

TERRENO.
Tracce del disponibile quotidiano

07.12.24
— **04.05.25**

Curated by **Lisa Andreani**

Franco Assetto, Amedeo Aureli, Yto Barrada, Gianfranco Baruchello, Gianfranco Baruchello and Henry Martin, David Blamey, Diego Carpitella, Luciano Caruso, Luciano Caruso and Giuliano Longone, Cavart, Giorgio Ceretti, Pietro Derossi and Riccardo Rosso, Continuum, Mario Cresci, Claudia Durastanti, Francesco De Melis, Formafantasma, Francesco Garnier Valletti, Luigi Ghirri, Ezio Gribaudo, Illustrazione Abruzzese, Enzo Mari, Ana Mendieta, Bruno Munari, Ramona Ponzini, Quarto di Santa Giusta Centro Multimediale, Moira Ricci, Annabella Rossi, Bernard Rudofsky, Marco Schiavone, Shimabuku, Alessandra Spranzi, Susan Sontag, Superstudio, Luca Trevisani, Nico Vascellari, Luca Vitone and all the creators of the handicrafts from the Folk Art and Tradition Collections of the Museo delle Civiltà.



Glossary

Quotidian adj. [from the Latin *quotidianus*, *cotidianus*, equivalent to *cotīdi(ē)* every day, akin to *quot* however many occur, every + *diē*, ablative of *diēs* day. b. n. something recurring daily.

In short

On Saturday, December 7, 2024, MAXXI L'Aquila will inaugurate **TERRENO. Tracce del disponibile quotidiano**, a multidisciplinary show curated by **Lisa Andreani** featuring handicrafts from material culture, artworks, photographic documents and editorial materials, poetry, design and architectural projects. Italian writer, translator and director Gianni Celati's expression the "available quotidian" is the common thread running through the exhibition halls of Palazzo Ardinghelli, guiding visitors along an itinerary dedicated to the "unseen": scenes, landscapes and gestures from daily life that often go unnoticed. Rediscovering the "unseen" is therefore essential to understanding its value and uncovering new, potential meanings. The terrain is explored as the result of a process of stratification, connecting to the concepts of memory and materiality evoked by the works and handicrafts on display. In a dimension of constant connection, correlations are identified between stories and objects that seem similar, between the ordinary and tradition, between historical documentation and invention, giving rise to stories that are neither exemplary nor paradigmatic, but rather fluid and given to change.

In the halls of the museum, works from the MAXXI Collections coexist in close, imaginative dialog with a variety of handicrafts, documents loaned from the Museo delle Civiltà of Rome and new works by artist and composer Ramona Ponzini, who has created a sound environment that pervades the entire exhibition. For the opening, this will also include a performance with the collaboration of the students from the Department of Electronic Music and New Technologies from A. Casella Conservatory in L'Aquila.

TERRENO. Tracce del disponibile quotidiano has received the patronage of the **City of L'Aquila**.

voices

Emanuela Bruni, Acting advisor for the Fondazione MAXXI: "We are delighted to host *TERRENO. Tracce del disponibile quotidiano* in the halls of Palazzo Ardinghelli, the location of MAXXI L'Aquila, because it offers the opportunity to reflect and rediscover the beauty and originality of things that, although they appear ordinary, are a vivid expression of human ingenuity."

Francesco Stocchi, Artistic director of the MAXXI: "With this exhibition, the museum aims to valorize the past, present and future of the territory, offering a space for experimentation to enhance the city's cultural services geared toward an approach that is more and more accessible to different visitors."

Lisa Andreani, Curator: "This project brings back Gianni Celati's idea of the 'available quotidian' – the search for the unseen, for the lowkey, for what is taken for granted – from a peripheral horizon, from the mineral density of things and the earth, from a sense of wonder not necessarily found in the extraordinary. More than bringing back a writer, I wanted to emphasize an attitude that help us to grasp an "old-new" consistency of things, of that which is of the land, sacred or imagined, historical or apparent fact. By exploring different languages and practices, in addition to restoring agency even to daily things, I wanted to approach a world that is less volatile and more viable: made of different voices and conversations, open to the public and to its part of the story."

tour

TERRENO. Tracce del disponibile quotidiano begins from the staircase of Palazzo Ardinghelli with the sound sculpture *Down-hole*, created for the occasion by Ramona Ponzini, who converts geological data from the University of L'Aquila into sound, restoring the musicality of the earth's stratification. The work follows visitors throughout the entire itinerary, offering them the opportunity to connect with the works and objects in the halls by exploring the stories they preserve, sometimes even in their simplicity. For example, baskets of different origins, loaned by the Museo delle Civiltà and displayed in the first large hall on the first floor of the museum, including small, round baskets made from Abruzzo broom used to make ricotta, are positioned in relation to *Dinosaurus*, a large loaf of bread that looks like a dinosaur created by Ezio Gribaudo. Drawing upon a technique as simple yet sound as bread-making, he develops the theme of memory by evoking a pre-human past. This work resonates with the words artist Franco Assetto uses to describe bread as a sculptural object. The potential extraterrestrial landscapes and figures captured in the snapshots of Moira Ricci still inhabit the halls, encouraging visitors to linger and look at these landscapes full of subtlety and stratification, like those also found in Claudia Durastanti's 2024 novel *Missitalia*.

In the main hall and heart of the museum, the Sala della Voliera, visitors will find works by Marco Schiavone reflecting the fascinating, mysterious phenomenon of cup marks: graphic shapes carved into the earth and found in different parts of the world. He documents their shape using the frottage technique of creating a rubbing of the ridges of the carved stone presented here on sketch paper.

The different ways of understanding the concept of terrain are expressed around the figure of the volcano, a metaphor for emotional, popular and magical energies, through a broad and heterogeneous selection of materials: from the testimonies of the projects that Enzo Mari and the Continuum collective proposed for the transformation of Vesuvius into an International Cultural Park as requested by the curatorial project of Pierre Restany *Operazione Vesuvio* to an article on the Museo Immaginario of the Eolian Islands set up by Bruno Munari in 1995 after exploring an abandoned archeological site. The images of the earth boiling at the behest of the goddess Mefitis collected by anthropologist Annabella Rossi during her research in Rocca San Felice dialogs with the vocal-instrumental repertoire from the area around Vesuvius proposed by Francesco De Melis in the documentary *Musiche Vesuviane Campania: Fronne, tammurriata e danza*, 1995. In the next room, the floor is covered in Formafantasma's *ExCinere®* tiles made from volcanic matter, reflecting the tradition of using lava as a building material and a manifestation of the visceral attraction between man and the volcano.

Scattered throughout the exhibition are works that offer other possible ways of interpreting the concept of terrain, for example, connected to the concept of ritual explored in three films: *Cerimonia*, presented at the 1973 Milan Triennial, by Superstudio, which places ritual at the center of architectural research; *Faux départ (False Start)*, by the French-Moroccan artist Yto Barrada revealing the ceremonial production of faux fossils; and *Rice* by David Blamey, who films the poetic, repetitive gestures of farmers in India's rice paddies. These material movements connected to the earth may also be found Luciano Caruso's relationship to words in the 1995 series *L'origine della scrittura* and in the work of Gianfranco Baruchello with Agricola Cornelia S.p.A., an artistic, economic, zootechnic and agricultural project developed between 1973 and 1981 reflected in a group of works on display highlighting the entropic dimension of his time in this rural context.

The whole itinerary is pervaded by a delicate irony, a tool to build bridges between the works and to understand the daily dimension, which is constantly evoked: *Fossili del 2000* by Bruno Munari – nearly prehistoric and modern handicrafts that conserve the last technological traces of man on our planet – are placed in front of river amulets, seeming to illustrate an archeological dimension relating to the conservation of potential imaginary tools; the lounge chair *Pratone* by Giorgio Ceretti, Pietro Derossi and Riccardo Rosso share the same pop-popular soul as *Fiorellini* by Nico Vascellari; Shimabuku's work *Onion* generates a simple imaginary world where celestial constellations take the form of onions; the series of knives *Del taglio* by Luca Trevisani resembles the shape of animals we usually eat or cut up, inspiring visitors to rethink their possible interpretations of this functional object. The itinerary closes with *Previsioni del tempo* by Luca Vitone, the title of which allows visitors to walk out reflecting on what they have observed, experienced and heard.

stories

Visitors can delve deeper by checking out the publication edited by Viaindustrie, a collection of essays and reprints where they can continue stratifying the possible implications of the main figures in the art system (artists, curators, institutions) in the relationship between art and anthropology, art and the territory, art and the community.

MAXXI A/R is a special project for high school students in line with government PCTO policy (Pathways for Transversal Skills and Orientation), conceived by Federico Borzelli and Susanna Correrella and created with the support of **Cassa Depositi e Prestiti**. For the first time, with MAXXI A/R the building by Zaha Hadid in Rome and Palazzo Ardinghelli in L'Aquila become a gathering spot for students visiting the exhibitions *Memorabile. Ipermoda* and *TERRENO. Tracce del disponibile quotidiano*, looking behind the scenes at the museum professions, an experience that combines education, experimentation and orientation and that makes young people protagonists, rather than just visitors to the museum. The MAXXI PCTO is organized under the patronage of the City of Rome and the City of L'Aquila.

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con il patrocinio di



in collaborazione con



Annabella Rossi
La Mefite (Rocca San Felice, Avellino - Campania), 1976
 Provini / Contact prints
 Arti e Tradizioni Popolari. Courtesy Museo delle Civiltà, Roma / Rome