

## NEW EXHIBITIONS AT MAXXI L'AQUILA IN MARCH: AMIDST INSTALLATIONS, PHOTOGRAPHY, ART AND SCIENCE

Two new exhibitions will open on Saturday 12 March:

***IN ITINERE*** and ***DI ROCCIA, FUOCHI E AVVENTURE SOTTERRANEE***.

also: tribute to master Hidetoshi Nagasawa with the *Compasso di Archimede* sculpture and Cao Fei's film *Asia One*, between science-fiction and poetry

Talk with **MASBEDO**: tomorrow, Saturday 12 March at 5 pm

[www.maxxilaquila.art](http://www.maxxilaquila.art) | Instagram and Facebook @maxxilaquila |

*L'Aquila, 11 March 2022* – A multi-channel installation by **MASBEDO**, photographs by **Armin Linke** and **Claudia Pajewski**, the *Asia One* sci-fi story by **Cao Fei**, a tribute to the great master **Hidetoshi Nagasawa**, 120 images by five of today's most interesting photographers, namely **Fabio Barile**, **Andrea Botto**, **Marina Caneve**, **Alessandro Imbriaco** and **Francesco Neri**, and **Miltos Manetas**'s work on the Metaverse: all this will be available as of tomorrow, **Saturday 12 March**, at MAXXI L'Aquila, which will be hosting two new exhibitions – *In Itinere* and *Di roccia, fuochi e avventure sotterranee* (**Of rocks, fires and underground adventures**) – until 12 June 2022.

The former, which has been curated by Bartolomeo Pietromarchi and Fanny Borel, is the result of our dialogue with other key players in the artistic, cultural and scientific life of the L'Aquila area and is supported by **Cassa Depositi e Prestiti**. The new exhibition project will present works commissioned from **Armin Linke**, **MASBEDO** and **Claudia Pajewski**.

As Bartolomeo Pietromarchi, the Director of MAXXI L'Aquila, said, "The artists in the *IN ITINERE* exhibition will take us on an unconventional journey to the centre of the earth, between memory and the future. The projects have been undertaken together with **MuNDA – National Museum of Abruzzo**, the **Gran Sasso Science Institute** and **INFN's Gran Sasso National Laboratories** thanks to a fruitful collaboration that pays homage to the city of L'Aquila as a source of inspiration and celebrates its treasures. Enter projects and commissions by artists and photographers who explore areas characterised by subterranean paths and buried memories and tell stories of journeys and discoveries, encounters and surprises in the deep meanders of the earth, thus connecting the macro with the micro. Witness artistic research involving cosmic space, prehistoric time, particle physics and a reflection on the speed of scientific progress and the effects of technological development."

Visitors will be welcomed by the **MASBEDO**'s multi-channel installation entitled ***Gli occhi del topo*** (**The Eyes of the Mouse**), as created following a joint invitation by MAXXI L'Aquila and MuNDA to work on L'Aquila's Spanish Fort, which has been a cultural landmark in the city for centuries and is the historical seat of the National Museum of Abruzzo, which is still being restored after the 2009 earthquake. The installation is spread over two rooms of MAXXI L'Aquila and evokes a series of perceptive sensations in those who walk through the underground passages of the fort while observing its spaces and structure and listening to its history. The artists envisage a frantic race cadenced by hisses and remote footsteps, an overlapping of experiences, memories and paths, a continuous struggle with loss of control. The auditory component prevails and evokes presences now absorbed by the walls thanks to the artists' sound processing. The installation thus pursues a reflection on the hidden memory of the structure and the ghosts that have been absorbed into the fortress' dead-end labyrinths and walls. This sensory and acoustic journey is underscored by the incessant rhythm of Marco Fiorenza's drums, which flood the dungeons with sound and fill the spaces, thereby allowing the public to discover a place that is still inaccessible and yet remains a local symbolic monument in the collective memory.

MASBEDO will be the protagonists of a **talk scheduled for tomorrow, Saturday 12 March at 5 pm**, during which they will discuss specific aspects of their work.

Another fruitful collaboration between MAXXI L'Aquila and MuNDA has resulted in ***Bias*** by photographer **Claudia Pajewski**, a work inspired by the skeleton of the prehistoric Mammuthus

*meridionalis* found in Scoppito, a municipality a few kilometres from L'Aquila, in 1954. The skeleton is preserved in one of the rooms of the Spanish Fortress, which will be open to the public at weekends from 5 March to 8 May.

Given its imposing size and its excellent state of preservation, the Mammoth, which has not been on display to the public since 2009, has become part of the emotional and collective imagination of all the citizens of L'Aquila. Claudia Pajewski seeks to reflect on this cognitive process – hence the title 'Bias', a term used in psychology to indicate a distorted perception of events that prevents appropriate reactions. The missing tusk of the artefact becomes an emblem of imbalance, thereby linking our fragility to that of the prehistoric animal.

Through a combination of photography and sound, the project unravels through conceptual juxtapositions between past and present, all linked by the thread of water, that is, the primary source of life since the beginning of time, thus bringing the challenges we and the Abruzzo region face closer to the fossil skeleton of the Mammoth, whose destiny is similar and close to our own.

**Gran Sasso** is the title of **Armin Linke's** project commissioned by MAXXI L'Aquila, the Gran Sasso Science Institute and the Gran Sasso National Laboratories of the Italian Institute of Nuclear Physics (LNGS-INFN).

The artist has visited both the Gran Sasso Laboratories, thus deepening his knowledge of the experiments underway, and the Gran Sasso Science Institute, where he was able to discuss the main astrophysical theories with physicists and scientists. Linke's stylistic style, which encompasses both rarefied atmospheres and a documentary approach, narrates life in the laboratories and their instruments, experiments, places and environment, thereby connecting scientific activities and visual language. The artist has 'lived' in the two institutes and has been able to build upon the work that the researchers and scientists operating there kindly shared in order to develop a line of research that enables us to delve into debates ranging from topics such as the physics of neutrinos naturally produced in the Sun and Supernova explosions, the search for dark matter particles and the study of nuclear reactions of astrophysical relevance. The photographic works on display prompt reflections on how the medium of photography and detectors are essential for research and discovery, while video interviews introduce the world of physics and astrophysics.

The installation is completed by a work created specifically for Palazzo Ardinghelli by **Miltos Manetas**, which opens the Museum to the world and to the metaverse by enabling the audience to navigate the artist's **FLOATING STUDIO** – available on the ARIUM.xyz metaverse art platform – through 'physical portals' that can be found inside the Museum and in other parts of the city. MAXXI L'Aquila, which is the first Italian museum to open a branch on the Metaverse, is thus extending its digital portfolio in the wake of Valentina Vetturi's first work *I Never Think of the Future. It Comes Soon Enough #2*, which will be on display throughout 2022.

The **Di roccia, fuochi e avventure sotterranee** exhibition, which recounts the wonders of the earth's bowels and the birth of five major infrastructural projects at construction sites in Europe, the Far East and Oceania, will also be on display in the more intimate rooms of MAXXI L'Aquila starting tomorrow with over 120 images taken by five of the most interesting photographers on the current Italian scene – Fabio Barile, Andrea Botto, Marina Caneve, Alessandro Imbriaco, and Francesco Neri – between 2019 and 2020. The exhibition, which has recently been very successful at MAXXI Rome, is organised in collaboration with Ghella, namely Italy's oldest large infrastructure company, which was founded in 1867 and is active all over the world in the field of underground excavations, including that of the legendary Trans-Siberian Railway in 1898.

Here is what Bartolomeo Pietromarchi said about it: "It is amazing to see how the five photographers have been able to tell the story of the construction site without ever 'naming' it, thereby allowing themselves to be influenced by its charm without representing it in a stereotypical or 'corporate' way. The result is five signature projects that reflect the variety of outcomes and vitality of current documentary photography thanks to the foresight of an enlightened client. The inclusion of part of these works in our Collections, and thus in the Heritage of the State, makes us particularly happy and marks the final outcome of a fruitful collaboration between the public and private sectors, as represented by two Italian excellencies such as MAXXI and Ghella".

The project is curated by Alessandro Dandini de Sylva. Specifically, **Fabio Barile** (Barletta, 1980) observed the Follo Line, that is, the railway tunnel that will connect Oslo to Ski, and juxtaposed images of intricate natural and artificial systems, coniferous forests, views of construction sites and new urban developments. **Andrea Botto** (Rapallo, 1973) took images in the tunnel that will link Italy and Austria under the Brenner Pass and documented the activity of the stoker and the spectacular explosion of the excavation front. **Marina Caneve** (Belluno, 1988) described the excavations and findings in the underground line that will connect Athens airport to the port of Piraeus, in Greece, thus questioning the relationship among the city, contemporary design and historical memory. The photographs that **Alessandro Imbriaco** (Salerno, 1980) took under Sydney Bay, on the other hand, depict details taken inside the gigantic TBMs, the mechanical moles used to build the tunnels, thereby evoking atmospheres reminiscent of space exploration. Finally, the sequence by **Francesco Neri** (Faenza, 1982) focuses on the first underground railway in Hanoi, the capital of Vietnam, by showing images in which the construction site, which visually cuts through the city, appears as a zone of conflict and struggle.

Finally, two **special projects** will complete the exhibition, namely **Cao Fei** and **Hidetoshi Nagasawa's**, whose works will be presented in the project room and in the unique exedra courtyard of Palazzo Ardinghelli, respectively.

MAXXI L'Aquila will pay homage to the recently deceased master Hidetoshi Nagasawa, who rose to prominence with his 'impossible structures', with the installation **Compasso di Archimede (Archimedes' Compass)**: three intertwined iron rods flex under their own weight while rising from the ground and locking in mid-air with the help of a joint created by a suspended iron cage. The combination of oppositions and thrusts is gradually translated into an engineering structure based solely on the principle of leverage, which is capable of conveying both strength and lightness.

The **Asia One** film by **Cao Fei**, one of the most innovative and visionary artists on the contemporary scene – as well as the protagonist of her first Italian solo exhibition at MAXXI Rome – creates an ideal bridge with the Rome venue. The film was first screened at the Guggenheim Museum in New York and is a science-fiction tale set in the great goods sorting centre of Jiangsu, China, the first in the world in which work has been completely automated. Within the alienating setting created by hyper-efficiency and non-stop productivity, where the human and the non-human overlap and merge, a special bond slowly begins to form between two workers. The film focuses in particular on the theme of work and the automation of production and distribution systems. Looking at contemporary China, Cao Fei depicts a future that is already here with surreal, poetic and at times ironic tones, thus reflecting on the impact that economic acceleration and the use of new technologies have had on the working class and on the new connections among daily life, intelligent production and globalisation.

#### MYMAXXI PROMO FOR L'AQUILA

With a view to inclusivity, the MAXXI membership card will be available exclusively at the Palazzo Ardinghelli ticket office at a 20% discount from tomorrow until the end of the month. The list of benefits is long: from free and unlimited admission to the exhibitions and events organised by Fondazione MAXXI to discounts on tickets for accompanying persons, from a dedicated booking service to special conditions for admission to other affiliated museums and institutions, from a dedicated newsletter to discounts at affiliated activities and structures. The detailed list of benefits is available at <https://maxxilaquila.art/card-mymaxxi/>.

MA

XXI

Museo nazionale  
delle arti del XXI secolo

**In Itinere**

in collaborazione con



sponsor



sponsor tecnico



**Di roccia, fuochi e avventure sotterranee**

in collaborazione con



soci



*MAXXI has been selected to become the @Art\_Bonus project of the year. Would you like to support us? Vote for the Museum, its exhibitions and its initiatives by clicking on this link <http://bit.ly/MAXXIartbonus>*

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

Info: [maxxilaquila@fondazionemaxxi.it](mailto:maxxilaquila@fondazionemaxxi.it) | [www.maxxilaquila.art](http://www.maxxilaquila.art) | Instagram and Facebook @maxxilaquila |

**MAXXI PRESS OFFICE** +39 06 324861 [press@fondazionemaxxi.it](mailto:press@fondazionemaxxi.it)

**MAXXI L'AQUILA PRESS OFFICE** Elisa Cerasoli, [pressaq@fondazionemaxxi.it](mailto:pressaq@fondazionemaxxi.it)