

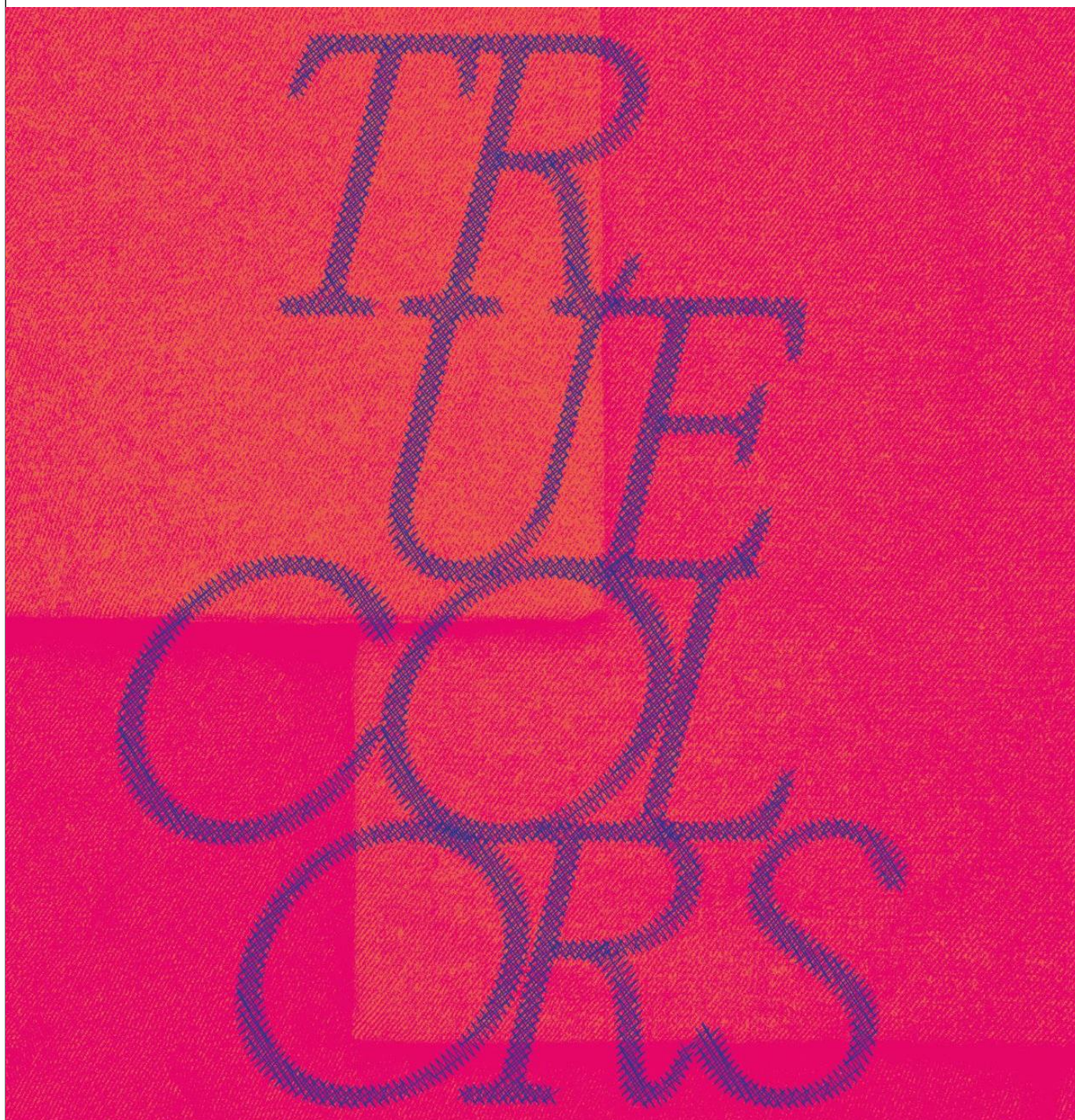
TRUE COLORS

Textiles: Movement, Colors and
Identity

**07.06.25
– 16.11.25**

Curated by **Monia Trombetta** with **Chiara Bertini, Fanny Borel, Donatella Saroli, Anne Palopoli**

Dana Awartani, Marion Baruch, Yto Barrada, Jacopo Belloni, Sanford Biggers, Alex Cecchetti, Adelaide Cioni, Olga de Amaral, Isabella Ducrot, Gelatin, Sheila Hicks, Kaarina Kaikkonen, Kimsooja, Abdoulaye Konaté, Claudia Losi, Hassan Musa, Marinella Senatore, Paola Pivi, Yinka Shonibare, Rosemarie Trockel, Franz West



glossary

Textiles: Any filament, fiber or yarn that can be made into fabric or cloth, and the resulting material itself. The term is derived from the Latin *textilis* and the French *texere*, meaning “to weave,” and it originally referred only to woven fabrics. It has, however, come to include fabrics produced by other methods. Thus, threads, cords, ropes, braids, lace, embroidery, nets, and fabrics made by weaving, knitting, bonding, felting, or tufting are textiles. (from britannica.com)

In a nutshell

Woven narratives, spaces, movements and relationships: this is ***True Colors. Textiles: Movement, Colors and Identity***, the exhibition that will be enlivening **MAXXI L'Aquila** from **June 7 to November 16, 2025**, curated by **Monia Trombetta** with **Chiara Bertini**, **Fanny Borel**, **Donatella Saroli** and **Anne Palopoli** for the performances.

The exhibition was inspired by works from the MAXXI collection and includes loans and new works created for the occasion that are in dialogue with the baroque rooms of Palazzo Ardinghelli, which hosts the museum, forging new relationships and connections.

Textiles are the medium used to explore the different approaches featured in the works created from 2000 to today by international artists from different generations. The works selected feature various techniques of artistic creation, weaving, intertwining and colors that range from experiments with fibers and fabrics to environmental and site-specific installations, up to participatory and performance projects. The exhibition explores many different lines of research: from thread, fiber and fabric to furniture, clothing and characters. In some works, fabric is an expressive medium to recount and reflect on tradition and political, social and gender issues; in others, it becomes a place to sit, furniture and costume, for the stage or to actually put on, with the goal of encouraging their participatory use. During opening hours, visitors can interact through performances, workshops and creative instruction, which offer opportunities for reflection that from the local and the traditional extend beyond national borders and into tomorrow.

True Colors. Textiles: Movement, Colors and Identity was made possible with the support of **CdP – Cassa Depositi e Prestiti** and sponsored by the **City of L'Aquila**.

voices

Emanuela Bruni, President of the Fondazione MAXXI: “Inaugurating my first exhibition as the President of MAXXI L'Aquila has special meaning for me. *True Colors* is an exhibition about ties, and this museum is the symbol of the deep ties between MAXXI and the city. MAXXI L'Aquila is a cultural stronghold in the heart of city that is being reborn through creativity and knowledge. *True Colors* weaves together memory and the future, local and global, art and participation. It is a tribute to identity, to transformation, to the creative force of people and places. There is a perfect harmony between the museum and the city, which this exhibition celebrates with great awareness.”

Francesco Stocchi, Artistic Director of MAXXI: “This exhibition is a choral journey through memory and vision, where the works, many of which were born of a dialogue with the local territory and its history, transform Palazzo Ardinghelli into a living organism. Using a variety of mediums and perspectives, the museum renews its commitment to being a space for discussion, participation and cultural regeneration.”

Monia Trombetta, Director ad interim of MAXXI Arte and Curator: “The selection of the works in *True Colors* begins with the MAXXI collection. So, the first intimations come from the heart of the museum and its most recent acquisitions of textile works. From this and from the acknowledged importance of textiles in artistic research, dialogues arose that determined the selection of the works on loan and the new productions which we hope can continue to enrich our public heritage. But mainly *True Colors* was inspired by the local territory and context, and the numerous projects it showcases are based on relations with the

public and the community.”

tour

The exedra courtyard of MAXXI L'Aquila features *Towards Tomorrow* by Finnish artist **Kaarina Kaikkonen**, part of the MAXXI collection since 2012 and now adapted to fit the baroque spaces of Palazzo Ardinghelli. The installation, made of used and donated children's clothing, is a powerful, poetic collective work rooted in the past yet looking towards the future.

On the stairway at the entrance, visitors are welcomed by *Girigogolo* (2024), a mysterious figure created by **Jacopo Belloni**, whose other piece *L'Orso Stralunato* (2024) is also part of the exhibition. By hybridizing different handicraft techniques, Belloni created anthropomorphic sculptures that “*refuse to fall into a state of euphoric performativity, preferring gestures of idleness and boredom.*”

The first of the three large rooms on the first floor features a dialogue between *Turban* (2014) by **Isabella Ducrot**, the *Bottari* (2004) by **Kimsooja** and *Untitled (Checkers)* (2024) by **Yto Barrada**. These are followed by *Brumas* (2014) by **Olga de Amaral**, three-dimensional compositions where De Amaral, a leading figure in international fiber art, continues her exploration of color and the definition of architectural space through textiles. In the Voliera room, the largest in the museum, the site-specific installation *Share, but it's not fair* (2012) by **Paola Pivi** creates a three-dimensional pattern of shapes and shadows that modifies the space through a dense intertwining pattern suspended in the air.

The itinerary continues with *Let Me Mend Your Broken Bones* (2025) created especially for the occasion by **Dana Awartani**. The artist uses mending as a means to repair tears in the silk panels that reflect the cracks and collapsed areas of Palazzo Ardinghelli caused by the 2009 earthquake.

In the adjacent room, the **Gelitin** art collective has created *Vorm Fellows Attitude* (2018), inviting visitors to explore new identities by donning the costumes on display and choosing a new skin through which to relate to the works and people.

Further ahead is a wall piece entitled *Ocean, Mother and Life* (2015) by **Abdoulaye Konaté** offering a rich array of colors, from white to the dark blue of the Tuareg, which almost seems to come to life and establish a connection with the works of “conceptual patchworking” by **Sanford Biggers**, linking classical and African culture, as well as the piece by **Hassan Musa**, created using traditional handicraft techniques and contemporary practices.

The next room offers a change of atmosphere and is entirely dedicated to the new series of banners *Protest Forms: Memory and Celebration* (2025) by **Marinella Senatore**, who through an open call to the L'Aquila community collected phrases, sayings, poems, songs and messages of empowerment which she then selected and re-worked in visual form.

Moving ahead, the anthropomorphic sculpture of *Invisible Man* (2018) by **Yinka Shonibare** evokes, with his clothes and walking stance, the theme of migration and travel, resonating with *Constellation Amphibienne* by **Sheila Hicks**, whose experiments with fabric and thread create a sculptural surface.

Next is *Etna Project* (2001) by **Claudia Losi**, a collective project involving sixteen women from Peru and Morocco, using the eruption of the Sicilian volcano Etna in 1982 as a medium to explore individual transformation through embroidery.

In the following two rooms, **Alex Cecchetti** and **Adelaide Cioni** offer immersive installations. The first, *As the moon is sometimes seen in broad daylight* (2021), creates a feeling of alienation where hand-painted dervish skirts are suspended in a sound environment where a chorus evokes the sounds of the cosmos. Instead, in the installation by **Adelaide Cioni**, visitors establish a direct, immediate relationship with basic geometric shapes and with their possible meanings. The works made using textile scraps by **Marion Baruch** are introduced in the last room where the large piece by **Rosemarie Trockel** from 2002, part of a series of knit paintings which the artist has been working on since the eighties, is related to *Diwans* (2000) by **Franz West**—whose furniture can also be found in other rooms of the exhibition—conceived for actual use by visitors, who become performers and complementary parts of the work.

stories

For the duration of the exhibition **True Colors. Textiles: Movement, Colors and Identity**, there will be performances, workshops, *public program* encounters and a line-up of cinema screenings related to the content of the exhibition. The exhibition was also inspired by the cultural context of Abruzzo, where the textile arts are an expression of identity.

On the opening day, **Adelaide Cioni** will present **Five Geometric Songs**, a performance where abstract geometric shapes transform in rhythm through five costumes designed by the artist and animated by five dancers to music by Dom Bouffard.

On June 19 **Harriet Riddell** will be in L'Aquila with her project **InStichYou**, where she sews in unusual places, capturing her surrounding environment and the people she meets through free-motion embroidery. In the following months, there will also be performances by **Silvia Gribaudo** and **Adriano Bolognino** as well as workshops curated by the artists **Jacopo Belloni** and **Claudia Losi** and other collaborations with local realities.

Info and images
maxxilaquila.art/area-riservata

Press office MAXXI L'Aquila
pressaq@fondazionemaxxi.it

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