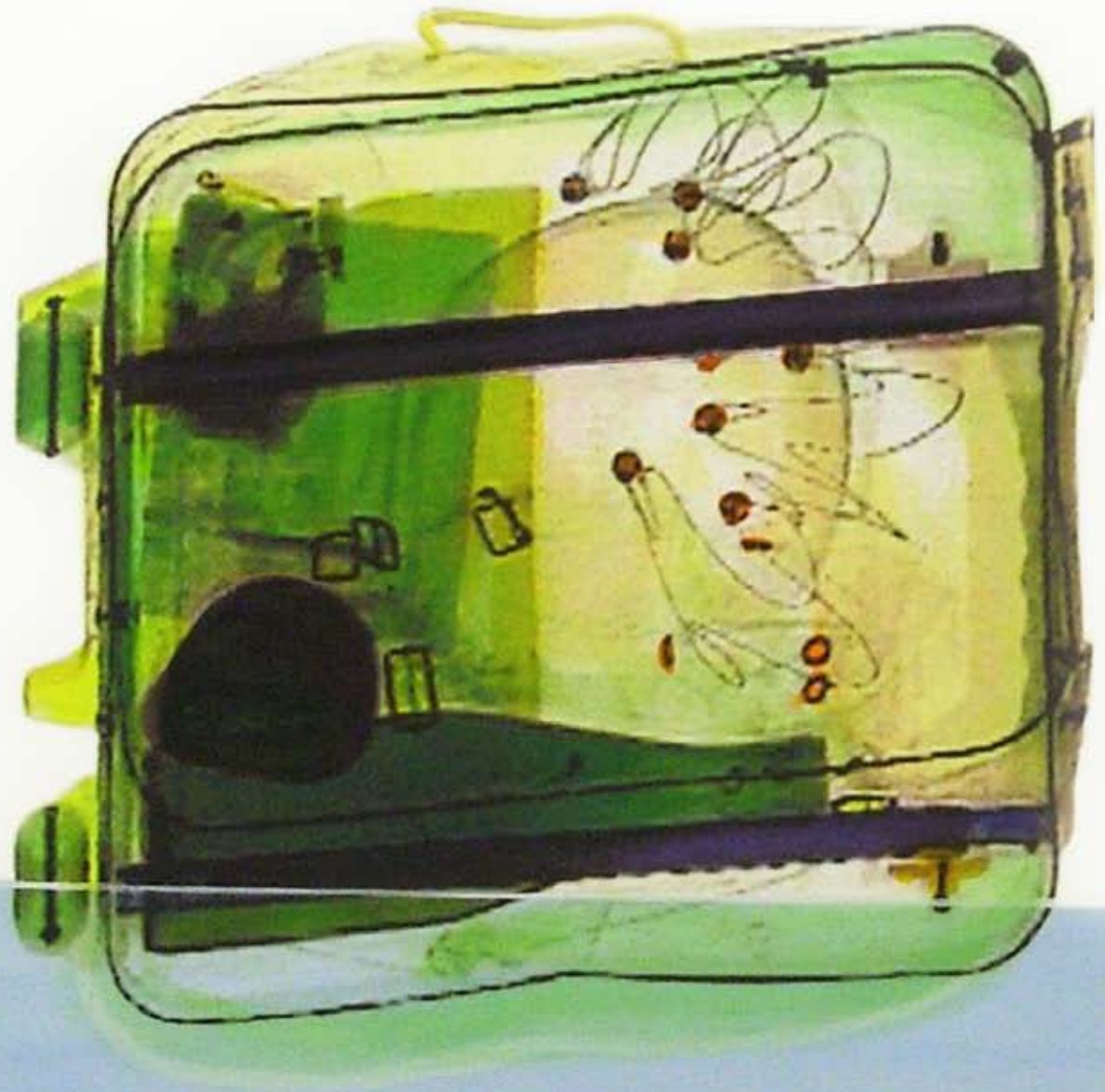
Moving away from the by now well known x-rays of the human body to x-rays of objects, here we have the great canvases derived from X-Rays of luggage taken from security check point monitors. In his picto/radiographic creations Renato Meneghetti reveals hidden countenances through amphibious images of pure creativity, starting out from the magic of science he reaches artistic enchantment, the only type that matters to Meneghetti.

To look within, to look beyond has always been one of the intentions of high culture, that particular branch of knowledge which does not confine itself to immediate and contingent matters, to phenomena, instead it endeavours to uncover that which lies within, hidden from any form of visibility.

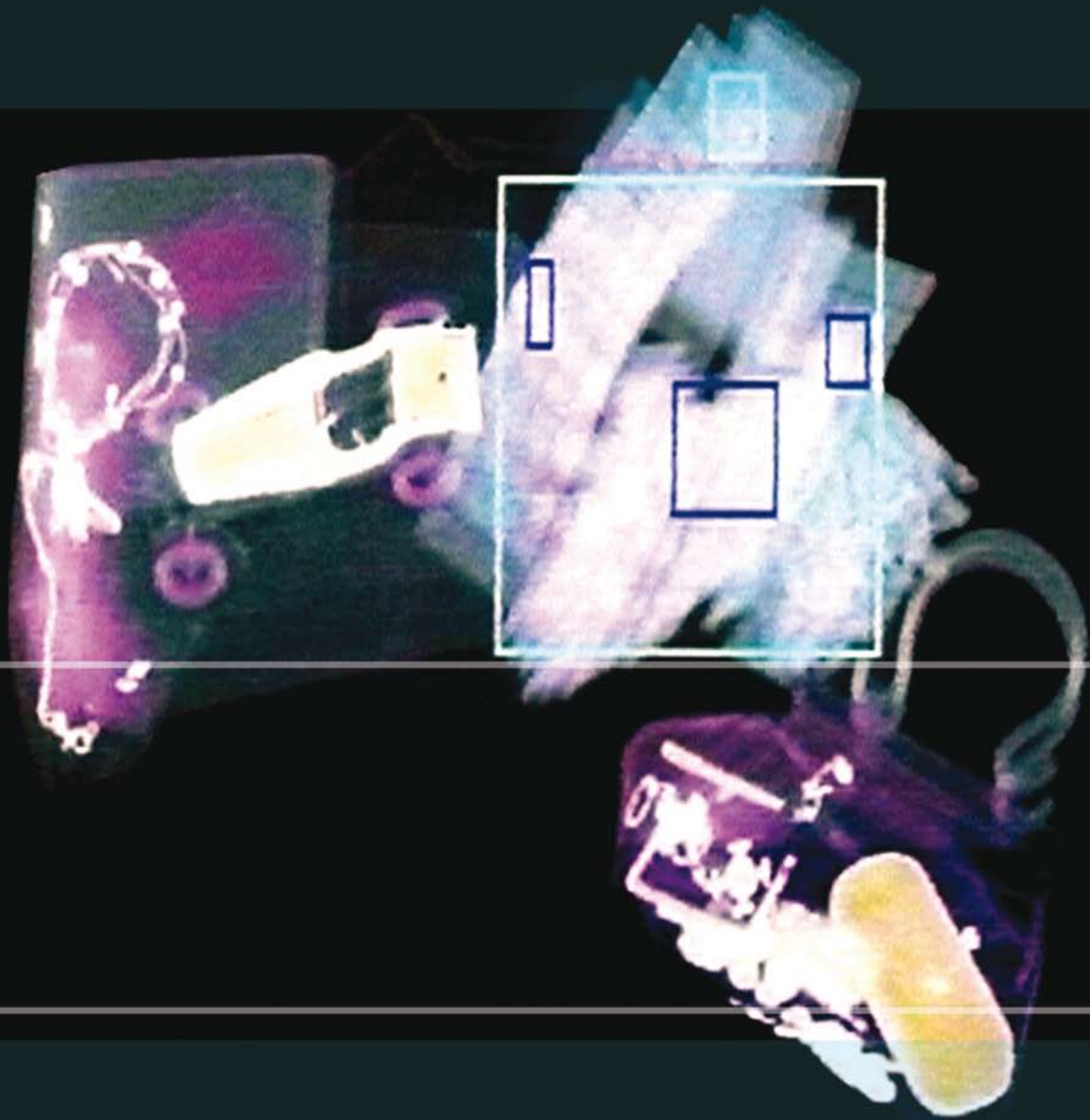
*“...In 1979 Meneghetti already demonstrated – anticipating communications strategies that are today visible to everyone by more than twenty years – that the x-ray, primarily used to understand the internal structure of an object, could reveal unexpected cognitive and aesthetic aspects. Meneghetti’s intervention, on the other hand, is nurtured by the abolishing force of the eye itself, the strength of a prosthetic which grants the eye the ability to see through things without stripping it of its veil, without definitively abolishing its secret sense. In Meneghetti this desire for understanding takes its emotional form through the subtle application of colour, which according to the classical theory of art is the privileged expressive home of states of the soul: of sentiments, emotions and the passions. Mention has often been made when speaking of Meneghetti of ‘seeing inside’ and ‘seeing beyond’. But it is not only this: the act of trans-vision alters its object, it takes away presence and substance certainly, it lightens it without abolishing it and makes it change its colour in a chromatic and luminous vibration...”*

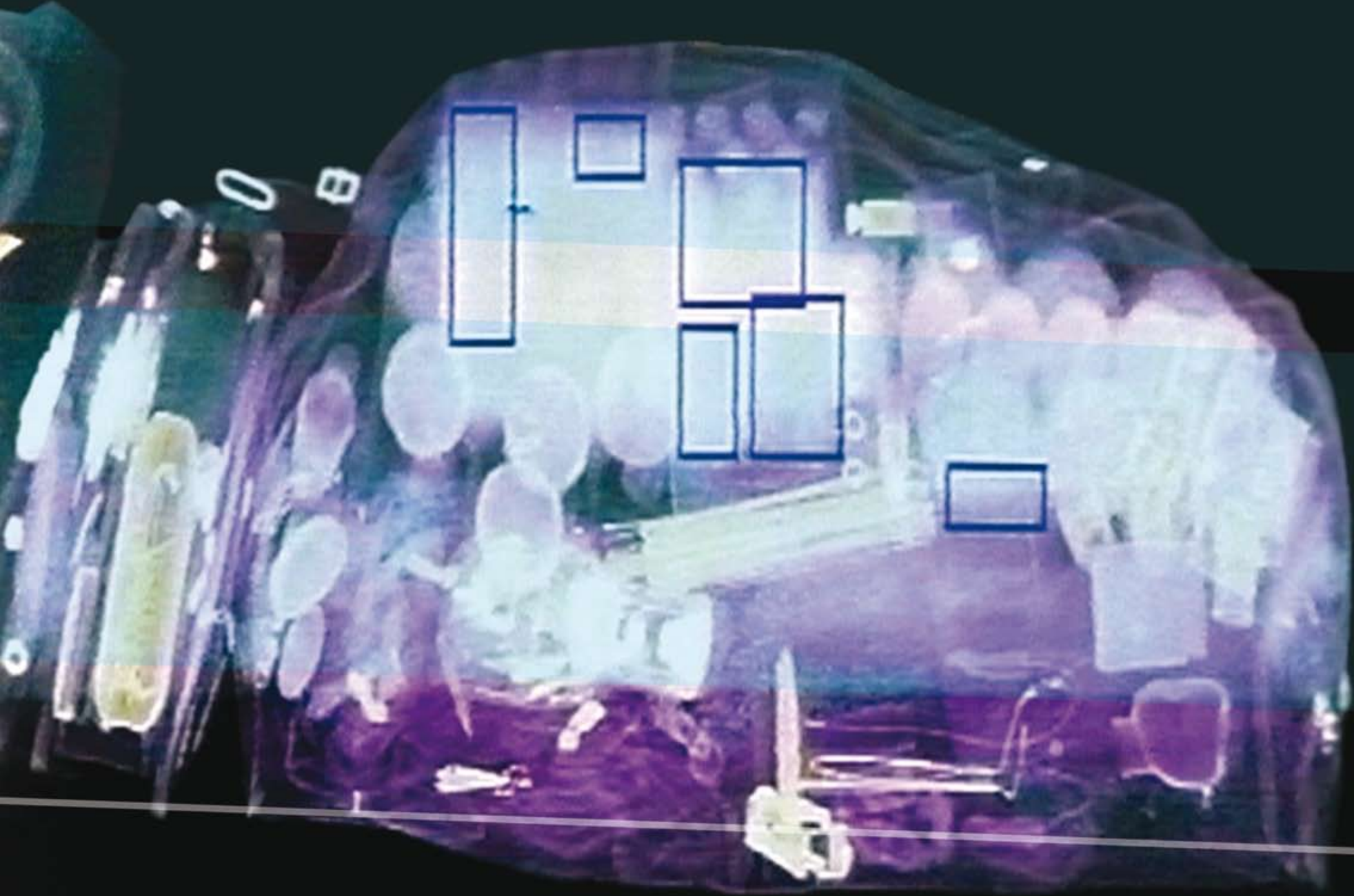
**Paolo Fabbri**

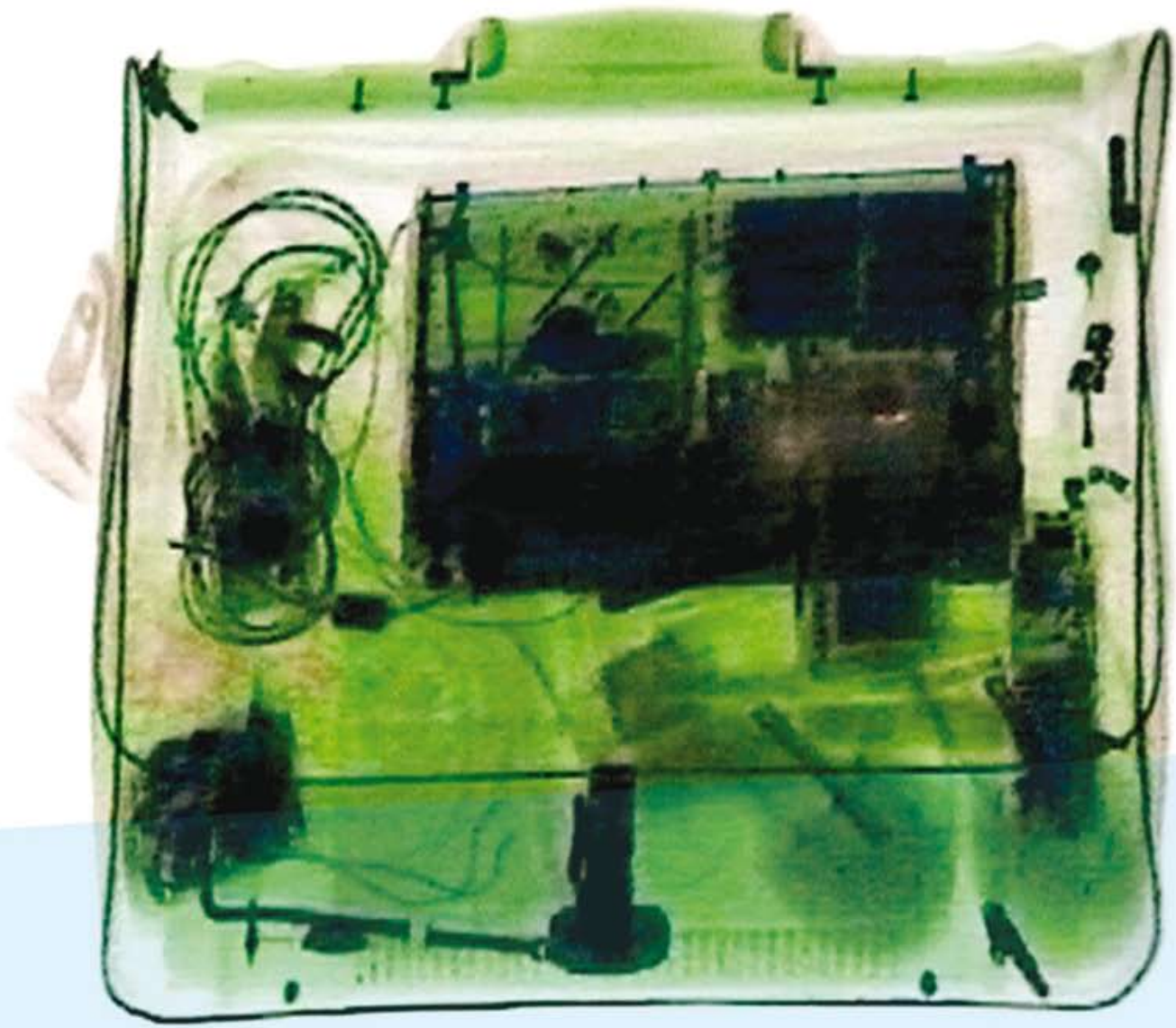


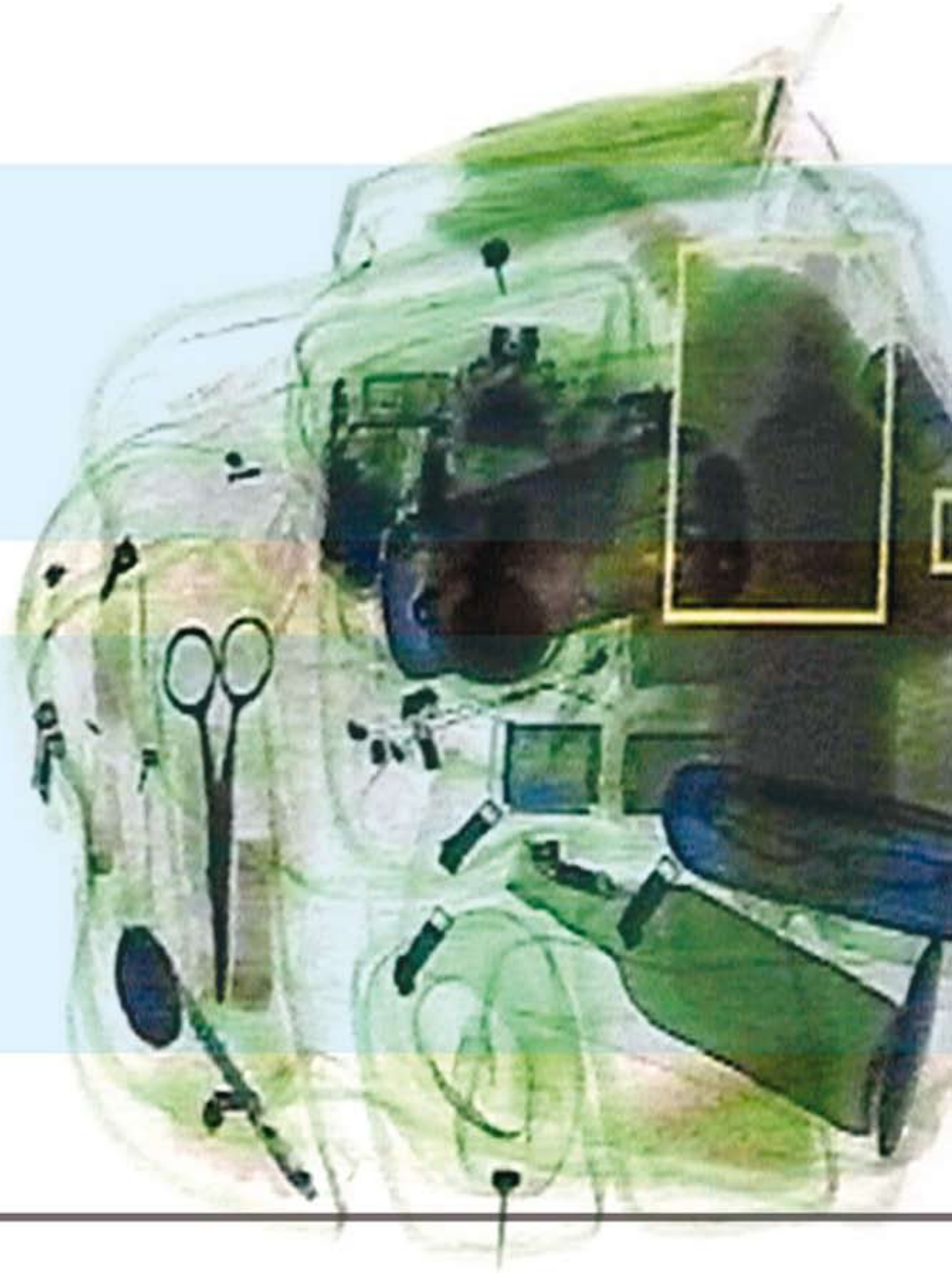


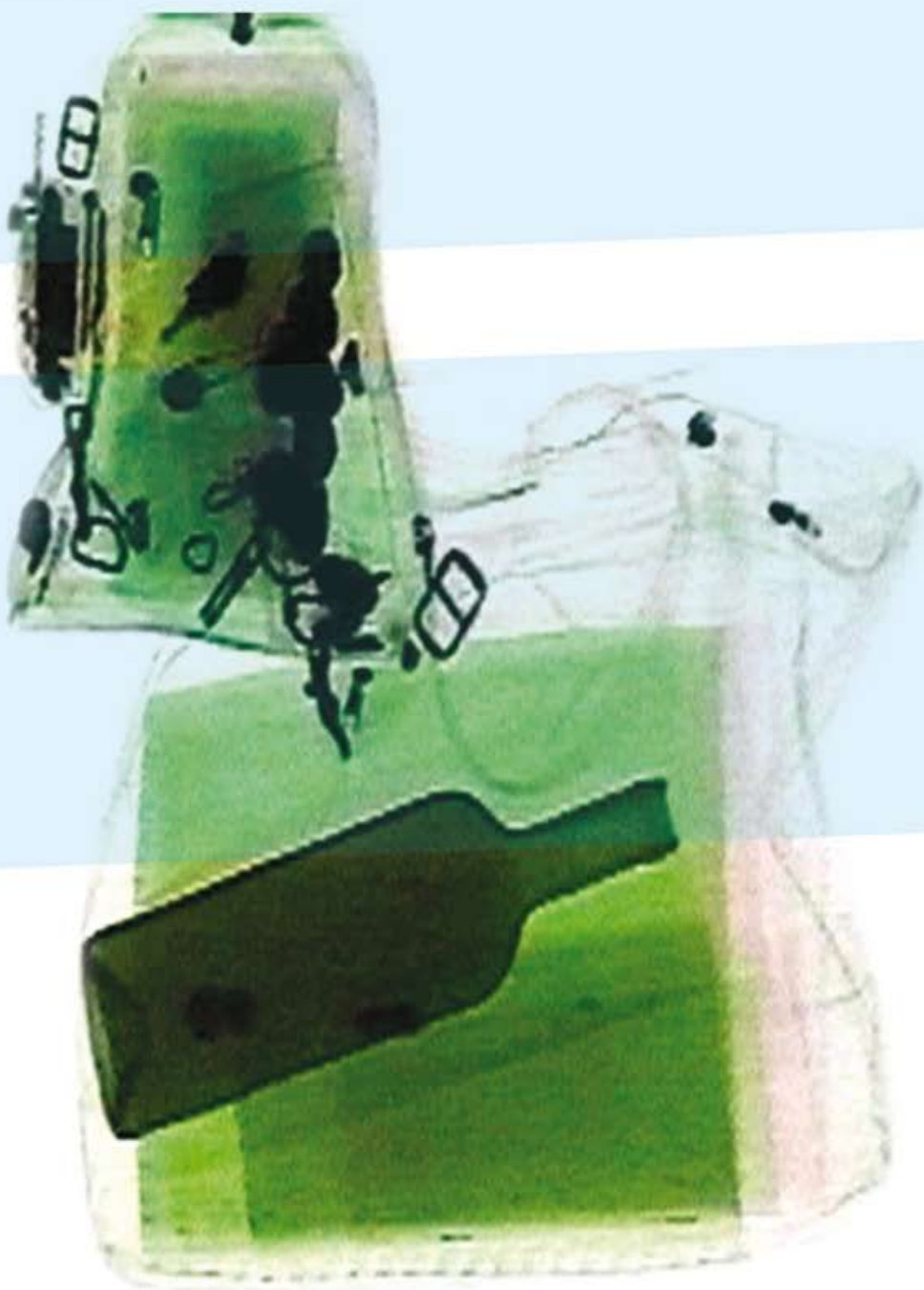
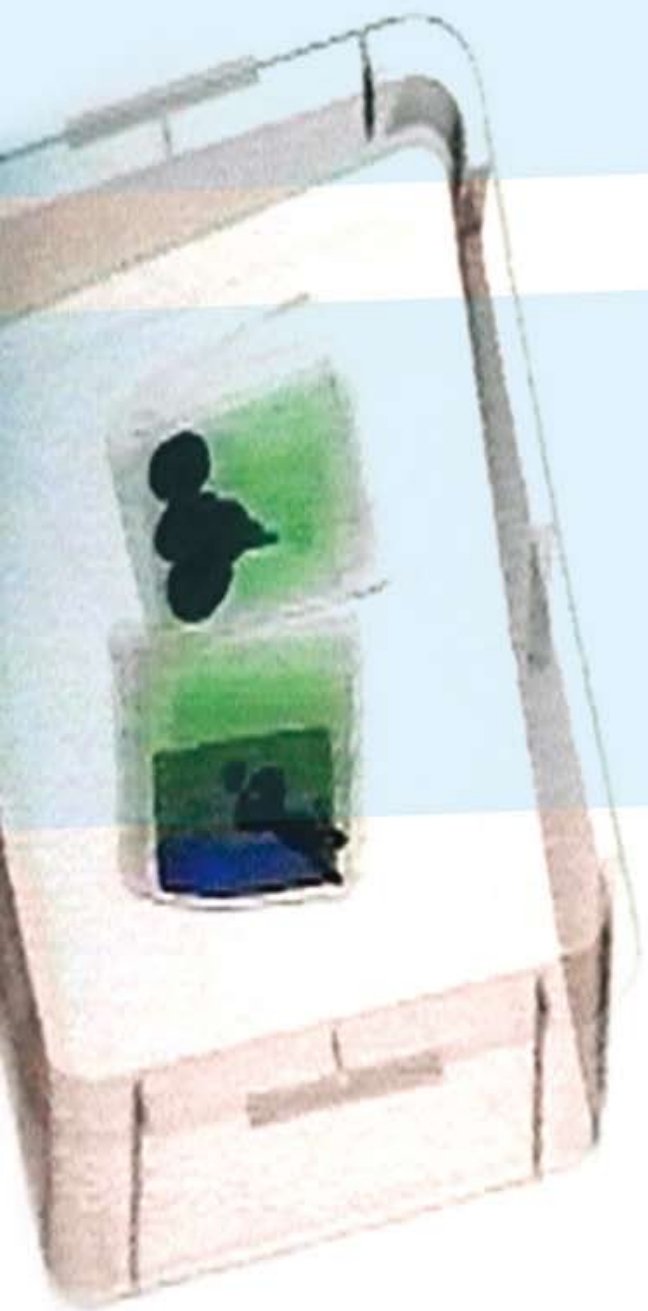




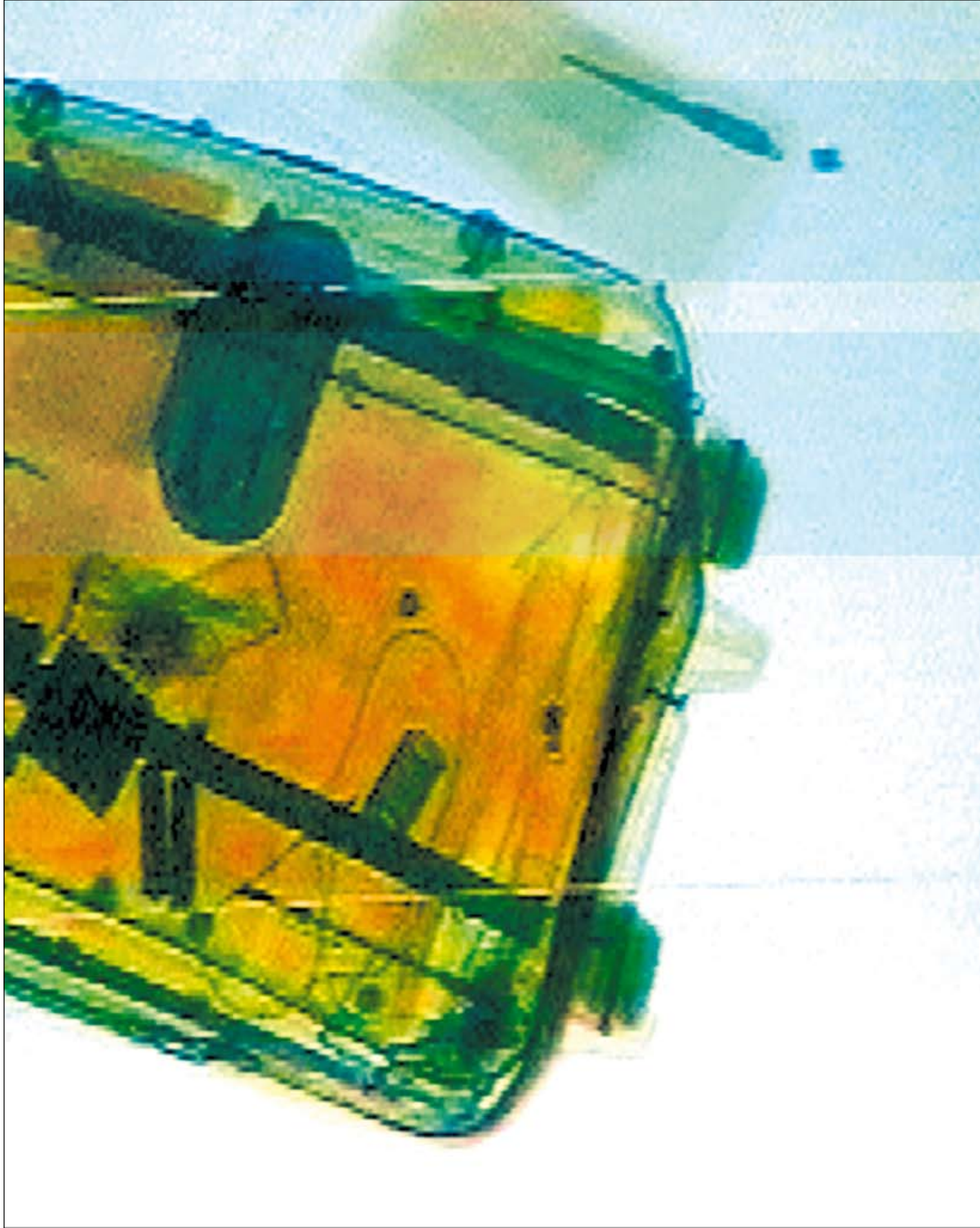


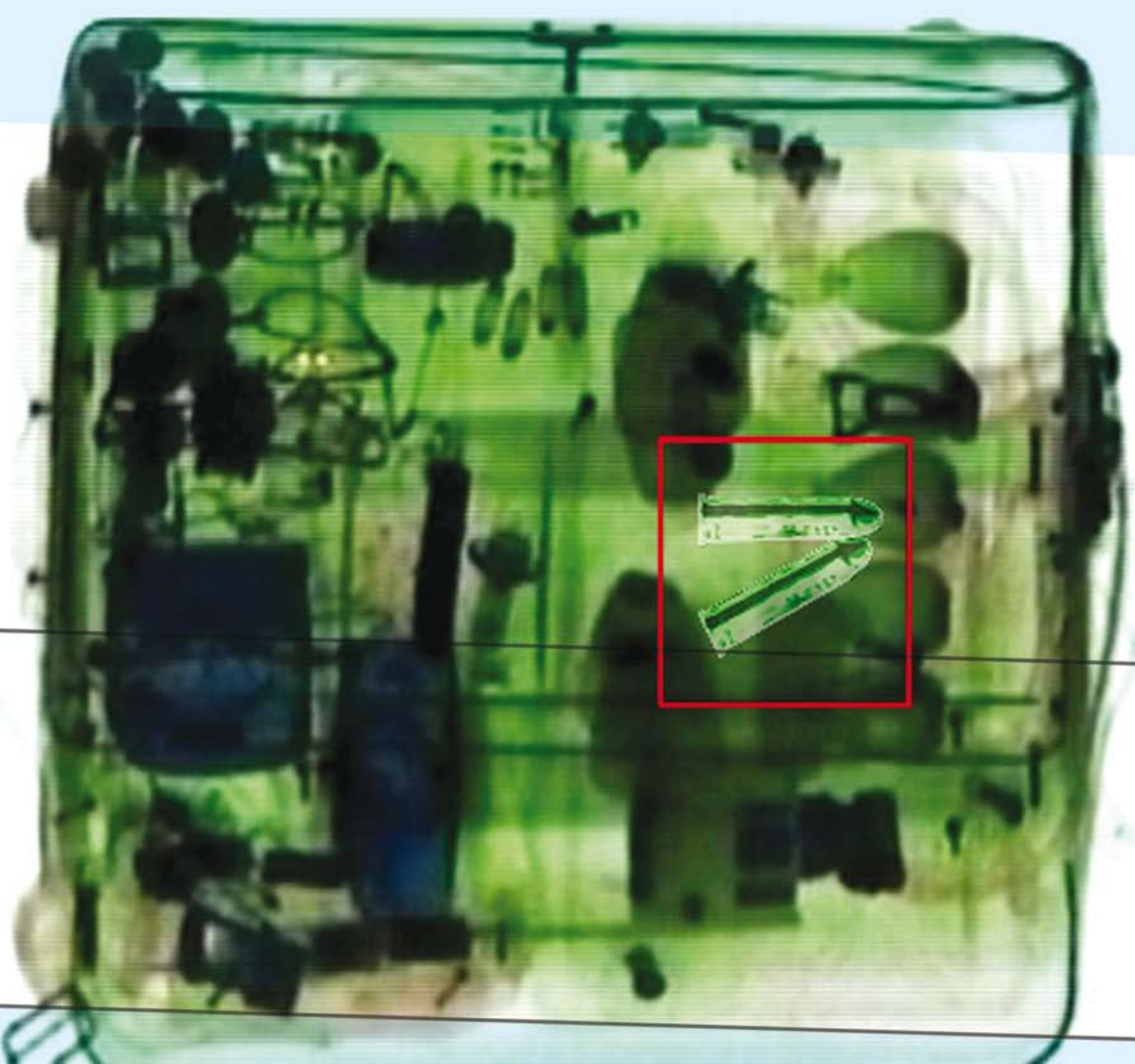
















## PAINTING: "HISTORICAL WORKS"



The body as time. The body as place.

X-rays. Human and animal bodies examined by x-rays revealing unexpected similarities to religious symbols, ghost, historical and imaginary images.

*"...Meneghetti's X-Rays have stood out as the only new significant reality in the Italian art over the last twenty years. It must also be recognised that he was undoubtedly among the first, if not very first, to see the aesthetic rather than scientific interest in this medium, and above all to deeper meanings in its use..."*

**Gillo Dorfles**

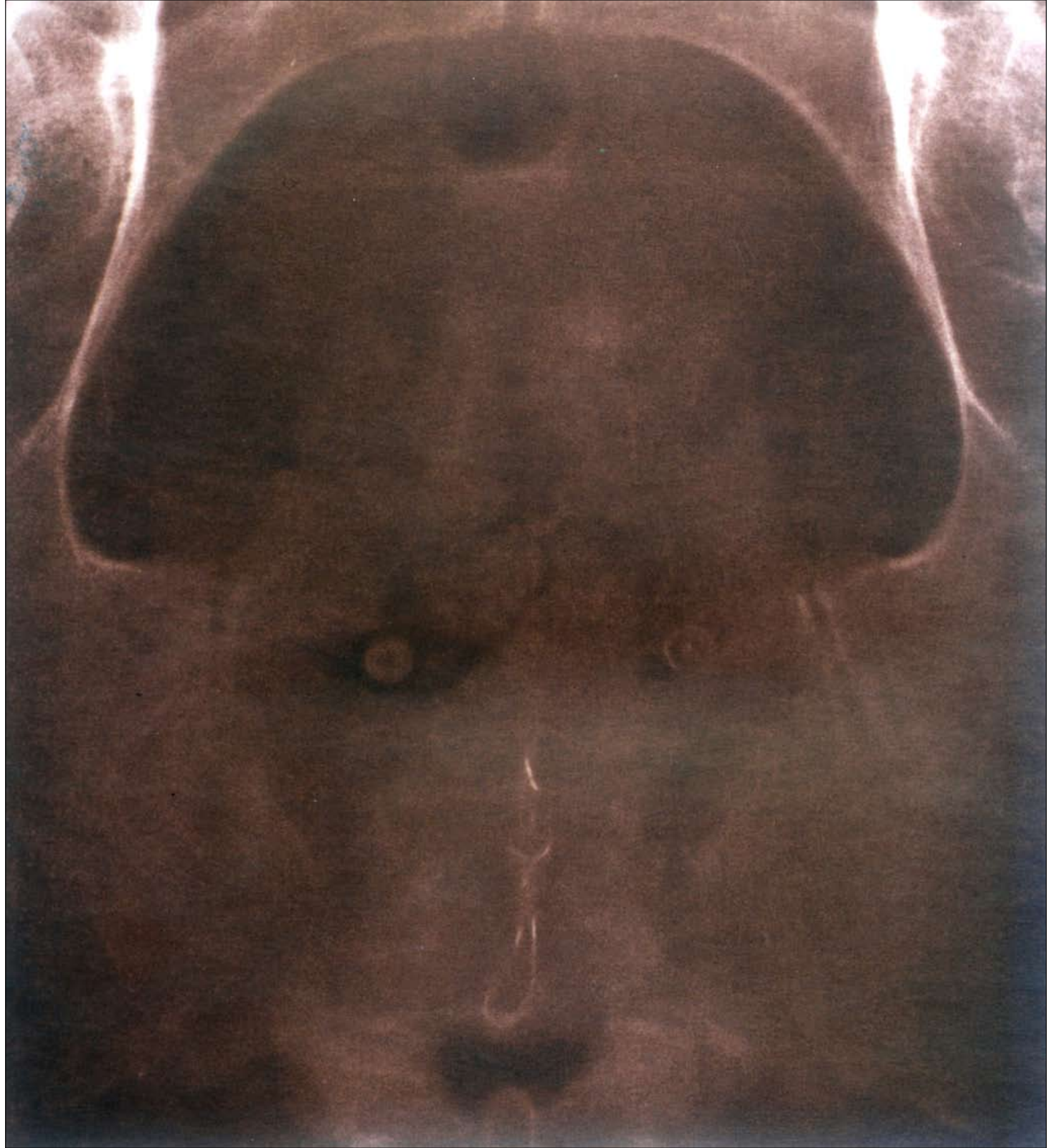
*"...If 'God is dead', everything is allowed. Like so many other avant-garde artists, this artist from the Veneto region also starts out from here. Meneghetti, however, finds his own way through that area beyond the naked eye made visible by X-ray. He wants to see what lies within man. He does not, however, search for the spirit of man as Renaissance artists and so many others afterwards tried to do. Meneghetti searches for the structure supporting things..." . "...The X-ray photographs offer themselves up to pure contemplation and bring you to intuit not only the foreseeable shapes but also a mystery beyond the shapes. Paintings presents subjects and themes directly derived from Rontgen's great discovery. The X Rays can become landscapes, mountains, the bodies of women if they are freely observed, with an eye like Leonardo Da Vinci, who described what he saw in the damp mildew on the wall of his studio - he could see anything and everything.."*

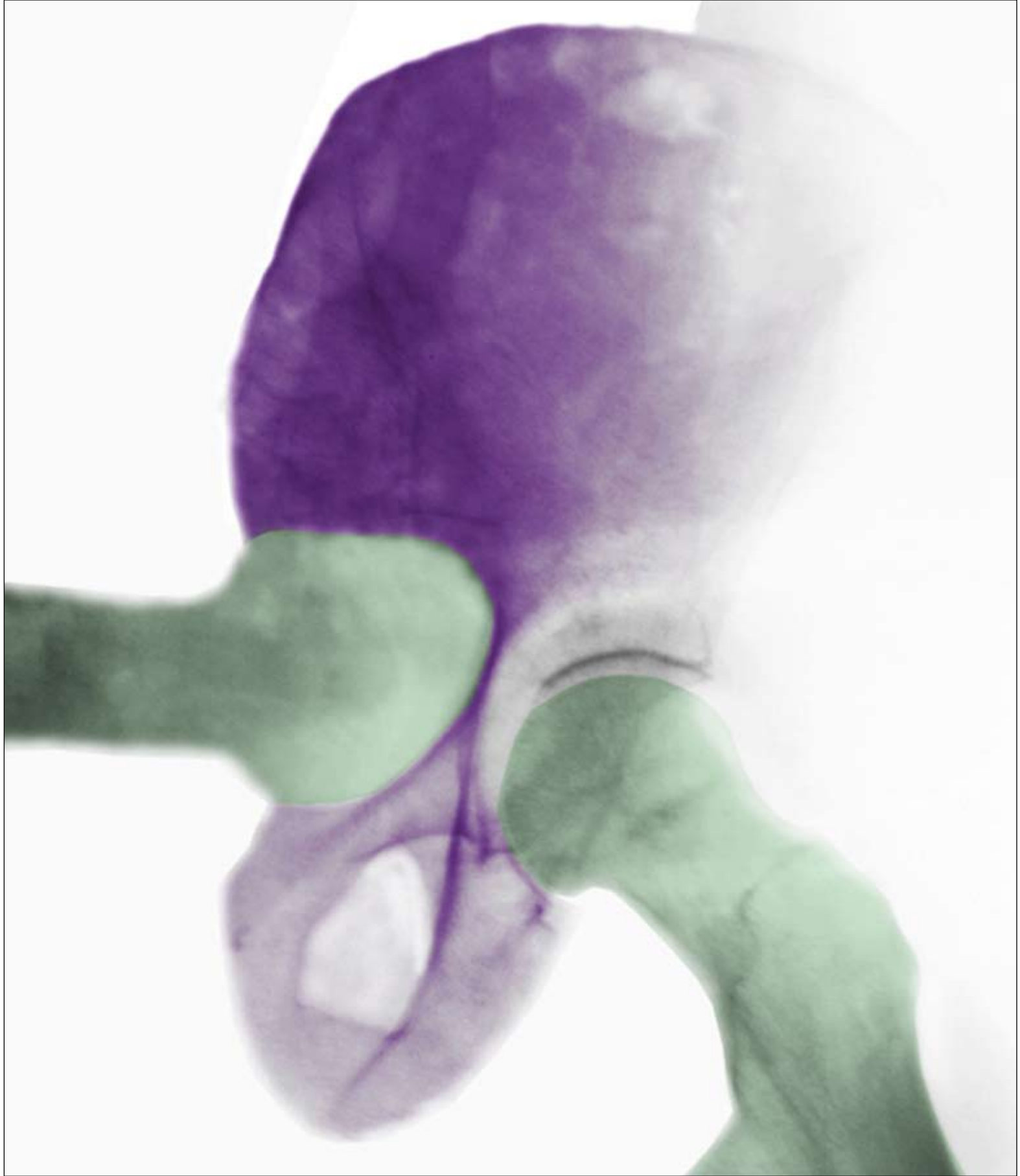
**Vittorio Sgarbi**

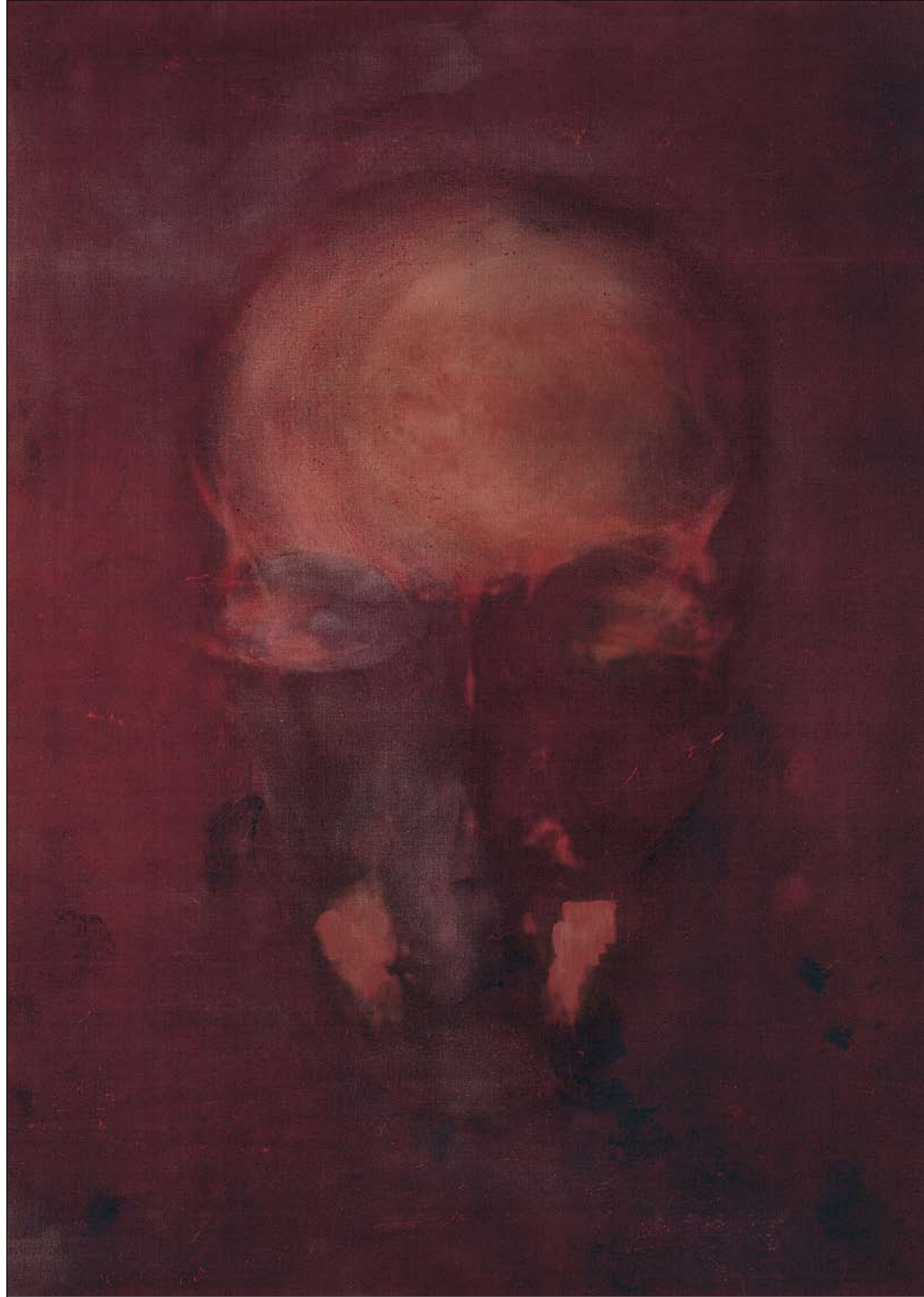
*"...The X-ray seeks out hidden forms. The shapes of the hands, the intestines, the cranium, the dental arch and the cervical column reveal the original relationship between the human organism and the universe. I have used x rays not as a ready made, nor as a provocation, but to see and to show inside the human body, in this manner the eye can see what normally it cannot read: looking beyond..."*

**Renato Meneghetti**











## PAINTING: “GREAT MASTERS”



*“...Multimedia work never made Meneghetti contrary to many artists of his generation who discarded tradition as useless rubbish, his re-visitations wish to say: look behind in order to move ahead...”*

**Erich Steingraber**

*“...To look within, to look beyond has always been one of the intentions of high culture, that particular branch of knowledge which does not confine itself to immediate and contingent matters, to phenomena, instead it endeavours to uncover that which lies within, hidden from any form of visibility, of perception, so as not to become entrapped in the current of variability, of unpredictability, it lies in the realm of energy, evolution, in other words all that governs intelligence, understanding, the invention of the human form of creation that requires a language, a syntax and grammar, so as to unfold, not only in emotion and sentiment, but also in discovery, in a corpus of science. Times present and past introduce the theme of contemporaneity in art, in life and in history: dialogue with the great masters who charge the light and shadow of our imaginations is necessary for the intimacy of Meneghetti’s seeing beyond, placing his trust in a scientific instrument which, in this specific case, does not really see but simulates a lower layer that does not exist by any articulate physicality.*

*The Masks are exalted through a duplicity which can be derived from Klimt, Picasso, Dalì or Leonardo, while the x-ray lens is wholly his own, through a skilful reductio ad unum he makes visible things which had not appeared, revealing the secret plots underlying every truth, a thousand invisible rays which render these visions fascinating...”*

**Francesco Gallo**

*“...Here we have the warm alluring colour paling, freezing thanks to a spectral, dead, unnatural light, thus letting part of the hidden image of a skeleton emerge from that warm flesh full of life and beauty. The spectator’s gaze falters in the emptiness of the eye-socket and the inexpressive darkness of x-rays. This image has all the artistic ingredients of memento mori.*

*The immaterial comes into play through the world of masks. In describing this process we can pinpoint the depth of Meneghetti’s work.*

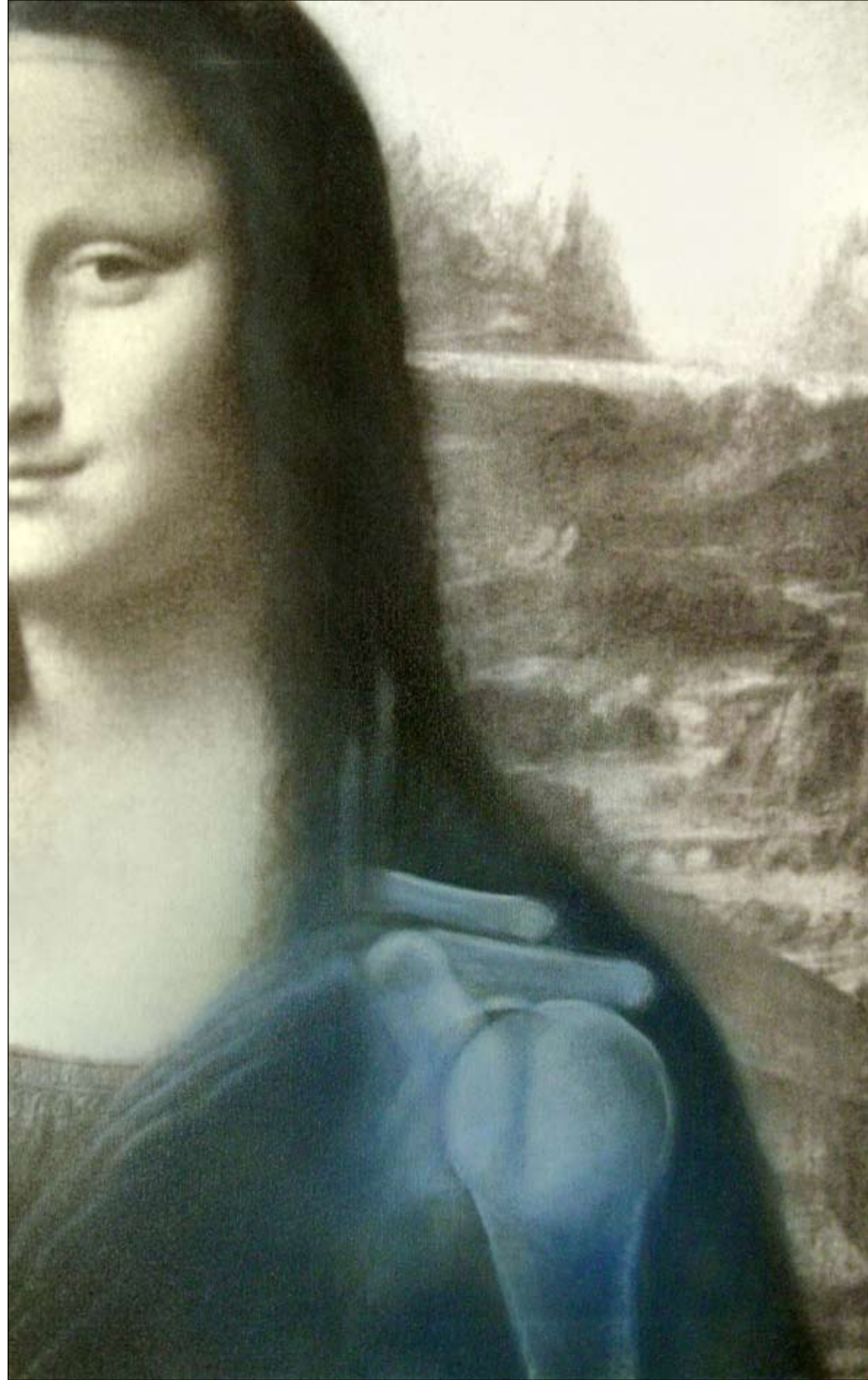
*Nevertheless, to understand the sensation that seeing-feeling Meneghetti’s work can provoke today, we have to distinguish some of the specific steps on the road between the trend of the renaissance anatomist which he transports into today’s spectacular medial butchery of entertainments, in his picto/radiographic creations Renato Meneghetti reveals hidden faces countenances and expressions, through amphibious images of pure creativity, starting out from the magic of science he reaches artistic enchantment, the only type that matters to Meneghetti.*

*As was said of Benjamin – as is said today of Meneghetti. Nothing strange here, instead, if we consider the nineteenth century imagination which gave birth to the language of the metropolis: if we think of theatre make up and phantasmagoria, narrative illustrations, entertainment games.*

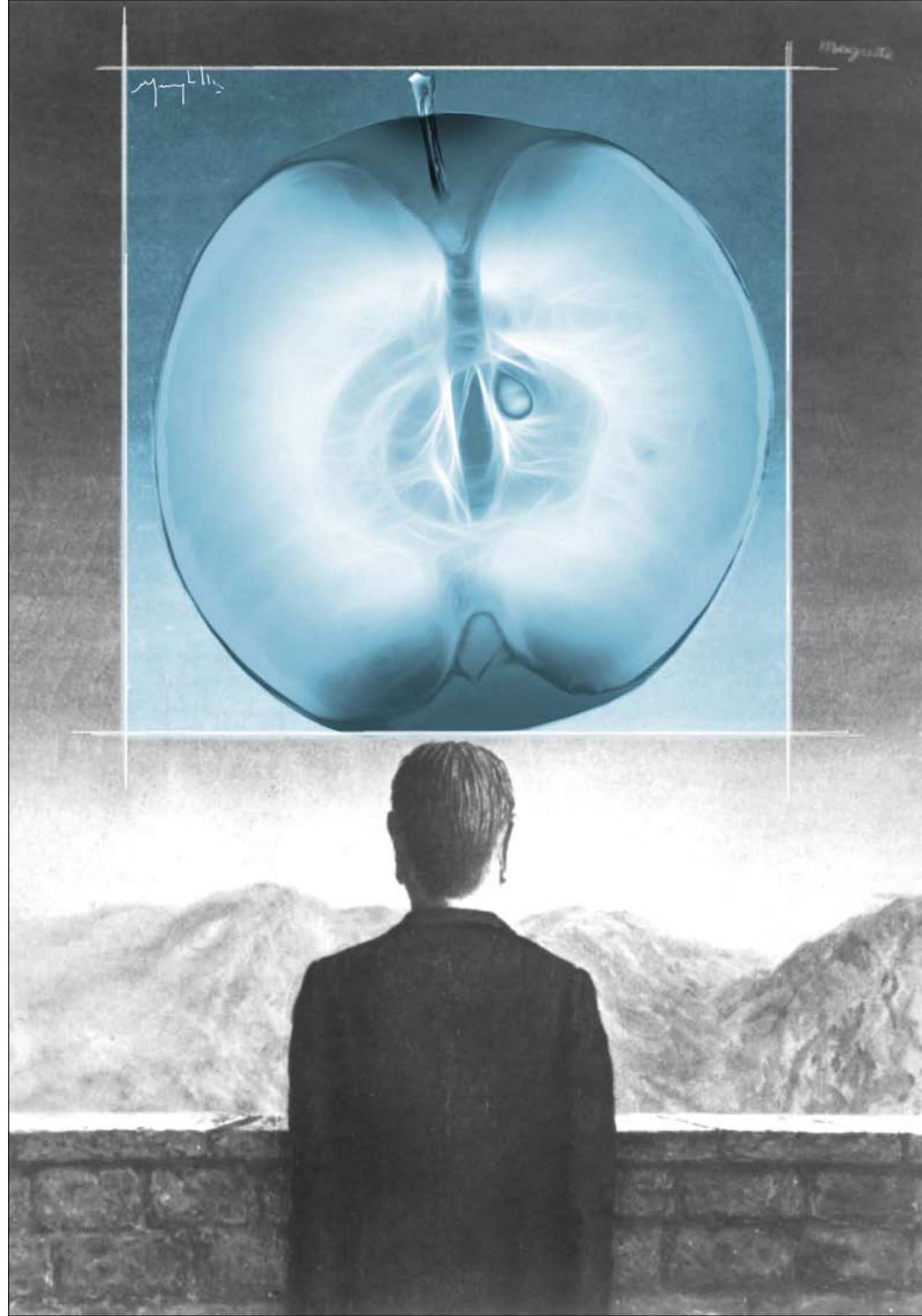
*Meeting point of representation and contract. Meneghetti here is portraying the names of art. Today an artist portrays the conventions and the inconveniences of the arts but he is also portrayed beyond his will and beyond the will of art itself...”*

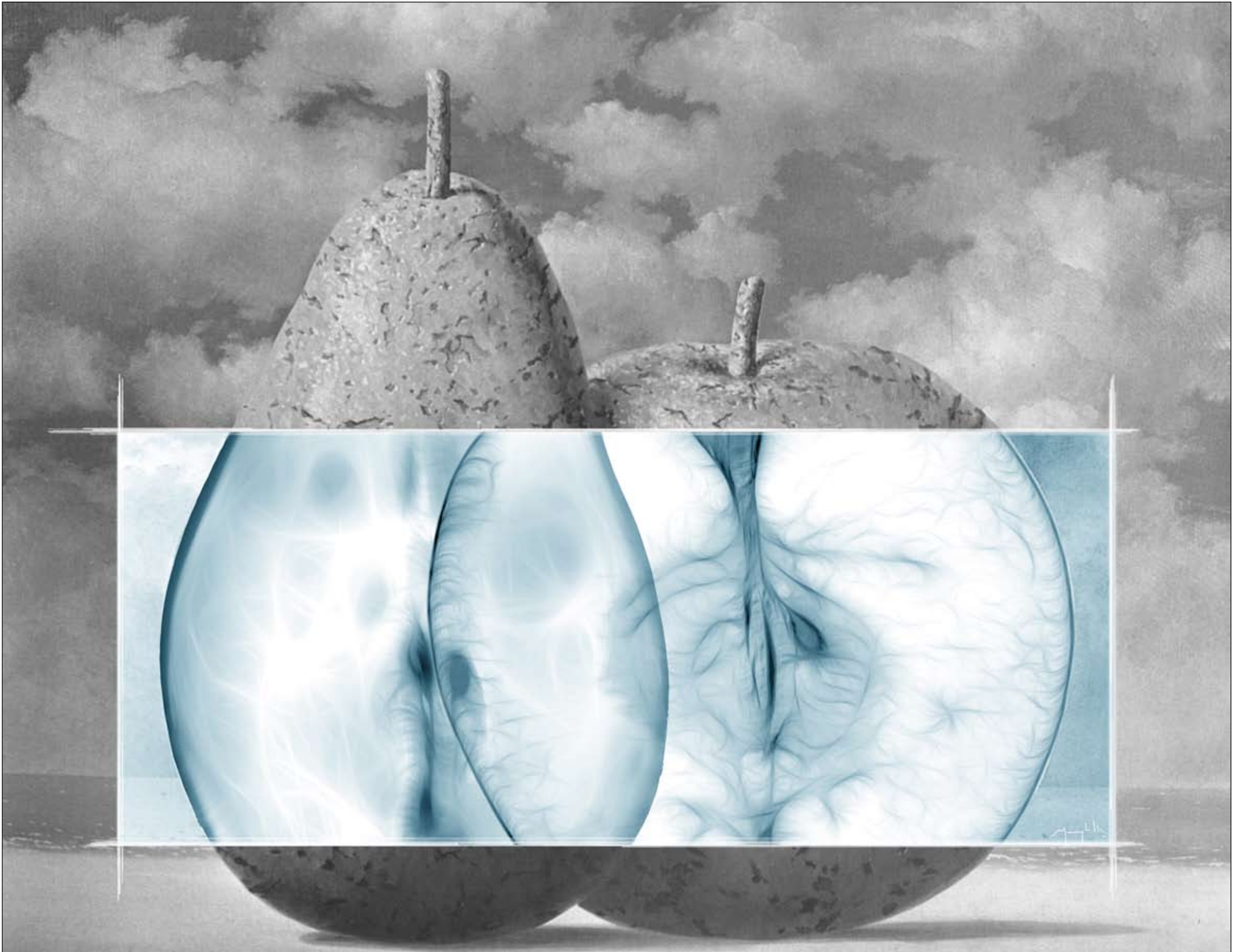
**Laurence A. Rickels**

Here space is left open, thanks to intelligence or sensitivity, the “shock” of modern art reanimate the predictable, static figures of ecclesiastical “symbolism” with “splendor veri” (an ancient scholastic formula of sacred art attributed to Alberto Magno). Truly a shock if we think of the considerable reverberations of Expressionism, where the most famous and trusted name is Georges Rouault. Ever faithful to painting, in this cycle Meneghetti has unified ancient with modern and at the same time brought science into art: he is the ferryman Caronte, the bridge between the history of art and the third millennium.

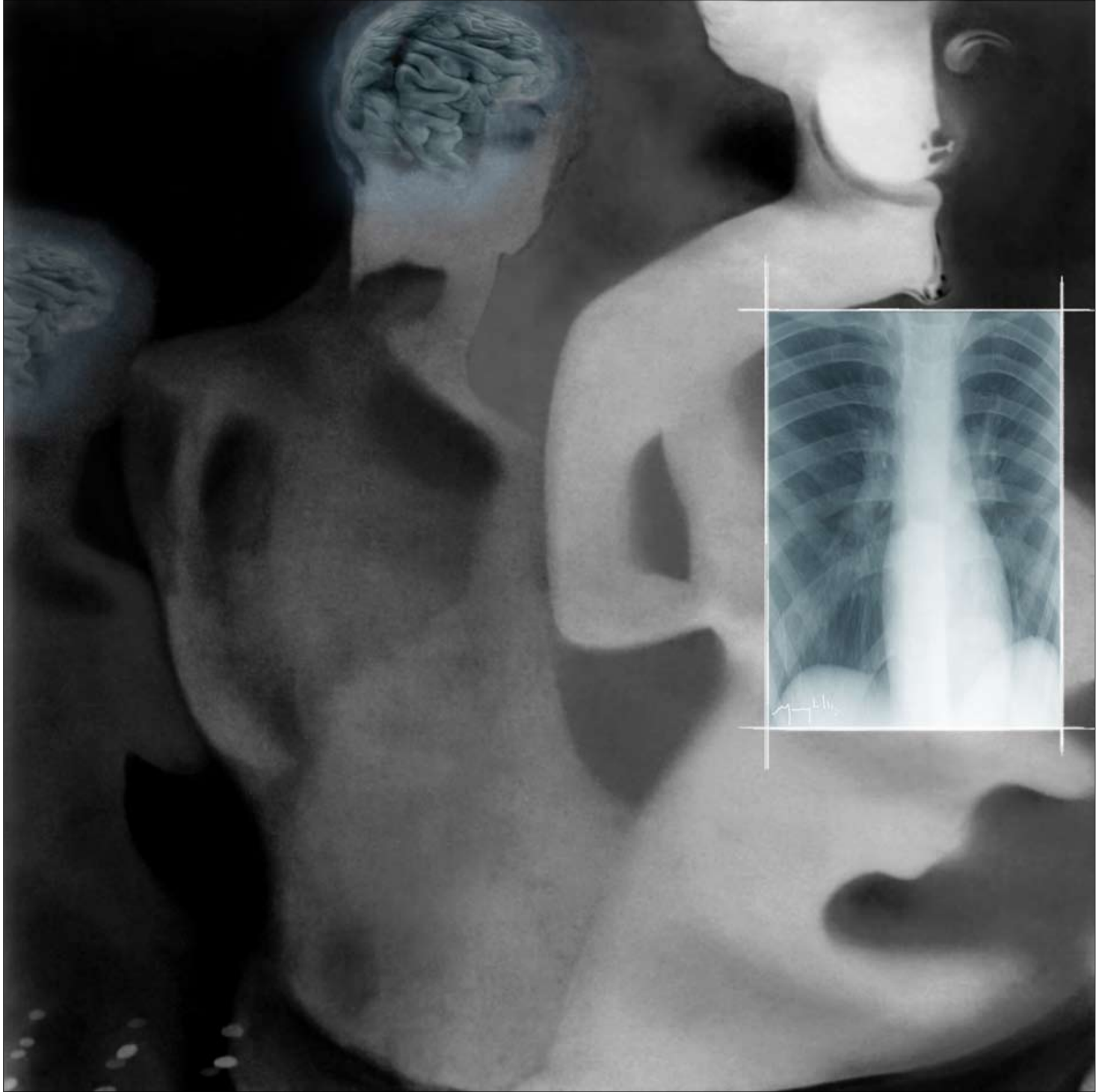




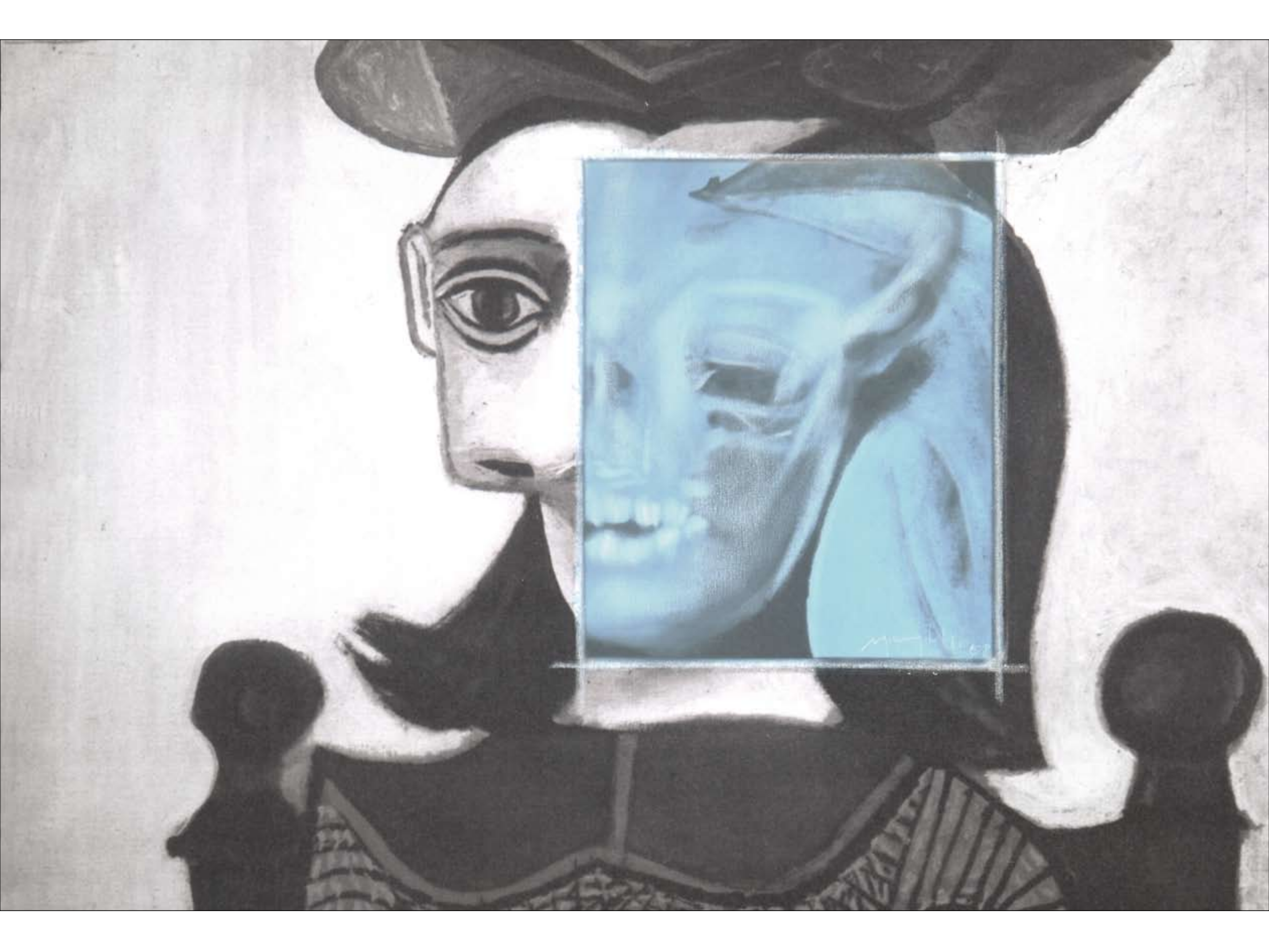


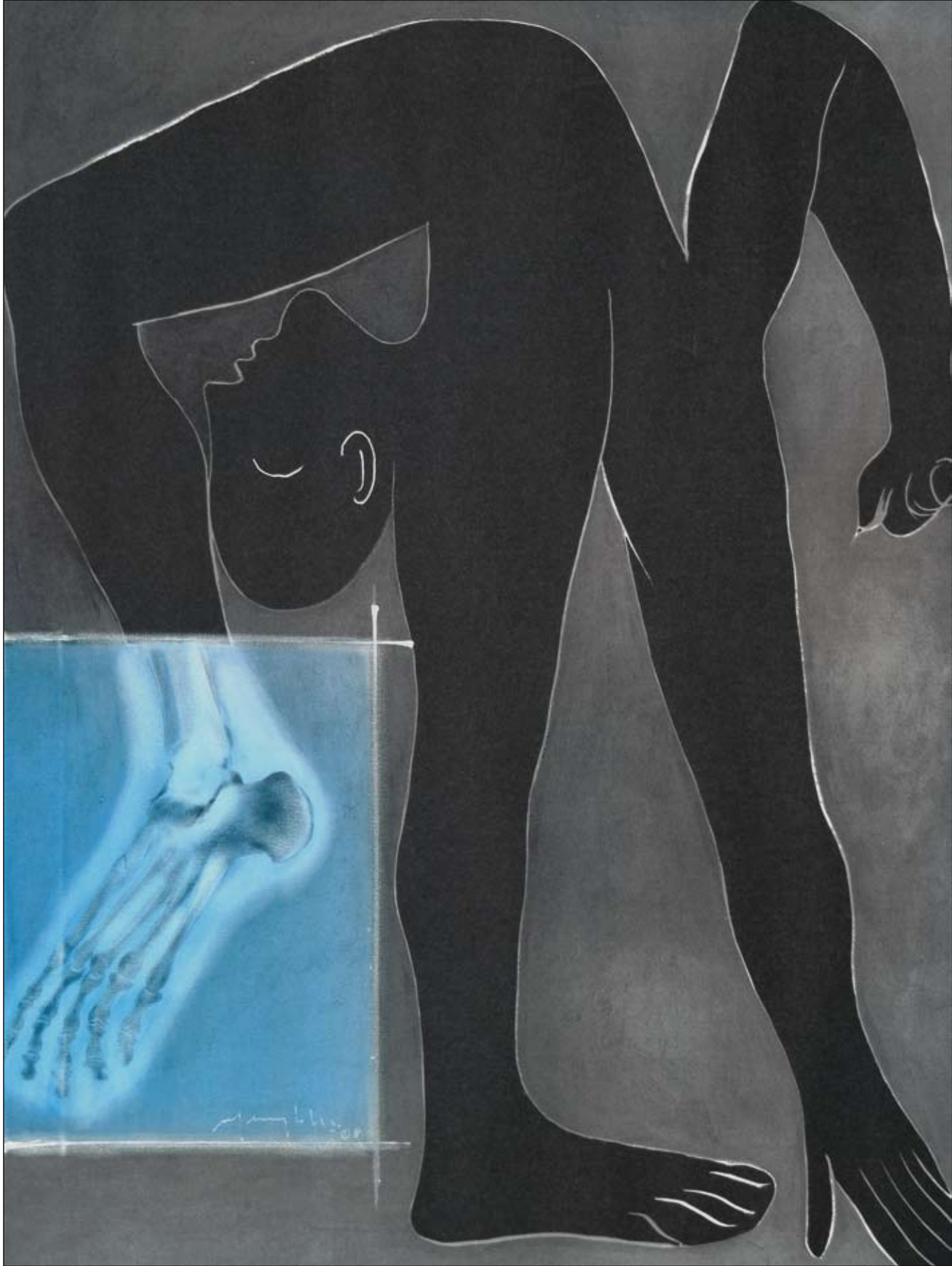


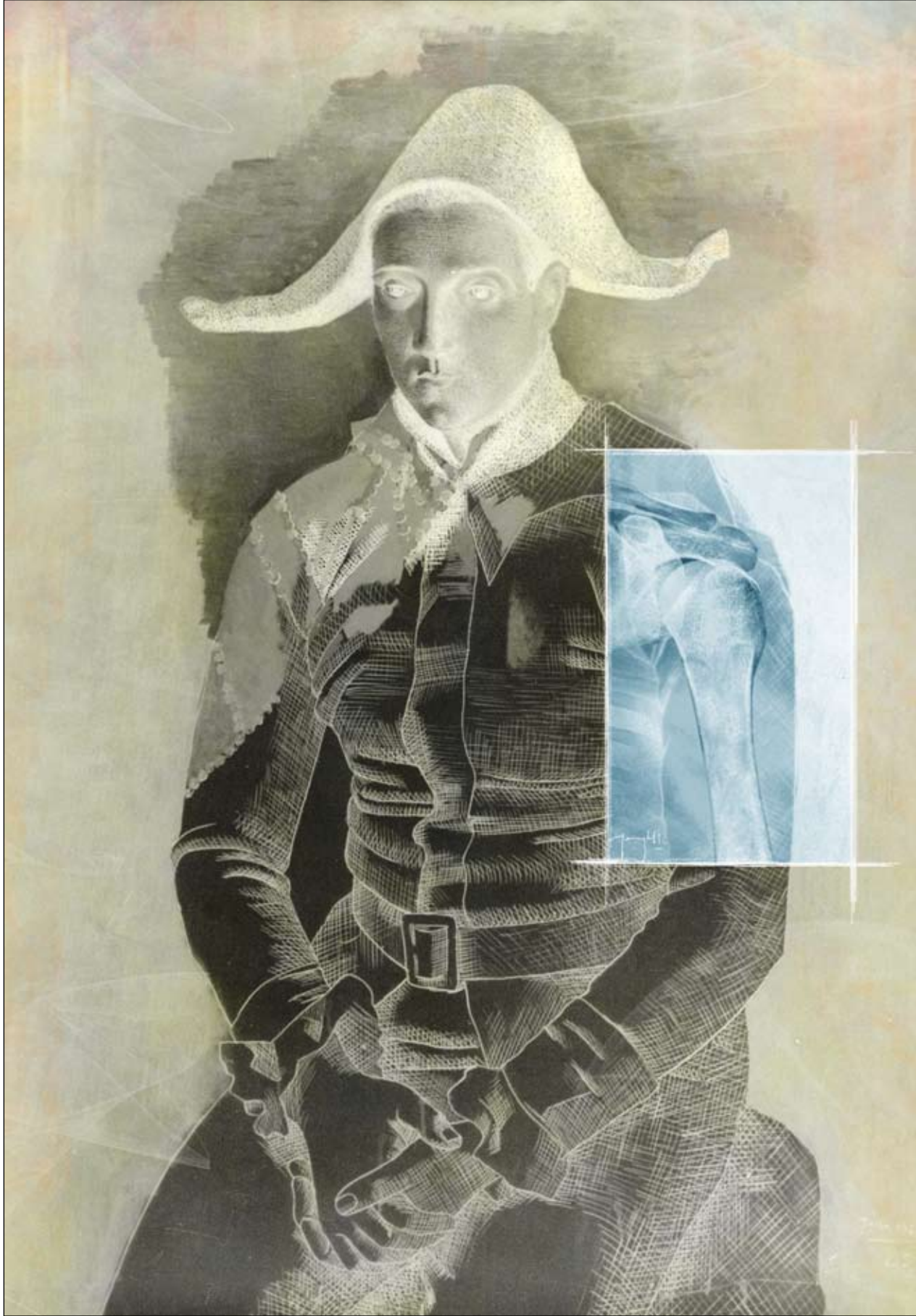
Magnilla













## BIOGRAPHICAL NOTE



Renato Meneghetti was born in Rosà (Vicenza) in 1947. He began to paint at a very early age and his artistic output has been created in the fortress of Ezzelino da Romano where he spent his childhood, as well as in the various Palladian Villas which he has restored and lived in. After his first works, presented during the Sixties by friends and artists such as Fontana, Munari and Guiducci, and after a series of competitions and early exhibitions, he bought back almost all his works and has since lent them only to public institutions or museums. Since 1997 he follows his own original research into the use of the most advanced technology in communications and virtual reproduction of images bodies and objects. Projections and visual painting yield a more precise perception of the message evoked by light as a bearer of energy. Meneghetti's works have been housed in private galleries and sold at the most important international auction (Christie's, Sotheby's, Ketterer, Dorotheum, Tajan, Bonhams, Neumeister's...).

His favourite art form is painting, the visible instrument of the revolutionary potential of art and he fights for its social purpose. He has also devoted himself to other artistic fields such as music "Numero e Suono" (Number and sound) an International computer music conference. La Biennale di Venezia, 1982, cinema (40th International Film Festival, La Biennale di Venezia, 1983) and multimedia (50th International Art Exhibition, Biennale di Venezia, 2003). Many art historians such as Federico Zeri, Sir Denis Mahon, Udo Kulterman, have shown interest in Meneghetti's works exhibited in many museums of the world.

In 1997 the solo exhibition "Meneghetti: Radiografie 1982/1997". In 1997 the solo exhibition "Meneghetti: Radiografie 1982/1997" arranged by Marco Goldin, at Palazzo Sarcinelli Museum, Conegliano Veneto.

In 1998 Paris and London solo exhibitions. In 1999 a solo exhibition at the National Museum

of Fine Arts in Malta curated by D. Cutajar and at the Ephesus Museum in Ephesus. In 2000 at the Palazzo della Ragione in Padua a major anthological exhibition "Sull'orlo del Terzo Millennio. Pittura e altre arti 1954/2000", curated by Gillo Dorfles and Vittorio Sgarbi. In the same year at the Mole Vanvitelliana in Ancona: "Al di là dell'occhio. Radiografie 1979/2000" curated by Gillo Dorfles and Walter Guadagnini. Followed, in 2002, by "Trasparenze: corpi ed altro. Radiografie" at the National Museum of Bratislava GMB Galéria Mesta (Pálffyho Palàc) arranged by Ivan Jancàr, and "Installations X-Rays", at the Museum of Arts PGA Povazská Galéria Umenia di Zilina arranged by Mira Putisova and Milan Mazur, texts in the catalogue by Pierre Restany. In 2006, the city of Rome, for the first time devoted a major solo exhibition in four different locations to one single artist: Museo Nazionale di Palazzo Venezia, Complesso Monumentale del Santo Spirito in Sassia, Sala 1 - Scala Santa, Archivio Centrale dello Stato: "Meneghetti a Roma" curated by Achille Bonito Oliva, texts in catalogue by Achille Bonito Oliva, Alberto Abruzzese, Don Giuseppe Billi, Paolo Fabbri, Claudio Strinati, Laurence A. Rickels and Tommaso Trini. Essays by Manlio Brusatin, Luciano Caramel, Laura Cherubini, Marco Di Capua, Lucio Fontana, Francesco Gallo, Richard Gregor, Flaminio Gualdoni, Roberto Guiducci, David Janus, Fedor Kriska, Gregory J. Markopoulos, Gabriele Perretta, Elena Pontiggia, Erich Steingraber, Duccio Trombadori and Italo Zannier have been published about Meneghetti's works. Monographs about Meneghetti's works edited by: Marsilio curated by Marco Goldin, Skira curated by Gillo Dorfles, Skira curated by Vittorio Sgarbi, Electa curated by Achille Bonito Oliva. Meneghetti live on the fringe of the art world and its 'system'. He takes on its forms in small doses and discreetly spaces out his own appearances in public.

This way of keeping himself apart while being present summarises the poetic sense of someone who loves to look far beyond the low profile of current decadence. His position is anything but cynical. It is, instead, rich in life and hope, even over the line of 'no hope'. It is the originality of such a glance, which is so isolated and yet so communicative, which points out the rare and precious presence of an authentic style.

*"...Meneghetti is in the first place, a place of overlap between art and technology (and science), an experimenter or tester who also always tests himself. His own institution, Meneghetti has a lot of grounding to cover..."*

**Laurence A. Rickels**











