

Alessandro Agudio (Milan, 1982)

The scenes constructed by Alessandro Agudio are composed of a series of highly detailed shapes; the surgical quality of his alignments is a means of diffusing a narrative of stereotyped environments and characters that alternate within a structure in continuous evolution. Imagine the architectural scale model of a gigantic horizontal condo, or the stage of a small theater where you are invited to look at sets and props unmediated by any human interaction, only to realize that the objects themselves are the actors. His objects are slippery elements that keep their balance suspended between different polarities. Facing his work, we feel that sense of familiarity and distance that can also be found in the lobbies of exotic resorts.

Maphia Island is an architectural tinsel, an object whose laboriousness corresponds to an indeterminacy of function. Its shapes, so precise and yet so vague, are objects that question their own indecipherable use. This piece is part of a series of works based on the transfiguration of sports equipment, of objects linked to corporeal effort and muscular movement, synthesized into forms that stand as portraits of the character that objects might have if they were endowed with the personality of a human being.

Andrea Dojmi (Rome, 1973)

Andrea Dojmi's artistic research focuses on the tensions between the individual and the community, between adolescents and education, between experimentation and habitat. Moving across various media, including film, sculpture and installation, Dojmi examines the relations between the physical environment and the psychological reactions triggered by the work: fear or joy, enlightenment or death, all indications of attraction to a world bearing ordinary and realistic attributes and at the same time immersed in a fear of the unknown. Dojmi often takes the architectural form to its logical extreme, turning it into sculpture, into a revelation of obscure clarity capable of exposing the hidden forces that exist within closed communities, controlled systems, places and non-places, futuristic archeological ruins.

UNI 7697 is a sculpture composed of a cement base and two trapezoidal iron trims that outline a parapet in wire glass, an architectural element characteristic of 1970s construction and later prohibited for safety reasons. The sculpture is a part of a site-specific installation conceived in 2012 for the Roman spaces of the CO2 Gallery, where indeterminate and utopian forms – hybrids born from the fusion of various elements, such as garages, bunkers, defensive paramilitary structures, and elements taken from educational facilities and residential buildings – become integral parts of a monument at once screaming and silent, the dry reportage of a "ruin."

Giulio Delvè (Naples, 1984)

Giulio Delvè's artistic practice consists in exploring the links and affinities between elements, places and concepts that appear distant and disconnected, but are capable of representing a diversified analysis of a historical past, which thus becomes an instrument of knowledge and understanding of our own lives. The sculpture **Text Neck** is part of a broader project devoted to the study of the gestural and behavioral aspects of smartphone use, and to the analysis of the Facedown generation: an attempt to document the shifts in communication taking place in contemporary society. Today, our field of view is limited; our gaze is no longer held by events occurring in the physical world that surrounds us, but rather downcast, fixed on re-viewing whatever appears on the screen. Taking this condition of the "downcast gaze" to its extreme conclusion, we might surmise a kind of involution: the human being could, perhaps even in a not too distant future, abandon the upright posture that once distinguished him from the ape.

Matteo Nasini (Rome, 1976)

Rooted in an interest in the visible dimension, and its manifestations, Matteo Nasini's work ranges across different media, from sound sculpture to drawing, embroidery and photographic documentation. In addition to elucidating the artist's desire to render the graphic sign material, this work on textiles identifies a stance close to the intimate setting of the familiar. While Nasini's imaginary is rich with innocent and eccentric visions and vivacious chromatisms, his *modus operandi* implies a forceful emotionality: the act of embroidering is a mantric exercise of continuous and precise repetition, an obsession embraced for its free creative outpouring, a ritual gesture of absolute spontaneity.

Looking down from plane is inspired by the imaginary of the journey and the mutation that forms succumb to when observed from a new perspective.

Gianni Politi (Rome, 1986)

Gianni Politi's work focuses on the necessity of understanding and dialoguing with tradition, and points to a constant confrontation with the classical currents of Italian painting. Nonetheless, his research is linked to autobiographical events and profoundly connected to the realm of emotions. Though rooted in an interest in painting *tout court*, his work currently also explores other, less canonical, forms of representation.

The work *Bilarbilarbviklarvilar*, from the series "26 Paintings for Cash", belongs to Politi's latest cycle of paintings. It is the result of a recycling process that the artist continues to engage with respect to the materials with which he produces the rest of his work. In their entirety, the canvas-backed sheets, reordered in the attempt to create an internal image, are nothing other than the temporal manifestation of his artistic practice. During the process of creation, this time inevitably transforms into space and what was once "refuse" now becomes landscape.

Lupo Borgonovo (Milan, 1985)

Lupo Borgonovo wanders in search of a history and its landscape. Using diverse materials and sculptural practices (from bronze fusion to the more recent rubber-castings) he seems to suggest a strange kind of archeology.

Snacks is a series of rubber sculptures. It looks like he used a trick or two to give them that flashy gloss. We can imagine the sculptures as fragments of Carnival (or Halloween) masks, recomposed and modeled without aiming for a precise form, but with a good dose of out-of-control matter.

Helena Hladilová & Namsal Siedlecki

Helena Hladilová (Kroměříž, Czech Republic, 1983)

Most of Hladilová's works are born from the discovery of details that are often invisible, either because they are too small or because they have been forgotten. Drawing on the environmental conditions at the origins of the work, the artist creates pieces that, in stimulating the senses in novel ways, force the viewer into a new consciousness or a renewed understanding of something, sometimes simply by substituting a single one of its elements.

Namsal Siedlecki (Greenfield, USA, 1986). After studying at the Accademia di Carrara, Siedlecki began radically questioning traditional conceptions of sculpture, with a series of installation works in which the few basic elements were placed alongside one another and reread through concepts of origin and time. In his more recent works, the artist shows an increasing interest in the possibility of recovering the original identity of matter, which is both physical and poetic.

Centaurus, matter concealing itself behind its artificial representation, turned shy by dint of exposing its ancestral nature. A visitor from the past intent on blending in with the present. An attempt to hide one's nobility by becoming vulgar.

Renato Leotta (Turin, 1982)

The work of Renato Leotta explores the nature of imagery, and the relationship of reciprocal determination that it enters into with its native territory. The work's starting point involves defining the temporality of a space and researching the narratives that subtend it – a research aimed at observing the Mediterranean landscape and its spatial and architectural elements.

Gabbiani, a series of bas-reliefs, is an invitation on a journey through space and time.