

AFTERIMAGE

Curated by **Bartolomeo Pietromarchi** and **Alessandro Rabottini**

2 July 2022 > 19 February 2023

26 international artists involved in an exhibition on the relationship between memory and metamorphosis: **Francis Alÿs, Francesco Arena, Stefano Arienti, Benni Bosetto, Mario Cresci, June Crespo, Thomas Demand, Paolo Gioli, Massimo Grimaldi, Bronwyn Katz, Esther Kläs, Oliver Laric, Tala Madani, Anna Maria Maiolino, Marisa Merz, Luca Maria Patella, Hana Miletić, Luca Monterastelli, Frida Orupabo, Pietro Roccasalva, Mario Schifano, Elisa Sighicelli, Paloma Varga Weisz, Danh Vo, Dominique White, He Xiangyu.**

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Afterimage, MAXXI L'Aquila's new exhibition curated by Director of MAXXI L'Aquila **Bartolomeo Pietromarchi** and guest curator **Alessandro Rabottini**, has been presented today at a press conference. It will be open to the public from tomorrow, **2 July 2022** until **19 February 2023**.

The show features 26 international artists from different generations and includes newly commissioned pieces and site-specific installations, historical works belonging to the MAXXI Collection together with monographic rooms, with works spanning from the 1960s to the present day.

Afterimage is a meditation upon memory and metamorphosis and looks at the unpredictable forms – both material and metaphorical - in which what has vanished silently endures within spaces, bodies, and meanings.

The title of the show refers to the optical illusion of the residual image, which happens when a visual stimulus generates an impression on the retina that remains even after the stimulus has disappeared, as happens, for example, with the camera flash.

Newly commissioned works and **site-specific interventions** by Francesco Arena, Benni Bosetto, June Crespo, Thomas Demand, Oliver Laric, Hana Miletić, Luca Monterastelli, Danh Vo, and Dominique White are in dialogue with **ambitious presentations of works** by Paolo Gioli, Massimo Grimaldi, Bronwyn Katz, Esther Kläs, Tala Madani, Luca Maria Patella, Frida Orupabo, Pietro Roccasalva, Elisa Sighicelli, Paloma Varga Weisz, and He Xiangyu, together with **historical and significant works** by Francis Alÿs, Stefano Arienti, Mario Cresci, Anna Maria Maiolino, Marisa Merz, and Mario Schifano belonging to the **collection of the MAXXI Museum**.

Afterimage is conceived as a visual poem that reflects on the coexistence of permanence and impermanence as a universal human condition rooted in our existences and bodies, as well as in objects, images, and interpretations. Instead of being organized as a thematic exhibition with a specific path, *Afterimage* encourages the viewers to explore the 15 rooms of the museum and its passages, and to establish intuitive and spontaneous associations between the works, the architecture of Palazzo Ardinghelli, and the history of L'Aquila, a city that daily testifies to the need to remember and the impetus to transformation.

All the works are installed in close dialogue with the architecture of **Palazzo Ardinghelli**, one of the finest examples of Baroque in the region. After the earthquake that in 2009 devastated L'Aquila, the building underwent a massive restoration as part of the city's broader reconstruction program, and in 2021 it finally opened to the public in its new function as a museum of contemporary art, being now the second venue of the **MAXXI Museum in Rome**.

Encom passing a wide variety of media, the exhibition includes contemporary and historical experimentations in photography and film, spatial interventions, paintings, and sculptures, and explores the intersections of fragmented iconographies, mutable materials, perceptual memories, and morphing bodies.

In the words of **Bartolomeo Pietromarchi**, "Three threads intertwine within *Afterimage*: new commissions and site-specific installations by Italian and international artists, works from the Fondazione MAXXI collection and the memories that the spaces of Palazzo Ardinghelli evoke. The multiplicity of gazes that each of the artists featured in the exhibition brings with them vitally connect us

with the exhibition space, whose exterior is explored just as much as its functional passages, in an attempt to look at the architecture as a living organism, a place that has traversed the centuries and now inhabits the present with a new identity – that of a contemporary art museum. *Afterimage* is a multi-voiced dialogue between past and present, reality and suggestion, imagination and memory. The exhibition was born out of the desire to acknowledge the specificity of L'Aquila and its history without turning the memory of the 2009 earthquake into a narrative pretext, but rather open our gaze and reflection on what survives around us and is transformed together with us.

Alessandro Rabottini adds, "In *Afterimage*, images and things, as well as bodies and stories, are caught within a dynamic of perpetual transformation. Our memories and the spaces we inhabit, the things that surround us as well as the symbols we interpret, are in constant motion, as they change within our memory and in their very material essence. As many things disappear as they do emerge; *Afterimage* is a poetic attempt to look at the moments of fragility and impermanence that punctuate our lives, listening to the sense of potential they bring about. The exhibition is also a tribute to the context that hosts it, which is as much spatial as human, in the attempt to place works that come from different times and places in dialogue with each other so that they can activate new meanings and, hopefully, new reflections".

NARRATIVE PATHS The exhibition set-up refrains from the concept of "sections" in favor of four narrative paths that cross the rooms, suggesting a formal and immaterial architecture within the physical architecture of the museum. These constellations of meanings are Material and Memory, The Mutable Image, The Body Disclosed, and Inner Architecture.

Material and Memory

Stone, bronze and clay are materials that humankind has used for millennia to construct the spaces and stories we inhabit. We can see the passing of time on their surfaces, like silent witnesses that preserve the traces of events. The works of several artists in the exhibition explore how materials can absorb memory, be they lasting or more ephemeral supports. The artworks by June Crespo, Anna Maria Maiolino and Esther Kläs establish a dialogue between the material and the body, between the temporality of a gesture and that of form, while Francesco Arena and Luca Monterastelli delve into the relationship between the lasting nature of stones and the fleeting nature of human time. Finally, in the works by Bronwyn Katz and Dominique White, daily and recycled materials that are closer to us in time spark a poetic and political reflection on our present, which is a space in continuous transformation where the traumas of the past are processed.

The Mutable Image Images exist as more than mere messages and meanings. Like us, they live in time and space and are embodied in supports and materials that change. Just like our bodies, images respond to an almost biological destiny. Scattered throughout the exhibition, we find works by Mario Cresci, Paolo Gioli and Luca Maria Patella, three pioneers of experimental photography and film who, starting from the 1960s, broadened the horizons of artistic representation by exploring the limits and possibilities of the film, lens-based devices, and printing techniques. This historical and analogical perspective is echoed in the contemporary digital experimentations we see with the changing physiognomies by Massimo Grimaldi and the perceptive ambiguity between the photographic image and its support in the work by Elisa Sighicelli. The sculpture by Oliver Laric suggests the relationship between the past and present, between the material and the immaterial, and has been placed in dialog with the bodies and screens of the paintings by Tala Madani and Mario Schifano, also suspended between the material and the evanescent.

The Body Disclosed One theme running through the entire exhibition is the human body, with its multiple identities and ways of being portrayed. These bodies react to events and change with them, both on a material and metaphorical level. In the works by Francis Alÿs and Frida Orupabo, the body is continuously broken down and reassembled, its fragments giving rise to novel visual narratives. The potentialities of figurative sculpture are explored by Paloma Varga Weisz - with an unstable, suspended body, poised to regenerate into unexpected shapes—and by He Xiangyu, with all the potential meaning that the image of an adolescent may evoke, from a state of solitude to one of germination. The bodies of Marisa Merz are also in constant metamorphosis, establishing a dialogue between the language of sculpture and that of painting, between inner experiences and art history. Finally, traditional iconographies—from Byzantine to Cubist paintings—act upon the bodies and figures in the works by Pietro Roccasalva, in a play of continuous incarnation.

Inner Architecture Almost like geological bodies and buildings, even images can become stratified over time, accumulating meaning and memories on their surfaces. Afterimage is made up of works where the images themselves create space or interact with the architecture of Palazzo Ardinghelli, like the textiles by Hana Miletić, where photography, tactility and urban space merge; or the room conceived by Thomas Demand, where digital simulation and photography create together an architecture within an architecture, a space suspended between what is real and what can be imagined. The environmental installation by Benni Bosetto transforms an ancient tradition of local handcraft into a phantasmagoria of forms, while the work by Dahn Vo connects with the architecture of the building and calls for a timely revision of the relationship between nature and culture. Finally, images of inhabited spaces are embodied in different materials, revealing their tactile qualities as in the diptych by Stefano Arienti that transposes photographs taken on Gran Sasso in the Apennine mountains onto silk woven in Penne.

EXHIBITION PATH *Afterimage* animates and explores every space of Palazzo Ardinghelli, starting from the façade and the entrance. On the threshold of the Museum, visitors are welcomed by the site-specific work realised for the occasion by Francesco Arena, **Masso con gli ultimi 5 giorni (Boulder with the last 5 days)**, a perforated block of stone weighing more than five tonnes in which the museum staff will insert a newspaper every day, so as to create a constant tension between the geological time of the stone – which is indifferent to human events – and the stratification of daily news that incessantly follow one another. Past the exedra courtyard, Elisa Sighicelli's photographic work printed on satin called **Untitled (5016)** towers above the majestic Borrominian staircase, inviting us to embark upon a path where images and meanings constantly change before our eyes.

The ring-shaped gallery overlooking the courtyard takes on the full identity of an exhibition space: here, we find **Saturniidae**, a site-specific work by Benni Bosetto that draws its inspiration from entomology and astronomy and powerfully evokes the principle of metamorphosis, as inspired by the craft tradition of Abruzzo.

A selection of shots from the series **Interni mossi (Blurry interiors)**, created between 1967 and 1979 by Mario Cresci, the tragicomic paintings **Corner Projection (Dog)**, **Screen Ghost** and **Ghost sitter** by Iranian artist Tala Madani and the large diptych on canvas **Inventario (Inventory)** by Mario Schifano animate the walls of the first room on the noble floor, the centre of which hosts **Sleeping Figure**, a new commission by Oliver Laric, who reconstructed the features that a Roman statue had prior to a 19th-century tampering by scanning it, recreating it with 3D technology and multiplying it.

In the next room, the site-specific work **Untitled** by Vietnamese-born Danish artist Danh Vo intervenes in the environment with a wooden structure conceived in relation to a monumental fireplace in Palazzo Ardinghelli, the inside of which houses photographs of wildflowers from the artist's garden accompanied by the Latin names of the plants transcribed by his father, thus giving rise to a dialogue between the architecture of nature and the space constructed by man. In the same room, artist Bronwyn Katz's work **Groei Grond**, which is made of wool and mattress nets found in Johannesburg, reflects on the fate of the South African city through materials that hold the memories of the people who used them, who had to leave their homes as a result of the gentrification of the city. The room is completed by works from Paolo Gioli's 1981 series **Cameron Obscura**, which looks at the archaeology of photographic technique to trigger a reflection on the concepts of trace and memory.

The site-specific environmental installation created by Thomas Demand in the Sala della Voliera, consisting of a wall intervention and a series of photographic works from the archives of Franco-Tunisian fashion designer Azzedine Alaïa (1935-2017), is of great impact. In the central hall of Palazzo Ardinghelli, Demand stages a dialogue between simulation and reality, between the human body and architecture, between digital forms and tactile silhouettes, according to the idea that "everything is a model for something greater to come", to quote the artist himself.

The relationship between body and architecture is also present in the work **Untitled (Voy, yes)** by June Crespo, who explores the formal and expressive possibilities of materials that are as durable as they are ephemeral, while the newly commissioned installation **Fiume buio (Dark River)** by Luca Monterastelli creates a space in the same room in which local stone and forms reminiscent of archaeological finds seem to mysteriously rest.

This is followed by a succession of monographic rooms, starting with the one dedicated to Pietro Roccasalva: in the works **Il Traviatore (The Corruptor)**, **From Just Married Machine** and **The**

Skeleton Key, we find the tension between ascension and fall as a metaphor of the human desire for knowledge, together with the theme of the continuous generation and regeneration of iconographies. Immediately next to it, Paloma Varga Weisz's sculpture **Man, Hanging** is suspended between a portrait of a real man and a life-size version of an artist's mannequin and becomes a symbol of an existential condition that runs through the entire exhibition through the precariousness of its position. The tour continues with the profound and engaging reflection on the female figure by Norwegian artist Frida Orupabo, who, through the works **Untitled, Labour II, Mother and Child I** and **Angst** reactivates archive photographic materials to deconstruct racial and gender stereotypes. This is followed by a room dedicated to the works of Francis Alÿs: the slide show **Sleepers II** portrays stray men and dogs sleeping in the streets of Mexico City, thus including in the visual narrative of the city those who are often ignored and unseen. Also on show are the two poetic tablets of the work **Untitled (Redemption)** and its preparatory studies, in which we see two human figures immersed in water, each intent on writing on the back of the other something that will soon disappear.

The theme of the relationship between the body, its trace and the sensitivity of materials is the focus of the works **Crescendo, BA//** and **Bronzato** by Esther Kläs, which are placed in dialogue with the enigmatic raku ceramic sculpture by Italian-Brazilian artist Anna Maria Maiolino.

The next room, which is dedicated to Stefano Arienti, is also inspired by the concepts of trace and impression, this time in the retinal memory and the relationship between photography and materials: the tapestries of the **Retina** series – woven in Penne, in the province of Pescara – transpose memories of the artist's stays on the Gran Sasso onto silk, as part of a dialogue between digital processing and local craftsmanship. Digital processing is also at the heart of the works by Massimo Grimaldi, whose **Scarecrows** series presents images processed through filters and effects that, once added together, produce distorted anatomies and barely human figures, anticipating the now imminent coexistence of human art and machine art.

From here, we come across Dominique White's site-specific work **Land, Nation-State, Empire**, which viscerally explores the symbol of the flag and its cultural, historical and political meanings to show both its fragility and persistence through the accumulation and deterioration of sculptural materials. The story of **Afterimage** continues with He Xiangy's mysterious sculpture **Asian Boy**, in which the language of figurative and hyper-realist sculpture translates the uncertain moods typical of youth, which are placed in dialogue with the equally enigmatic images of Paolo Gioli's **Fotofinish** series, in which casts of faces transition into natural forms.

From this sequence of rooms, we are invited to walk through the curved spaces of the gallery, which host Croatian artist Hana Miletić's **Materials** series, in which images taken in the cities of Zagreb and Sisak after the earthquake events of 2020 are transformed into delicate textile works: spontaneous and provisional gestures of repair thus become lasting and tangible. We then move towards the end of the exhibition through the intimate and cosy room that houses Marisa Merz's **Untitled** work, a diptych that recalls the shape of altarpieces and suggests an osmosis between painting and sculpture, between human beings and angelic beings, between the act of artistic creation and the dimension of motherhood. The exhibition ends with the room dedicated to the projection of the **Terra Animata (Animated Earth)** film work by Luca Maria Patella, a dreamlike journey between natural elements and human actions, prefiguring a chromatic landscape with an alien appearance.

MAXXI L'Aquila | Piazza Santa Maria Paganica 15, L'Aquila

Info: maxxilaquila@fondazionemaxxi.it | www.maxxilaquila.art | Instagram e Facebook @maxxilaquila |

PRESS OFFICE MAXXI L'AQUILA Elisa Cerasoli, pressaq@fondazionemaxxi.it

PRESS OFFICE MAXXI +39 06 324861 press@fondazionemaxxi.it

NXT_ MAXXI L'AQUILA

The projects that competed for the building in Piazza Santa Maria Paganica will be on display from 2 July to 4 September.

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L'Aquila, 1 July 2022 – As part of its constant dialogue with the city and its urban context, MAXXI L'Aquila will be hosting the **NXT** exhibition in its Project Room from tomorrow **2 July up to 4 September**; the exhibition will present the four design proposals submitted to the panel of the programme of the same name, which is promoted by Fondazione MAXXI with the support and patronage of the City of L'Aquila and is dedicated to the promotion of a talented young generation of architects and the enhancement of public space. The exhibition includes drawings, sketches and models of the proposals by the 4 young architects' studios invited to compete and provides a closer look at the different solutions adopted by the designers under the guidance of their mentors – professionals identified by Fondazione MAXXI – to respond to the requests of the call.

The exhibition will also accompany the realisation (as of Monday 4 July) and display in Piazza Santa Maria Paganica of the winning proposal, namely **Dandalò** by **Atelier Remoto**, an architecture studio founded in 2014 by **Valentina Merz and Lara Monacelli Bani**, supported by mentor Cornelia Mattiacci. The other studios invited to participate and present in the exhibition are AMAA with the *Parnassus* project (mentor Simone Gobbo, Demogo studio), Carrasso + Renna with the *MAXXI Foresta* project (mentor Matilde Cassani) and Andrea Tabocchini Architecture (mentor Emanuele Marcotullio) with the *Urban Stage* project.

In the words of **Pippo Ciorra, Senior Curator at MAXXI Architettura**, "As the name suggests, NXT addresses the 'next' generation of talented architects, putting them to the test with the previously untapped space of Piazza Santa Maria Paganica, which is full of history and potential, but also expectations. Dandalò – the winning project conceived by Atelier Remoto – seems to have fully grasped these expectations, offering citizens a versatile space that respects its traditions and does not compete with the already existing buildings, but enhances them with subtlety, elegance and a touch of irony. NXT has highlighted the creative strength not only of the very young participants, but also of the mentors, who made their know-how and experience available, thus fostering an exchange of visions and the sharing of knowledge, while at the same time ensuring high-quality design."

The four projects proposed by the candidates were submitted for evaluation by a panel of experts and representatives of the institutions involved, who decided on the winner; this latter was awarded the *Best Young Designer* prize on 14 June in Rome during the final ceremony of the third edition of the **Italian Architecture Prize** promoted by MAXXI and Triennale Milano.

The panel was chaired by Giovanna Melandri and Stefano Boeri, respectively President of Fondazione MAXXI and President of Triennale Milano, and was composed of Pippo Ciorra, Senior Curator at MAXXI Architettura; Lorenza Baroncelli, Artistic Director at Triennale Milano; Simona Della Rocca from BDR bureau, winner of the 2021 T Young Claudio De Albertis Award; Maria Giuseppina Grasso Cannizzo, winner of the Prize for the best building realized or intervention of 2021; Mirko Zardini, architect and curator; Joseph Grima, Creative Director of the Eindhoven Design Academy and architect Lina Ghotmeh. Special members of the NXT jury included MAXXI Artistic Director Hu Hanru, MAXXI Arte and MAXXI L'Aquila Director Bartolomeo Pietromarchi, L'Aquila City Councillor in charge of Tourism and International Relations Fabrizia Aquilio, Associate Professor of Architectural Design at the University of L'Aquila Federico De Matteis, and Giuseppe Grant, an architect from the Orizzontale studio.

The winners: Atelier Remoto was founded in 2014 in Trento by Valentina Merz and Lara Monacelli Bani, both born in 1990. For years now, the Atelier has been collaborating with important international studios; since December 2021, it has co-authored the Officina specialist program for Ark Magazine and

MA

XXI

Museo nazionale
delle arti del XXI secolo

RadioARK, a podcast on architecture and landscape.

Valentina Merz studied at the Academy of Architecture in Mendrisio, at the Escuela Politecnica de Madrid and at the Pontificia Universidad Católica de Quito in Ecuador. She has worked with Elemental Chile, Alejandro Aravena in Santiago de Chile, Taller de arquitectura Frida Escobedo in Mexico City and Architettura e Paesaggio in Milan.

In the words of **Valentina Merz** and **Lara Monacelli Bani**, "As soon as we were asked by Cornelia Mattiacci to take part in the competition for NXT, we set off for L'Aquila by car, down the motorway but up the Apennine ridge, laden with books on Abruzzo and listening to radio recordings on Abruzzo customs, landscapes and artists. For us, *Dandalò* is primarily a public device that playfully serves as a backdrop and support for the events at MAXXI and the life of the city. For us – and hopefully also for the citizens –, the construction of this small open pavilion in a square so representative of the current condition of the city is an opportunity to reflect on the possible social, cultural and spatial interactions that this playful architecture will foster".

con il patrocinio di



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MAXXI L'AQUILA PRESS OFFICE Elisa Cerasoli, pressaq@fondazionemaxxi.it

MAXXI PRESS OFFICE +39 06 324861 press@fondazionemaxxi.it

AFTERIMAGE

curated by **Bartolomeo Pietromarchi** and **Alessandro Rabottini**

2.7.2022 > 19.2.2023

Introduction

Curated by Bartolomeo Pietromarchi and Alessandro Rabottini, the group show Afterimage is a meditation upon the forms in which what has disappeared persists in and around us, both materially and metaphorically. The title of the show refers to an optical illusion called 'afterimage,' which happens when a visual stimulus like a camera flash generates an impression on the retina that remains even after the stimulus has vanished. Afterimage is conceived as a visual poem that reflects on the coexistence of permanence and impermanence as a universal human condition rooted in our existences and bodies, as well as in objects, places, meanings and images. The spectators are invited to establish intuitive, spontaneous associations between the works, and the architecture of Palazzo Ardinghelli but also with the history of L'Aquila, a city that day after day is a testament to the correlation between memories from the past and the drive to transform. A city that manifests how the principle of metamorphosis contains that which has been, and generates what will be. Afterimage is also a tribute to the context that hosts it, an offering to multiple voices, metaphors and narratives.

Material and Memory

Stone, bronze and clay are materials that humankind has used for millennia to construct the spaces and stories we inhabit. We can see the passing of time on their surfaces, like silent witnesses that preserve the traces of events. The works of several artists in the exhibition explore how materials can absorb memory, be they lasting or more ephemeral supports. The artworks by **June Crespo**, **Anna Maria Maiolino** and **Esther Kläs** establish a dialogue between the material and the body, between the temporality of a gesture and that of form, while **Francesco Arena** and **Luca Monterastelli** delve into the relationship between the lasting nature of stones and the fleeting nature of human time. Finally, in the works by **Bronwyn Katz** and **Dominique White**, daily and recycled materials that are closer to us in time spark a poetic and political reflection on our present, which is a space in continuous transformation where the traumas of the past are processed.

The Mutable Image

Images exist as more than mere messages and meanings. Like us, they live in time and space and are embodied in supports and materials that change. Just like our bodies, images respond to an almost biological destiny. Scattered throughout the exhibition, we find works by **Mario Cresci**, **Paolo Gioli** and **Luca Maria Patella**, three pioneers of experimental photography and film who, starting from the 1960s, broadened the horizons of artistic representation by exploring the limits and possibilities of the film, lens-based devices, and printing techniques. This historical and analogical perspective is echoed in the contemporary digital experimentations we see with the changing physiognomies by **Massimo Grimaldi** and the perceptive ambiguity between the photographic image and its support in the work by **Elisa Sighicelli**. The sculpture by **Oliver Laric** suggests the relationship between the past and present, between the material and the immaterial, and has been placed in dialog with the bodies and screens of the paintings by **Tala Madani**

and **Mario Schifano**, also suspended between the material and the evanescent.

The Body Disclosed

One theme running through the entire exhibition is the human body, with its multiple identities and ways of being portrayed. These bodies react to events and change with them, both on a material and metaphorical level. In the works by **Francis Alÿs** and **Frida Orupabo**, the body is continuously broken down and reassembled, its fragments giving rise to novel visual narratives. The potentialities of figurative sculpture are explored by **Paloma Varga Weisz** — with an unstable, suspended body, poised to regenerate into unexpected shapes — and by **He Xiangyu**, with all the potential meaning that the image of an adolescent may evoke, from a state of solitude to one of germination. The bodies of **Marisa Merz** are also in constant metamorphosis, establishing a dialogue between the language of sculpture and that of painting, between inner experiences and art history. Finally, traditional iconographies — from Byzantine to Cubist paintings — act upon the bodies and figures in the works by **Pietro Roccasalva**, in a play of continuous incarnation.

Inner Architecture

Almost like geological bodies and buildings, even images can become stratified over time, accumulating meaning and memories on their surfaces. Afterimage is made up of works where the images themselves create space or interact with the architecture of Palazzo Ardinghelli, like the textiles by **Hana Miletić**, where photography, tactility and urban space merge; or the room conceived by **Thomas Demand**, where digital simulation and photography create together an architecture within an architecture, a space suspended between what is real and what can be imagined. The environmental installation by **Benni Bosetto** transforms an ancient tradition of local handcraft into a phantasmagoria of forms, while the work by **Dahn Vo** connects with the architecture of the building and calls for a timely revision of the relationship between nature and culture. Finally, images of inhabited spaces are embodied in different materials, revealing their tactile qualities as in the diptych by **Stefano Arienti** that transposes photographs taken on Gran Sasso in the Apennine mountains onto silk woven in Penne.

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UFFICIO STAMPA MAXXI L'AQUILA Elisa Cerasoli, pressaq@fondazionemaxxi.it

UFFICIO STAMPA MAXXI +39 06 324861 press@fondazionemaxxi.it

NXT_MAXXI

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NXT is MAXXI's new programme dedicated to the promotion of young architects and the enhancement of public space. The programme involves four young experts chosen by MAXXI among the many who in the past had frequent and successful occasions of collaboration with the museum. The experts have been asked to suggest four names of even younger talents – the NeXT generation - and to act as mentors in the design process of a temporary installation for Piazza Santa Maria Paganica. The installation should play three main roles: host the events programme, offer visitors and the local community a place to cool off and relax, and propose original spatial solutions in the splendid Baroque setting of Palazzo Ardinghelli.

The four design proposals presented by the designers and their mentors were submitted to a jury composed by experts, representatives of the institutions involved and members of the international jury of the Premio italiano di Architettura (Italian Architecture Prize). The jury chose Dandalò by Atelier Remoto as the winner last April. The project convinced the jury members “thanks to its elegance and its careful and conscious narrative with respect to L’Aquila’s and its territory, its feasibility and its spatiality, which is capable of highlighting the Museum’s contribution to the city’s public space”. In addition to the appointment to build the installation, the winning team is automatically awarded as the ‘Best Emerging Talent’ in the Premio italiano di Architettura by MAXXI and Triennale Milano.

WINNER

DANDALÒ

Atelier Remoto | Valentina Merz, Lara Monacelli Bani
mentor Cornelia Mattiacci

The festive atmosphere of Dandalò, the winning proposal of NXT_MAXXI L’Aquila, stems from a series of gestures and intentions typical of local culture. The vertical tube system echoes that of the traditional three-pole frame, which was historically adorned with sheets and cloths and carried by hand in the processions typical of L’Aquila’s popular festivals. Here, the frame defines the space of the installation by enclosing two resting ‘rooms’ – at the museum entrance and at the end of Corso Vittorio Emanuele, respectively – and a ‘pergola’ that acts as a backdrop between the stage area and the seating area. The aluminium profile sail covering evokes Abruzzo’s textile tradition of woollen blankets, embroidery and tablecloths in a contemporary way, whilst simultaneously and unconventionally transforming their materiality and maintaining their essence, which remains recognisable to the citizens. Thanks to the slight spacing between each element, the covering allows air, light and rain to filter through, while its gentle bends recall the moving topography of the changing and fabulous Abruzzo landscape. The points of light outlining its profiles on the four fronts are reminiscent of the catenarie used for folk festivals, which invite citizens to participate and light up the cool summer evenings.

Atelier Remoto is an architecture studio born in 2014, founded by Valentina Merz and Lara Monacelli Bani, with moving office between Trento, Bergamo and Mendrisio. The noun refers to something forgotten, vague, almost undoable, but in itself, in re moto, a movement starts again and a project or a research, with ethereal roots, sticks out and becomes something else. In addition to participating in competitions and being engaged in small commissions, we both work as design assistants at the Academy of Architecture in Mendrisio. Since December 2021 we are co-editors of the column Officina for Ark Magazine and of RadioARK, a self-produced podcast about architecture

and landscape.

Atelier Remoto has collaborated over the years with: Carla Juaçaba, Martino Pedrozzi, Davide Pagliarini, Elias Kuhri, Ila Beka and Louise Lemoine, Francis Kéré, Garcés - de Seta - Bonet arquitectes, Fondazione Sella, Laboratorio Potenziale, O'Cypher Company, Paesaggi Migranti collective, Petrarubra Festival, Lucia Amaddeo, Matthew Bailey, Valeria Cobianchi, Natanael Guzman, Theresa Bader, Michele Zanuso.

PARNASSUS

**AMAA + Andrea Bianconi | Marcello Galiotto, Alessandra Rampazzo | team leader Serena Bolzan
Artista/Artist Andrea Bianconi
mentor Simone Gobbo|Demogo**

Parnassus attempts to condense the imagery of street theatres with the installation character of public art. Parnassus is both a spatial machine and performative installation, as it unfolds in the longitudinal void of the square with a system of movable planes that define the atmosphere and use of the installation through different configurations.

Parnassus is also a neutral canvas that is 'contaminated' by the work of Andrea Bianconi, an artist involved in the process of altering the planes who encourages the active involvement of the neighbourhood's inhabitants through the PAINT YOUR PLAY-GROUND (Art for Children) participatory workshop. The urban space is thus reconstructed as a backdrop, and architecture occupies the stage like an art fact, becoming a support to be transfigured, an event available to rewrite and tell stories.

AMAA - Collaborative Architecture Office For Research And Development was founded in 2012 by Marcello Galiotto and Alessandra Rampazzo, based on their working experience alongside Massimo Carmassi and Sou Fujimoto. The professional practice is combined with academic research and with an uninterrupted collaboration with academic institutions. Graduated at Luav in 2010, they completed their PhD in Architectural Design (Galiotto, 2015) and History of Architecture (Rampazzo, 2017). Currently, they collaborate with Luav University, Politecnico di Milano and HFT Stuttgart Technology University of Applied Sciences. Since its founding, AMAA has been awarded many national and international prizes. In 2015 AMAA opened a branch office in Arzignano (VI), in addition to the main office in Venice.

URBAN STAGE

**Andrea Tabocchini Architecture | Andrea Tabocchini, Francesca Vittorini
mentor Emanuele Marcotullio**

Urban Stage is a protean structure capable of transforming into both a public space with a swimming pool and a stage; it is inspired by two historical references, namely Roman baths and theatre stage machinery. The installation consists of three main elements, each with a dual function: a base-pool, a stage-platform, and a scenic system-shading device. By avoiding excessive formal efforts, the project proposes an adaptable and flexible structure that activates the public space and can be used to rest, read, play, swim and host exhibitions, conferences, shows, concerts, DJ sets and open-air film screenings. Designed to be easily disassembled and transported, the installation can be reused in other places, thus fostering a circular approach and allowing the separation and recovery of all the materials used.

ATA – Andrea Tabocchini Architecture is an award-winning architectural practice based in Ancona, Italy, working on projects across the globe. Their collaborative work spans a wide range of scales and typologies: from private houses to art installations, exhibitions, offices, laboratories, as well as civic projects and urban masterplans.

The studio was founded by Andrea Tabocchini in 2021, after working at several internationally renowned firms such as: OMA / Rem Koolhaas in Rotterdam, the Netherlands (2016-2021); Kengo Kuma & Associates in Tokyo, Japan (2015); and RCR Arquitectes in Olot, Spain (2014).

Andrea has exhibited his work in various cultural events, including the Venice Architecture Biennale

(2021), the Rome Architecture Festival (2021), and the Milan Triennale (2018).

He has been invited to lecture at several institutions such as Czech Technical University, the University of Melbourne, and the University of Palermo, among others. His projects have been published internationally and have received numerous awards including The Plan Award, RTF Sustainability Award, Inspireli Award, and Archi-World Academy Award.

MAXXI FORESTA

Carrasso + Renna | Francesco Carrasso, Angelo Renna
mentor **Matilde Cassani**

MAXXI FORESTA is inspired by 'The Word for World is Forest', a 1972 science fiction novel by Ursula K. Le Guin in which the planet Earth is completely covered by a dense forest and inhabited by a non-violent civilisation founded on self-sufficiency and spirituality. MAXXI FORESTA is like an almost inaccessible

small temporary forest of trees and dense vegetation, a space designed to accommodate not only human beings but also all the species that populate the surrounding area, which is rich in biodiversity and culture.

The installation consists of 37 trees, 290 medium-stemmed plants, 36 cubic metres of soil of various textures, 5 stones, and 8 'artificial' hollow trunks; it is a small temporary oasis of biodiversity capable of offering refreshment during the hottest hours of the day while providing a scenic backdrop for public events.

Carrasso + Renna Francesco Carrasso (1989, Bari) e Angelo Renna (1985, Firenze) are two Italian architects based in Amsterdam and Prato. They developed a strong interest in urban biodiversity, ecology, and about the relationship between nature and design. Together they worked on different research projects like "Manifesto for a nonhuman city", "Lesser Houses – insects home", "Sweep Island – an artificial 3d printed island that strength sea life and collects microplastics in the Mediterranean Sea", and "Beasts city - Transforming Sloterdijk to achieve co-living with nature".

Both of them have collaborated with European offices, such as Stefano Boeri Architetti in Milan, Topotek1 in Berlin, and Rijnboutt in Amsterdam where they had the opportunity to grow their knowledge about sustainability and landscape development.

MAXXI L'Aquila | Piazza Santa Maria Paganica 15, L'Aquila

Info: maxxilaquila@fondazionemaxxi.it | www.maxxilaquila.art | Instagram e Facebook @maxxilaquila |

UFFICIO STAMPA MAXXI L'AQUILA Elisa Cerasoli, pressaq@fondazionemaxxi.it

UFFICIO STAMPA MAXXI +39 06 324861 press@fondazionemaxxi.it