

PRESS RELEASE

**3rd Edition of the 6ARTISTA Prize
Francesco Fonassi / Margherita Moscardini**

curated by Michele D'Aurizio

MACRO – Museo d'Arte Contemporanea Roma
via Nizza 138, Rome
Project Room 2

From 13 December 2012 to 10 February 2013. Opening 12 December 2012 at 19.00

From **13 December 2012 to 10 February 2013**, the Project Room 2 of the **MACRO – Museo d'Arte Contemporanea Roma** will host an exhibition of works by **Francesco Fonassi** and **Margherita Moscardini**, winners of the **3rd edition of 6ARTISTA**. The exhibition is curated by Michele D'Aurizio, curator-in-residence at the Pastificio Cerere Foundation for 2012.

6ARTISTA – an educational program founded by the **Civita Association** and the **Pastificio Cerere Foundation** with the support of **Allianz**, to foster the professional growth of artists under 30 living in Italy – has come to represent an increasingly important opportunity for the winners, who are offered a **high-level formational experience**: both artists, in fact, completed two residencies over the course of 2012, in Rome at the Pastificio Cerere Foundation, and in Paris at the Cité Internationale des Arts, thanks to the collaboration of the Incontri Internazionali d'Arte.

This exhibition confirms the Museum's attentiveness to the new generations of artists, as well as the partnership between MACRO, Civita and Pastificio Cerere Foundation.

Fonassi presents *Kollaps, Aufstieg*, a video installation conceived as a reflection on the human voice and its effects in space/time.

In this video the artist combines two settings: the archeological site of the Pyramid of the Sun, in Visoko (Bosnia-Herzegovina), and a sound research lab. Formed in 2005 inside a mountain, the Pyramid of the Sun is currently the object of archeo-acoustic investigations being carried out by a group of Italian and Croatian researchers. During their experiments into the diffusion of the human voice in subterranean tunnels, the researchers often make use of singers, asking them to perform ancient songs inside the Pyramid.

In *Kollaps, Aufstieg*, Fonassi invites a professional singer to lend her voice as protagonist of the work. The female voice outlines the spaces within which the singer moves – the tunnels, the landscape surrounding the Pyramid, the reverberating room – using as sheet music the limits of the audiovisual field that the artist has imposed, and within which the singer freely improvises. The installation faithfully represents the auditory experience of the body-voice, in an attempt to recreate an ancient atmosphere where voice is once again man's primary instrument, no less than a channel through which to express the relationship between human and divine.

The work reaffirms the artist's interest in sound as both physical and cultural phenomenon, and, consequently, in the dialectics between sound and the psychological dynamics of the individual and the collective. Fonassi evidences the communicative potential of sound – “semiotic” only by chance – and invites a reconsideration of its reception as a more complex dynamic of hearing.

Moscardini, on the other hand, presents *1XUnknown*, an ongoing project composed of a series of volumes, conceived as so many “kits,” that collect videos of monoliths filmed in long, fixed takes.

This exhibition was born from research into solid inhabitable forms that express, by means of their permanence, a type of contextual belonging. The series on show constitutes the starting nucleus of the project, and presents images collected along the Atlantic Wall, the defensive line built between 1940 and 1944 along the entire European Atlantic coast – from France to Norway – for the purpose of defending “Fortress Europe.” Not yet scientifically surveyed, the bunkers of the Atlantic Wall are effectively sculptures, made, without foundations, by single castings into large formworks. Extrinsic to any aesthetic research, they are the result of a standardized production method that evidences an extreme synthesis of functional motivation. Today these fortresses stand as ambiguous forms, unidentifiable by function or by epoch, instead presenting themselves as archetypal figures. The series is the initial outcome of a research project that remains open, attesting to an ongoing interest in architectural forms and models which despite their incongruity with the context – something that cannot be said of sculpture – have reached a degree of belonging in the landscape, thus complying with the need for camouflage expressed in their design. The artist reflects on the possibilities that a natural process of transformation, such as erosion, can be imitated in man-made projects.

Michele D’Aurizio writes: “Despite grouping the works of Fonassi and Moscardini in the same room, this exhibition should not be viewed as a double solo show. The assonances across the research of the two artists were neither stimulated nor contrived during the exhibition’s development, but are instead traceable to a tendency, typical of Italian art if you will, to constantly question the languages of art in order to investigate one possible place of artistic work in contemporaneity. The use of a specific means of expression is therefore always accompanied by a punctual and active consciousness of that means. This allows the artist to hint at the work’s mystical and spiritual potential, as in Fonassi’s case, or, as in Moscardini’s, to hazard a retrospective discourse about formalism.”

The exhibition is accompanied by two publications, one for each artist, which include critical texts on Francesco Fonassi’s and Margherita Moscardini’s research, as well as material supplementary to the works on show.

The show *6ARTISTA: Francesco Fonassi / Margherita Moscardini* is supported by the Assessorato alle Politiche Culturali e Centro Storico of Roma Capitale, the Civita Association and the Pastificio Cerere Foundation, with the contribution of Allianz.

Title: ***6ARTISTA Francesco Fonassi / Margherita Moscardini***

Curated by: Michele D’Aurizio

Dates: 13 December 2012 - 10 February 2013

Private view: 12 December 2012 at 19.00

Location: MACRO – Museo d’Arte Contemporanea Roma, via Nizza 138, Rome. www.museomacro.org

Opening times: Tuesday-Sunday, 11.00-19.00 / Saturday: 11.00-22.00 (the ticket office closes one hour earlier). The museum gates (in via Nizza 138, and via Reggio Emilia 54) are open from Tuesday to Sunday, 11.00-21.00, allowing free access to the public spaces: foyer, Hall, restaurant, coffee shop, terrace and Area space.

Tickets: non-residents €12,00, residents €11,00. Concessions: non-residents €10,00, residents €9,00.

Further information on the 6ARTISTA Prize: www.6ARTISTA.IT, T +39 06 692050282, 6artista@civita.it

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