



TOMASO DE LUCA WINS THE SECOND EDITION OF MAXXI BVLGARI PRIZE

his work *A Week's Notice* renders all diversity a wealth for humanity and has been selected by the international jury for its subtle poetics, maturity and ethical, social and political involvement

A Week's notice has also received a special mention from the audience

**The award ceremony will be streamed today, 13 May at 7 pm
on www.maxxi.art**

Special guest: Tamu McPherson

**News from the 2020 MAXXI BVLGARI PRIZE:
the Museum has acquired the works of all three finalists
"powerful works that shed light on our time and reflect on the future"**

The installations by **Tomaso De Luca, Giulia Cenci and Renato Leotta** will remain on display until 23 May 2021

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Press release and pictures on: maxxi.art/area-riservata/ password areariservatamaxxi

Rome, 13 May 2021. **Tomaso De Luca** (Verona, born in 1988, living and working in Berlin) is the winner of the second edition of the **MAXXI BVLGARI PRIZE**, the project that brings together **MAXXI the National Museum of 21st Century Arts** and **Bulgari**, which has been a symbol of Italian excellence for over 130 years, to support and promote young artists.

The winner was announced today, **Thursday 13 May**, during a ceremony streamed at 7 pm on www.maxxi.art and attended by **Giulia Cenci, Renato Leotta** and **Tomaso De Luca**, the three finalists, **Jean-Christophe Babin**, CEO of Bulgari, **Giovanna Melandri**, President of Fondazione MAXXI, **Hou Hanru**, Artistic Director of MAXXI and member of the international jury, and **Bartolomeo Pietromarchi**, Director of MAXXI Arte and member of the international jury. Fashion content creator and Bulgari Ambassador for Corporate Social Responsibility **Tamu McPherson** was the special guest and chairwoman of the event.

The other three members of the jury, **Manuel Borja-Villel**, Director of the Reina Sofía Museum in Madrid, **Emma Lavigne**, President of the Palais deTokyo in Paris, and **Victoria Noorthoorn**, Director of the Museum of Modern Art in Buenos Aires, participated in the ceremony by sending video messages in which they expressed their appreciation of all three artists, who, by means of different points of view and languages – witness De Luca's ode to freedom and diversity, Cenci's apocalyptic sculptures, and Leotta's silence and suspended time – have created "powerful works that shed light on our time and reflect on the future" and, as **Hou Hanru** says, "bring art closer to life".

A Week's Notice by **Tomaso De Luca** has been selected "for the maturity and the ethical, social and political stand expressed by the work; for the subtle, calibrated and cultured poetics and the open dimension of the work, which leaves ample space for the viewer's interpretation; for the synthesis and the ability to narrate a portion of history that has been forgotten but is central to understanding the importance of contemporary values such as emancipation and gender politics; for the promotion of all diversities conceived as a wealth for humanity".

The jury's choice also coincided with that of the visitors, who were invited to express their preference by filling in a postcard to be returned to the Museum's ticket office. Despite the two shutdowns due to anti-Covid-19 regulations and the subsequent short duration of the exhibition, many people showed enthusiasm and 'voted',

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thereby showing their appreciation for all three works on display in the exhibition curated by Giulia Ferracci, as demonstrated by the very few votes that separated the finalists.

The **2020 MAXXI BVLGARI PRIZE** has also seen an important change of plans; as **Bartolomeo Pietromarchi** pointed out: “In recognition of the commitment, perseverance and professionalism demonstrated by the three finalists and in order to give a concrete signal of support to young contemporary artists in a period of extreme emergency and fragility, **we have chosen to extend the acquisition process to all three finalists for the MAXXI Arte Collection**”.

Giovanna Melandri, President of Fondazione MAXXI, said, “The MAXXI BVLGARI PRIZE is one of the Museum’s most important events. Supporting young talent means investing in the creativity of our time and our future, which is a mission shared by MAXXI and our valued partner Bvlgari. This year, I am particularly pleased to acquire all three of the finalists’ works, which reflect on our time, the anxieties of today’s society and the future. Now, more than ever, it is important to be close to the artistic community. Moreover, at a time when we all feel so disempowered, young artists are rekindling our critical thinking and speaking about freedom, diversity as a form of wealth, respect for nature, memory and the future”.

Jean-Christophe Babin, CEO of Bvlgari, said, “I warmly congratulate the winner Tomaso De Luca for his artwork that stimulates an enthralling dialogue between History and contemporary values. Anyway, my thanks go to all three artists for offering us their powerful reflections on the reality we live in and on future scenarios. I am particularly pleased that this year the public was also able to express preferences, thus confirming the vocation of a prize focused on the value of connection and experience. The positive synergy between BVLGARI and MAXXI thus continues to foster the universe of young artists and to give all of us the privilege of being inspired by their ideas and visionary talent”.

MAXXI BVLGARI PRIZE. The exhibition

Tomaso De Luca (Verona, 1988, lives and works in Berlin) wins the 2020 edition of MAXXI BVLGARI PRIZE with the work ***A Week’s Notice***. *A Week’s Notice* is a video and sound installation on three channels where miniatures of houses borrowed from cinema, architecture history and the artist’s private life fly, collapse, go crazy and jam, in an ode to the decay of architecture that seeks beauty in instability and makes trauma a ground for creation.

The work offers an alternative ending to the unforgiving phenomenon of gentrification that, between the 1980s and 1990s, followed the AIDS crisis. While in the neighbourhoods of large cities the homosexual community, which was the most affected by the epidemic in those decades, disappeared, the market saw an opportunity in the carnage: furniture and personal belongings were thrown out onto the streets and flats were put back on the market for healthier and more affluent tenants.

In an attempt to regain this lost space, the artist transforms domestic architecture into a disorienting space, where the sense of loss and precariousness become elements for fostering a reconstruction.

Giulia Cenci (Cortona IT, 1988, lives and works in Amsterdam and Tuscany) created the work ***lento-violento***, a big installation which is divided into four groups of sculptures, four plastic clusters suspended in space that invade the room and impose on the visitor constant perspective changes, projecting them into a world of hybrid, fluid, partly human, partly animal forms. Through this monumental installation, the artist stages the changes and tensions between man and nature, the machine of hyper-productive capitalism and unbridled consumerism, the conflicts of our time and a dystopian future for humanity. Already in the first sculptural cluster, the subjects are two anthropomorphic figures who seem to challenge each other. The conflict erupts in the second group of casts, along the balustrade, where the legs of headless horses seem to be thrown into the fray. The third scene is a sort of prison, a grid that descends almost as low as the hall and traps small figures without connotations, guarded by a monstrous creature. The path closes with an image of apparent calm, an abandoned moorland where a zoomorphic machine looms from above, similar to an airship.

Roma and Fiumi is the project by **Renato Leotta** (Turin, 1982, lives and works in Turin and Acireale, Sicily) dedicated to the city: twelve films, shot in 16 mm film, are presented on twelve screens distributed in the Museum space as though to evoke an ideal walk through the remains of the city. The films were shot among the iconic fountains of Barcaccia, Trevi, and Quattro Fiumi and the sacred area of Largo di Torre Argentina: a gash in the asphalt, showing the anatomy of the ancient city lying under the road surface. From the

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balustrade that marks the perimeter of the area, inaccessible to visitors but visible only from above, you can see a space cut out from the hectic urban flow that revolves around it, the Largo being a crucial junction for city traffic, a space governed by a different temporality, out of sync, and populated exclusively by cats. With this unusual walk through the ruins, where the cats move cautiously and sinuously, looking at the visitor in an inquisitive way, the artist reflects on art as a means of rethinking the relationship between man, nature and the anthropised landscape, re-establishing a relationship between society and animality (text taken from the caption of the work on display written by Sara De Chiara).

HISTORY OF THE PRIZE

The Prize, created in 2000 as the 'Premio per la Giovane Arte', represents the point of departure and the birth of the MAXXI Arte collection. Over the years it has been an important springboard for many artists. Between 2001 and 2020 **45 artists** have taken part in the nine editions and include: **Mario Airò, Yuri Ancarani, Giorgio Andreotta Calò, Stefano Arienti, Micol Assaël, Rosa Barba, Massimo Bartolini, Vanessa Beecroft, Rossella Biscotti, Ludovica Carbotta, Patrizio Di Massimo, Bruna Esposito, Lara Favaretto, Piero Golia, Adelita Husni-Bey, Avish Khebrezhadeh, Liliana Moro, Marinella Senatore, Nico Vascellari, Vedovamazzei, Francesco Vezzoli, Zapruder** among many others. The first MAXXI BVLGARI Prize (2018) was awarded to **Diego Marcon**, with the powerful and evocative video installation *Ludwig*, now part of the MAXXI Collection. The other finalists were **Talia Chetrit** and **Invernomuto**, whose work *Calendoola: SURUS* was acquired by MAXXI thanks to the contribution of the Friends of MAXXI.

MAXXI – National Museum of 21st Century Arts

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