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per le arti contemporanee

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GUCCI

Press Release | Naples, 28 May 2024

Fondazione Donnaregina per le arti contemporanee – Museo Madre and Gucci
present

IL RESTO DI NIENTE

Curated by Eva Fabbris with Giovanna Manzotti

An idea by Sabato De Sarno

Works by: *Vincenzo Agnetti, Giulio Delvè, Özgür Kar, Donatella Mazzoleni, Franco Mazzucchelli, Jim C. Nedd, Sara Persico, RM, Aldo Loris Rossi, Domenico Salierno, Nanda Vigo, Angharad Williams, and Tobias Zielony*

Museo Madre, Naples

30 May – 29 July 2024

Fondazione Donnaregina per le arti contemporanee - Museo Madre and Gucci present, from **Thursday, May 30 to Monday, July 29, 2024**, the group exhibition *Il resto di niente* (The Remains of Nothing), dedicated to the relationship between architectural contexts and the identity and emotional experiences that inhabit them. The exhibition is curated by **Eva Fabbris** with **Giovanna Manzotti**, based on an idea by **Sabato De Sarno**.

The spaces of Madre, rich with references ranging from Baroque to minimalism, host in the cultural heart of Naples a **collective narrative** made of **installations, photographs, models, sound works, videos, neon sculptures, architectural sketches and large drawings** that interact with each other. It begins by examining the work of one of the most visionary protagonists of the Italian architectural scene of the second half of the twentieth century, **Aldo Loris Rossi** (Bisaccia, 1933; Naples, 2018). In addition to his work, the exhibition project features works by **Vincenzo Agnetti** (Milan 1926 - 1981), **Giulio Delvè** (Naples, 1984), **Özgür Kar** (Ankara, 1992), **Donatella Mazzoleni** (Florence, 1943), **Franco Mazzucchelli** (Milan, 1939), **Jim C. Nedd** (Italo-Colombian, 1991), **Sara Persico** (Naples, 1993), **RM** (Bianca Benenti Oriol and Marco Pezzotta, duo founded in Geneva, 2015), **Domenico Salierno** (Naples, 1967), **Nanda Vigo** (Milan, 1936 - 2020), **Angharad Williams** (Ynys Môn, 1986), and **Tobias Zielony** (Wuppertal, 1974).

The exhibition's title references the novel by Enzo Striano (Mondadori), which, through the personal events of the protagonist Eleonora de Fonseca Pimentel, draws a portrait of the social and anthropological transformations that affected Naples during the revolution of 1799. The exhibition *Il resto di niente* figuratively takes up the themes addressed in the book, which, between subjectivity and history, explores the **possibility of social and anthropological transformations** in a period of great change for the Neapolitan city.

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Naples and its transformations are at the heart of the exhibition, which finds its common thread in the research of **Aldo Loris Rossi**. As a fundamental and visionary figure in the Italian architectural scene of the second half of the twentieth century, Rossi began in the 1960s to establish a radical aesthetic and political discourse on architecture and urban planning, paying special attention to the city of Naples.

Aldo Loris Rossi's vision emerges in the exhibition through **a selection of drawings and projects** he created for Naples, many of which were conceived together with **Donatella Mazzoleni**. These works are placed in **an unprecedented dialogue with the works of twelve contemporary artists** from different backgrounds and generations, each of whom brings different responses and interpretations.

The exhibition marks the resumption of the Museum's exhibition activity after the interruption to allow the first phase of works and extraordinary maintenance. It also constitutes a virtuous example of the first public-private collaboration undertaken by Madre, placing the institution at the center of a fruitful and respectful dialogue between the world of art and that of businesses. Furthermore, it testifies the strong desire, on the part of Gucci and its Creative Director, to create a synergy with an institution that reflects its aesthetic and artistic values.

THE EXHIBITION

The show presents numerous drawings by Aldo Loris Rossi and Donatella Mazzoleni, designed to combine organic forms, expressionist passion, and futurist and constructivist influences. Projects such as the Casa del Portuale (1968-1980) and the residential complex of Piazza Grande (1979-1989) are integrated into the urban landscape of Naples, vivid examples of brutalist architecture, appearing as enormous and autonomous spaceships, conceived in the wake of post-war utopias. Reflecting on the future these constructions envisioned, and considering the imagery they create today – as they became settings for some of the most famous television series and music videos shot in Naples – these buildings inspire a reflection on living spaces and their emotional implications.

A more direct interaction with these themes is provided by Tobias Zielony, who has already completed a video and photographic research project dedicated to the Vele di Scampia in Naples and has created a series of photographs of some of Rossi and Mazzoleni's most famous buildings for the exhibition *Il resto di niente*. Continuing through the exhibition, visitors encounter works by Vincenzo Agnetti and Nanda Vigo, artists from a generation close to the period of utopian architecture, creating interesting conceptual and cosmogonic parallels with Rossi's work.

While Jim C. Nedd, RM, and Domenico Salierno depict the emotional, pleasant, and joyless dimensions of living today, Giulio Delvè and Özgür Kar present works exploring the danger of feeling existentially trapped. Sara Persico translates the rough urban dimension into sound, that Angharad Williams captures in the reflection of a car. Franco Mazzucchelli conceives his inflatable sculptures as a means to occupy the living and communal spaces that fill Madre's rooms.

The exhibition benefits from the collaboration of the University Archives of the University of Naples Federico II, the Vincenzo Agnetti Archive, Milan, and the Nanda Vigo Archive, Milan.

***Il resto di niente* is part of the research line inaugurated by Madre in 2023**, dedicated to observing Naples as a Mediterranean metropolis reinventing the narrative with which it conceives and tells itself, with new scenes and new stereotypes. This field of investigation began with the commission and publication of the

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photo book "Napoli" by Giovanna Silva (Mousse Publishing, 2023), and will be developed in a program of conferences starting in June and continuing until autumn 2024.

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INFORMATION

Il resto di niente

Curated by Eva Fabbris with Giovanna Manzotti

An idea by Sabato De Sarno

30 May - 29 July 2024

Madre, Via Settembrini 79, 80139, Naples

Contacts

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Opening hours

Monday, Wednesday, Thursday, Friday and Saturday, from 10am to 7.30pm

Sunday from 10am to 8pm

Closed on Tuesday

"Il resto di niente" (The Remains of Nothing), Enzo Striano

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ARTISTS BIOGRAPHIES

Vincenzo Agnetti, Milan, 1926 – 1981

One of the leading figures of Italian conceptual art, as well as an essayist and writer, Vincenzo Agnetti began his artistic career in the field of informal painting in the 1940s and poetry. Unfortunately, almost nothing has been preserved from his early works. In 1962, he moved to Argentina, where he worked in electronic automation. In 1967, upon returning to Italy, he began working as a conceptual artist, deeply reflecting on the very meaning of making art and its relationship with ideas, thoughts, and concepts rather than technical skill or conventional academic aesthetics. Recent solo exhibitions include: GAM, Turin (2022); Padiglione de l'Esprit Nouveau, Bologna (2021); Museo del Novecento, Florence (2019). Group exhibitions include: Palazzo del Governatore, Parma (2024); XNL Piacenza Contemporanea (2020).

Giulio Delvè, 1984, Naples, lives and works in Naples

Suspended between collective dimensions and strong individuality, Giulio Delvè's research draws heavily from the urban landscape and views sculpture as a participatory experience, aware that the effectiveness of artistic language lies in revealing unexpected perspectives and new ways of thinking, gaining indispensable social value. Solo exhibitions include: Pio Monte della Misericordia, Naples (2022); Fondazione Nomas, Rome (2020); Base, Florence (2017); Palazzo Caracciolo, Naples (2015). Group exhibitions include: luogo_e, Bergamo (2023); Fondazione Morra Greco, Naples (2021 and 2023); Museo Madre, Naples (2021); Villa Medici, Rome (2019); Palazzo Collacchioni, Capalbio (2019); MAMbo, Bologna (2018).

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Özgür Kar, 1992, Ankara, lives and works in Amsterdam

In his video installations, Özgür Kar experimentally uses black and white color, animating his figures in a loop of imperceptible movements and soundscapes. Kar's works assemble in space to function as scenes from theatrical pieces: each of them acts as a character playing its role within a non-linear score and script. The theatricality of Kar's works fits into tonal manifestations of contemporary existentialism. Recent solo exhibitions include: Fridericianum, Kassel (2023); The Renaissance Society, Chicago (2023); Stedelijk Museum, Amsterdam (2022). Group exhibitions include: 24th Biennale of Sydney (2024); Yokohama Triennale (2024). His works are in the collections of the Stedelijk Museum, Amsterdam; Musée d'Art Moderne de Paris, Paris; FRAC Picardie, Amiens; FRAC Nouvelle-Aquitaine MECA, Bordeaux; and FRAC Champagne-Ardenne, Reims.

Donatella Mazzoleni, 1943, Florence, lives and works in Naples

An architect and artist whose research has spanned various fields, Donatella Mazzoleni has explored, since the 1960s, initially collaborating with Aldo Loris Rossi, areas related to architectural utopias. Among the major corpus of drawings from the 1960s to the 1980s, *Materiale abitabile: Città-struttura n. 1* (1968) and *n. 2* (1973) stand out, along with the early sketches of the *Casa del Portuale* in Naples (1968-1980). Other areas of her study include micro-architectures, urban architecture, gardens and landscape archetypes, architecture and music. A keen observer of the landscape, Mazzoleni conceives her architectures based on the morphology of the territory in which they are placed. Her interdisciplinary studies have been published in specialized magazines and numerous books.

Franco Mazzucchelli, 1939, Milan, lives and works in Milan

Franco Mazzucchelli is known for his pioneering experimentation with synthetic materials in the 1960s and large-scale public spatial installations. His most famous series, "A. to A." ("Art to Abandon"), consists of inflatable PVC sculptures often installed and "abandoned" at lakes and deserts before being transferred to public spaces. Recent solo exhibitions include: Centre Pompidou-Metz, Metz (2021); Cité de l'Architecture, Paris (2021); Museo del Novecento, Milan (2018). Mazzucchelli has participated in historical exhibitions including: XIII Quadriennale di Roma, Rome (1999); XI Quadriennale di Roma, Rome (1986); XXXVII Biennale di Venezia (1976); 15th Triennale di Milano, Milan (1973).

Jim C. Nedd, 1991, Italo-Colombian, lives and works in Milan

Jim C. Nedd works in a creative space that straddles fiction and documentary photography. The artist creates images with an illusory and carnivalesque vision, crafting visual stories of energy and identity, rhythm and rapture, glimmer and grit. Internationally recognized, his work has been published in magazines and newspapers including *Aperture*, *Vogue Italia*, *Kaleidoscope*, *Revue*, and *Alla Carta Magazine*. Recent solo exhibitions include: Cinemateca Distrital, Bogotá (with Invernomuto) (2022); *Auto Italia*, London (2021). Group exhibitions include: *Museion*, Bolzano (2024); *MACRO – Museum of Contemporary Art of Rome* (2022); *Athens Biennale* (2020); *Hamburger Bahnhof, Berlin* (2020).

Sara Persico, 1993, Naples, lives and works in Berlin

Throughout her research, Sara Persico has developed a technique that integrates her voice with electronic samples and field recordings. The artist has exhibited in various exhibition contexts and music festivals, including: *Museo Nitsch*, Naples (2024); *Schiev Festival*, Brussels (2024); *Irtijal*, Beirut (2023); *CTM Festival*, Berlin (2023); *documenta fifteen*, Kassel (2022). Persico has won several artist residencies and scholarships including *Musicboard*, Kampala/Berlin (2023); *Sonoscopia*, Porto (2022); *Sardegna Teatro*, Argentiera (2021); *Musikfonds*, Berlin (2022); *MultiMadeira*, Funchal (2020); *Temp Studio*, Lisbon (2018). In 2023, she released

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"Boundary," her debut EP with the Berlin label Karlrecords, a dense work exploring the boundaries of self through voice and distorted and harmonic rhythms.

RM (Bianca Benenti Oriol and Marco Pezzotta), duo founded in 2015, lives and works between Geneva and Berlin

RM works with the production of symbols and the use of media patterns identified in everyday reality. Their nickname (previously written Real Madrid) plays with ideas of branding and merchandise, questioning authenticity and ownership through their creative process. RM often claims a counterfeit status, emphasizing their interest in confusion and encouraging misinterpretation. Recent solo exhibitions include: Auto Italia, London (2023); Centre d'Edition Contemporaine, Geneva (2023); Swiss Institute, New York (2022); Centre Culturel Suisse, Paris (2021). Group exhibitions include: MACRO – Museum of Contemporary Art of Rome (2022); Quadriennale di Roma (2021). RM received the Swiss Art Award in 2018 and 2023.

Aldo Loris Rossi, 1933, Bisaccia – 2018, Naples

Aldo Loris Rossi combined theoretical studies and concrete interventions in the city starting from the post-war period when it was believed that the establishment of technical and intellectual thought should act together to create a new vision of the city of the future. His projects reveal Futurist influences, particularly in reference to a "new city," dynamic and monumental, as imagined by Antonio Sant'Elia (Como, 1888 – Monfalcone, 1916), as well as a revival of Frank Lloyd Wright's (Richland Center, 1867 – Phoenix, 1959) concept of "organic architecture," aiming for harmony between the built and natural environments. Among his early works is Materiale abitabile: Città-struttura n. 1 (1968), created with architect Donatella Mazzoleni. He designed several structures for the city of Naples, including the first and second lots of Casa del Portuale (1968-1980), the headquarters for the social services C.U.L.P, and in 1973 the utopian project Materiale Abitabile: Città-struttura n. 2. In 1979, he designed the polyfunctional residential plan Pizza Grande for the Ponti Rossi district of Naples, for which he received the In/Arch Award in 1989. He dedicated two decades of his work to the project of man/environment integration Econeapolis.

Domenico Salierno, 1967, Afragola, lives and works in Naples

Domenico Salierno graduated in Sculpture from the Academy of Fine Arts in Naples, and in 1990 he won the Tropea Prize for Sculpture with the exhibition "Cuore" at the Naples Academy. He specialized in dramaturgy at the Nuovo Teatro Sanità in Naples. The artist works with painting, sculpture, and video rooted in analog filming technologies, creating a series of "video-recordings". Some of his texts have been included in theatrical performances by director Mario Gelardi and staged at the Madre Museum in Naples in 2020. Among his main exhibitions: CAP Napoli Est (2022); Magazzini Criminali, Sassuolo (2012); First Italian Biennial of Contemporary Art, Trevi Flash Art Museum (1998); Sala 1, International Center of Contemporary Art Rome (1997).

Nanda Vigo, Milan, 1936 – 2020

Nanda Vigo developed an interdisciplinary relationship between art, design, and architecture. Since the late 1950s, she was a central figure in the relationships between major European groups and artists, including the Zero Group in Düsseldorf (Otto Piene, Heinz Mack, Günther Uecker) and the Milanese artists of the Azimut gallery (Piero Manzoni, Enrico Castellani). Her research on light, along with her interdisciplinarity, linguistically defines all her work, making it always experiential and environmental, thus defining real and perceptual space towards a cosmogonic journey essential for understanding the universe. In addition to the most important Zero exhibitions, among her recent solo shows: Museo Comunale d'Arte Moderna, Ascona (2023); Museo Macte, Termoli (2020); Palazzo Reale, Milan (2019). Among the group exhibitions: Palazzo delle Esposizioni, Rome (2020); Vitra Design Museum, Weil am Rhein (2019); Groninger Museum (2019); Pirelli HangarBicocca, Milan (2017).

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Angharad Williams, 1986, Ynys Môn, lives and works in Berlin

Angharad Williams' practice focuses on forms that, hidden visibly, function as projective screens or filters for our most unconscious desires and fears. Her work stimulates introspection and critical reflection on the dynamics that govern our lives and environments. These often ambiguous expressions originate in writing and performance and are shaped by issues of authority, security, and design, central to the subjectivation of individuals, their communities, and the landscapes they inhabit. Among her recent solo shows: Kantine, Brussels (2023); Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2022); Kevin Space, Vienna (2021). Williams has presented performances at Kunsthalle Zurich (2022) and KW Institute for Contemporary Art in Berlin (2020). Among the group exhibitions: Bonner Kunstverein, Bonn (2022); Stadtgalerie Bern (2021); Second, FriArt, Fribourg (2021). Her book "ERASER" was published by After8 Books, Paris, in 2023.

Tobias Zielony, 1974, Wuppertal, lives and works in Berlin

Tobias Zielony is recognized for his long-term projects with teenagers and young adults portrayed in specific architectural, urban, and social contexts. His shots explore the intersection between fictional and documentary statements and investigate the political and aesthetic potential, as well as the boundaries of authentic self-representation. A project that saw him in the Neapolitan territory is "Vele" (2010) dedicated to the Vele di Scampia, a neighborhood in the northern suburbs of Naples. This project was presented in 2012 in two major exhibitions, at MAXXI in Rome and the Philadelphia Museum of Art. Among his main solo exhibitions: Marta Herford (2022); Folkwang Museum, Essen (2021); Berlinische Galerie (2013); MMK Zollamt Frankfurt (2011); Camera Austria Graz (2011); Kunstverein Hamburg (2010). In 2015, he was among the artists invited to exhibit in the German pavilion at the 56th Venice Biennale.

Gucci

Founded in Florence in 1921, Gucci is one of the most important Maisons in the luxury sector. Under the leadership of President and CEO Jean-François Palus and the creative direction of Sabato De Sarno, Gucci continues to redefine the concept of fashion and luxury in the wake of its centennial, guided by core values such as creativity, artisanal tradition, and innovation. Gucci is part of the global luxury group Kering, which manages renowned Maisons in the fields of fashion, leather goods, jewelry, and eyewear.

Learn more about Gucci at www.gucci.com.

Museo Madre

The Madre – Donnaregina Contemporary Art Museum was inaugurated in 2005 and is the first public museum in Campania entirely dedicated to art created from the post-war period to the present day. Located in the 19th-century Palazzo Donnaregina, it takes its name from the Monastery of Santa Maria Donnaregina, founded by the Swabians in the 13th century, which originally stood in this area. The building was renovated in 2005 by the Portuguese architect Álvaro Siza Vieira, and it permanently houses site-specific works by artists such as Francesco Clemente, Rebecca Horn, Sol LeWitt, and Richard Serra. The museum spans a total area of 7,200 square meters and hosts both the permanent collection and temporary exhibitions.