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Istituto Svizzero is a transdisciplinary platform bringing together artistic and scientific research. From Rome, Milan or Palermo, it facilitates connections between Switzerland and Italy, as well as internationally. Istituto Svizzero offers residencies to emerging artists and researchers who wish to contribute to the future of art, science and innovation. Each year, the Institute presents a public programme aimed at promoting forward-thinking events and projects, experimental practices and excellence in research. Istituto Svizzero seeks to actively participate in the global discourse on arts and society, envisioning new paths and looking beyond the boundaries of disciplines.

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LOCUS SOLUS.
ANCHE LE STATUE RICORDANO IL FUTURO

Final Event
Roma Calling Fellows 2025/2026

26.06.2026

Istituto Svizzero

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margaretha jüngling
Amelia Juri
Viola Leddi
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Gabriel Stöckli
Cinzia Tuena
Jacopo Zani
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Curated by Lorenzo Benedetti

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Lorenzo Benedetti’s introductory text for this publication refers to the works presented during the final event of the Istituto Svizzero and not necessarily to those reproduced or published within the volume itself.

ERRATA CORRIGE
[ALEXIS DI SANTOLO] Artemide, dea della caccia e della fortuna > Artemide, dea della caccia e del rischio
[ALEXIS DI SANTOLO] Artemis, goddess of the hunt and fortune > Artemis, goddess of the hunt and of risk
[VIOLA LEDDI] Margaret Pinney > Marguerite Pinney
[AMELIA JURI] work on broadsheets > AMELIA JURI’s work on political poetry
[AMELIA JURI] and mass control > and information’s manipulation

LOCUS SOLUS.

Anche le statue ricordano
il futuro

Lorenzo Benedetti

.....

<i>SULTAN</i>	<i>ÇOBAN</i>
<i>ISABELLA</i>	<i>FOGLIA</i>
<i>PAUL</i>	<i>HUTZLI</i>
<i>MARGARETHA</i>	<i>ȚÜNGLING</i>
<i>AMELIA</i>	<i>ȚURI</i>
<i>VIOLA</i>	<i>LĒDDI</i>
<i>TOBIAS</i>	<i>OSWALD</i>
<i>CATERINA</i>	<i>SCHORER</i>
<i>GABRIEL</i>	<i>STÖCKLI</i>
<i>CINZIA</i>	<i>TUENA</i>
<i>ȚACOPO</i>	<i>ZANI</i>
<i>EVA</i>	<i>ZORNIO</i>

.....

BIOGRAFIE / BIOGRAPHIES

Nel romanzo di Raymond Roussel, pubblicato nel 1914, *Locus Solus* è la tenuta di Martial Canterel, scienziato, inventore e demiurgo, che conduce i suoi ospiti attraverso dispositivi enigmatici, macchine, teatri della memoria, esseri sospesi tra vita e artificio. È un luogo chiuso, ma non statico; un giardino mentale in cui ogni oggetto contiene una storia, ogni apparizione apre una soglia, ogni immagine diventa il frammento di un racconto possibile.

L'Istituto Svizzero è, tra i molti luoghi internazionali che abitano Roma, uno dei più particolari. Sicuramente è il più alto, ma soprattutto, nella natura stessa di Villa Maraini, rivela un rapporto enigmatico tra luogo, casa, istituzione e contesto. È un luogo dentro un luogo: in cui temporalità diverse si incontrano, si sovrappongono e si trasformano attraverso l'attività concentrata di artiste/i, ricercatrici/ricercatori, scrittrici/scrittori e storiche/storici.

Il sottotitolo introduce un paradosso. Le statue, simboli per eccellenza della memoria artistica e storica, possono diventare dispositivi di anticipazione. Sopravvivono ai contesti che le hanno generate, cambiano significato a seconda dello sguardo che le incontra, assorbono le trasformazioni politiche, sociali e simboliche dello spazio che le circonda. Ricordare il futuro significa allora custodire le possibilità realizzate del passato e rendere visibili le tensioni che attraversano il presente.

Il percorso si apre con Artemide, dea della caccia e della fortuna, proposta da ALEXIS DI SANTOLO come soglia iniziale della mostra. Chi entra non è semplice spettatore, ma presenza attiva: cerca, segue indizi, riconosce opere e idee dentro il sistema complesso della villa. La caccia diventa così una forma di conoscenza e di orientamento.

A questa prima attivazione dello sguardo risponde, con una deviazione ironica e affettuosa, *Lode ai gatti* di CINZIA TUENA: un'iscrizione in greco antico concede cittadinanza ai gatti dell'Istituto Svizzero. Il linguaggio solenne dell'epigrafe incontra una comunità non umana, trasformando la memoria pubblica in un gesto quotidiano di riconoscimento.

Salendo nella villa, la ricerca di JACOPO ZANI fa emergere una storia nell'ombra: quella dell'immigrazione italiana nelle regioni minerarie del Belgio nel dopoguerra. Documenti e immagini d'archivio ricostruiscono una memoria fragile, legata al lavoro, alla migrazione e all'energia del carbone, che oggi risuona con le crisi energetiche e i conflitti contemporanei.

La notte diventa, nel lavoro di ISABELLA FOGLIA, uno spazio dell'immaginazione, del sogno e del grottesco. In collaborazione con Anna Simonetti, e attraverso un riferimento alla pittura di Giovanni da San Giovanni, l'ombra appare come luogo in cui la verità può manifestarsi in forma indiretta, deformata, ironica e burlesca.

Tra Villa Maraini e la città si sviluppa la narrazione video di SULTAN ÇOBAN, vicina al linguaggio di un commercial spot o di una serie televisiva turca. Il suo personaggio curdo attraversa Roma e l'Istituto come un personaggio di finzione che porta il suo stesso nome, trasformando la villa in scena, racconto e dispositivo di finzione.

L'iconografia celebrativa del potere è rovesciata da PAUL HUTZLI in un trionfo di nani da giardino realizzati in zucchero. Il materiale richiama la storia economica della villa, ma anche l'immaginario dell'Epifania, del carbone, della ricompensa e della punizione. Il kitsch diventa così sperimentazione materiale e forma fragile della celebrazione.

Con una corda realizzata con lenzuola, margaretha jüngling introduce una tensione tra in-

terno ed esterno, tra appartenenza ed evasione. Il gesto richiama l'immaginario della fuga, ma anche quello del corpo, del lavoro domestico, della cura e delle relazioni invisibili che attraversano lo spazio abitato, tradizione orale attraverso la fiaba e la condizione sociale e di genere.

EVA ZORNIO costruisce un'installazione attorno a un basso tavolo ligneo, più luogo di osservazione che di rappresentazione. Un elemento in vetro soffiato, attraversato da sottili linee rosse che evocano filamenti vascolari o sangue coagulato, suggerisce un corpo aperto e permeabile senza raffigurarlo direttamente. Dal vetro si espande un velo traslucido che avvolge lo spazio, richiamando la struttura concentrica dei teatri anatomici. L'opera interroga così il modo in cui il corpo femminile è stato storicamente reso visibile, osservato, controllato e costruito attraverso pratiche anatomiche.

Il suono che diventa spazio introduce un'altra temporalità nell'installazione di GABRIEL STÖCKLI, realizzata con audiocassette e in collaborazione con Nicola Tirabasso. Il nastro magnetico diventa un loop in cui la storia sembra entrare in un circuito infinito: ritorna, si consuma, si riavvolge e continua a produrre presenza.

La relazione tra immagine e testo attraversa l'intervento di VIOLA LEDDI, che mette in dialogo la storia del femminismo e Roma attraverso riferimenti a Carla Accardi, al suo libro *Superiore e inferiore*, e alle opere di Margaret Pinney. Ne nasce una superficie di montaggio in cui memoria politica, frammenti visivi e scrittura aprono nuove possibilità di lettura.

Un'altra forma di incontro prende corpo nella ricerca di TOBIAS OSWALD che, attraverso la musica barocca, mette a fuoco le relazioni e interdipendenze tra Sud America e tradizione europea. Anche qui la storia della globalizzazione aveva già un inizio. La musica diventa uno spazio di attraversamenti, traduzioni e contaminazioni, in cui culture lontane modificano reciprocamente le proprie forme.

La scultura ritorna come soglia tra corpo e linguaggio nella ricerca di CATERINA SCHÖRER sulle erme. Figure poste nei luoghi di passaggio e supporti di iscrizione, le erme permettono di pensare il corpo scolpito come superficie parlante, dispositivo di orientamento e punto di contatto tra presenza, testo e spazio.

Il percorso si chiude idealmente con AMELIA JURI e il suo lavoro sulla poesia politica, dove arte, letteratura e potere vengono messi in relazione dal Rinascimento a oggi. Strumenti di comunicazione, persuasione e manipolazione dell'informazione, materiali come i fogli volanti mostrano quanto il passato sia necessario per leggere il futuro, secondo la logica indicata da Orwell.

L'evento finale della residenza diventa così un momento di condensazione che attiva forme di ascolto e di risonanza: osservano materiali, gesti, superfici, corpi, storie minori, sistemi di orientamento, memorie personali e collettive. *Locus Solus – Anche le statue ricordano il futuro* invita dunque a guardare l'Istituto Svizzero come un luogo di particolare intensità, in cui pratiche contemporanee e ricerche storiche si intrecciano, generando nuove visioni, relazioni e possibilità di lettura. Le opere non competono con la storia, ma aprono con essa un dialogo obliquo, fatto di scarti, echi e apparizioni. In questo dialogo, Roma non è sfondo, ma condizione percettiva; non è tema, ma dispositivo. Il luogo isolato diventa un luogo attraversato. La statua immobile diventa una figura in ascolto. Il passato, invece di chiudersi su se stesso, comincia a ricordare ciò che ancora deve accadere.

In Raymond Roussel's 1914 novel, *Locus Solus* is the estate of Martial Canterel, scientist, inventor, and demiurge, who guides his guests through enigmatic devices, machines, theaters of memory, and beings suspended between life and artifice. It is a closed place, yet not a static one: a mental garden in which every object contains a story, every apparition opens a threshold, and every image becomes the fragment of a possible narrative.

Among the many international institutions that inhabit Rome, Istituto Svizzero is one of the most singular. It is certainly the highest in elevation, but above all, through the very nature of Villa Maraini, it reveals an enigmatic relationship between place, home, institution, and context. It is a place within a place, where different temporalities meet, overlap, and are transformed through the concentrated activity of artists, researchers, writers, and historians.

The subtitle introduces a paradox. Statues, symbols par excellence of artistic and historical memory, can become devices of anticipation. They survive the contexts that produced them, change meaning according to the gaze that encounters them, and absorb the political, social, and symbolic transformations of the spaces around them. To remember the future, then, means preserving the unrealized possibilities of the past and making visible the tensions that traverse the present.

The exhibition begins with Artemis, goddess of the hunt and fortune, proposed by ALEXIS DI SANTOLO as the exhibition's initial threshold. Those who enter are not mere spectators but active presences: they search, follow clues, and recognize works and ideas within the villa's complex system. Hunting thus becomes a form of knowledge and orientation.

This first activation of the gaze is answered, through an affectionate and ironic detour, by CINZIA TUENA's *Praise to Cats*: an inscription in ancient Greek grants citizenship to the cats of Istituto Svizzero. The solemn language of the epigraph encounters a non-human community, transforming public memory into a daily gesture of recognition.

Ascending through the villa, JACOPO ZANI's research brings to light a history long kept in the shadows: Italian immigration to the mining regions of Belgium in the postwar years. Archival documents and images reconstruct a fragile memory linked to labor, migration, and the energy of coal, one that resonates today with contemporary energy crises and conflicts.

In ISABELLA FOGLIA's work, night becomes a space of imagination, dreams, and the grotesque. In collaboration with Anna Simonetti, and through a reference to the painting of Giovanni da San Giovanni, shadow emerges as a place where truth can manifest itself indirectly, in distorted, ironic, and burlesque forms.

Between Villa Maraini and the city unfolds the video narrative of SULTAN ÇOBAN, borrowing the language of a commercial advertisement or a Turkish television series. Her Kurdish protagonist moves through Rome and the Institute as a fictional character who carries the same name as her, transforming the villa into a stage, a narrative, and a device of fiction.

The celebratory iconography of power is overturned by PAUL HUTZLI in a triumph of sugar garden gnomes. The material recalls the economic history of the villa, but also the imagery of Epiphany, coal, reward, and punishment. Kitsch thus becomes a form of material experimentation and a fragile mode of celebration.

With a rope made of bed sheets, margaretha jüngling introduces a tension between interior and

exterior, belonging and escape. The gesture evokes both the imagery of flight and that of the body, domestic labor, care, and the invisible relationships that traverse inhabited space, as well as oral traditions conveyed through fairy tales and social and gendered discourse.

EVA ZORNIO creates an installation structured around a low wooden table, conceived less as a site of representation than as a place of observation. A blown-glass element, crossed by fine red lines evoking vascular filaments or coagulated blood, suggests an opened and permeable body without depicting it directly. From the glass, a translucent veil expands into the space, recalling the concentric structure of anatomical theatres. The work thus questions the ways in which women's bodies have historically been made visible, observed, controlled and constructed through anatomical practices.

A different temporality is introduced through GABRIEL STÖCKLI's installation, created with audio cassettes in collaboration with Nicola Tirabasso. Magnetic tape becomes a loop in which history seems to enter an endless circuit: it returns, wears down, rewinds, and continues to generate presence.

The relationship between image and text runs through VIOLA LEDDI's intervention, which places the history of feminism and Rome in dialogue through references to Carla Accardi, her book *Superiore e inferiore*, and the works of Margaret Pinney. The result is a montage surface where political memory, visual fragments, and writing open new possibilities of interpretation.

Another form of encounter takes shape in TOBIAS OSWALD's research, which uses Baroque music to illuminate the relationships and interdependencies between South America and the European tradition. Here too, the history of globalization had already begun. Music becomes a space of crossings, translations, and contaminations in which distant cultures reciprocally transform one another.

Sculpture returns as a threshold between body and language in CATERINA SCHORER's research on herms. Positioned in places of passage and serving as supports for inscriptions, herms allow us to think of the sculpted body as a speaking surface, a device of orientation, and a point of contact between presence, text, and space.

The exhibition's journey concludes, in a sense, with AMELIA JURI's work on broadsheets, where art, literature, and power are brought into relation from the Renaissance to the present. Instruments of communication, persuasion, and mass control, these materials demonstrate how necessary the past remains for reading the future, according to the logic suggested by Orwell.

The final event of the residency thus becomes a moment of condensation that activates forms of listening and resonance. Materials, gestures, surfaces, bodies, minor histories, systems of orientation, and personal and collective memories are brought into focus. *Locus Solus—Anche le statue ricordano il futuro* therefore invites us to regard Istituto Svizzero as a place of particular intensity, where contemporary practices and historical research intertwine, generating new visions, relations and possible readings. The works do not compete with history; rather, they establish with it an oblique dialogue composed of displacements, echoes, and apparitions. Within this dialogue, Rome is not a backdrop but a perceptual condition; not a theme but a device. The isolated place becomes a traversed place. The immobile statue becomes a figure in listening. The past, instead of closing in upon itself, begins to remember what has yet to happen.

A Letter to You, from Me

Buongiorno Roma.

Maggio 2026

I woke up today feeling the warm breeze on my skin. Ciao Roma. My feet are moving on the streets, and beneath them I feel the cobblestones; they are rough and irregular. I am wearing my heeled shoes as usual. I would like to take my bike, yet I am afraid to ride it through the streets. Lots of tourists are rushing with no regular focus. I would need to pay more attention while riding. My focus, on the other hand, is to see you, to understand you. I am curious about you. I would like you to see me too, to understand me. I smell orange blossom everywhere; it hugs me from all sides. My stomach has an uneasy sensation. I am not sure if it's something I ate or if it's something I feel. I feel uneasy too. I am afraid I will miss this smell, this weather, these stones beneath my feet. Maybe I haven't told you, but I have been keeping these feelings to myself. Normally, I would keep them in my red box with red roses on it, but I want to let them out this time. It's been a while now since I caught these sensations. My heart hurts and smiles at the same time; it burns but also turns around, something moves in me, like a worm. Oh, I didn't think it would take me all this effort to tell you this, but I promise I am almost there, and I am trying. It is so loud around me, I am telling you, so many machines unknown to me are running and making noise. I am about to concentrate on putting some words together, yet I am distracted by the world surrounding me. Random cars beeping continuously, birds chirping, buses passing, planes flying above, it's really loud, pardon me, I will come back to where I started. With all the noise in my head and all the noise around me, I came to the conclusion that I am afraid to lose you. It made me ask myself where this fear comes from. One is only afraid to lose something they very deeply care about. I think you will find the answer to my issue inside the last few sentences. It creates itself almost from nowhere, a collection of good feelings accumulated over time, and it has become a lot more than I was aware. Now there are so many that I need another vessel to put them all in. I am not able to keep them in the same place I was keeping them before. I need to pour them out, possibly to make more space for them to grow in another direction. Birds have become even louder, and my heart is pumping as fast as if I were running. I walk down the street with my lover, and he picks two nespole from the tree for me. I eat one, and the other falls after I peel the skin. It tastes as sweet as you, Roma. I also remember the taste of the arancia I ate in winter, directly from the tree. You smell good, you taste good, you feel good. When I have left you with a slightly broken heart, I wish you would remember me, I wish you to feel my feet on you still, and my laughter. It has not only been beautiful, but it has also been grand. I love you. I said it. I do, I really do. If I am not able to say those words again immediately, forgive me, I am a bit shy, and I need to get used to it. I will be missing I pini, nespole, fragole, sampietrini, gli uchelli, sunsets, cappuccini, macchiati, cornetti, tramezzini, pinse, piazza Alessandria, piazza Fiume, Monte Sacro, La Nomentana, Barberini, come il latte, Fiaschetteria Marini, Villa Maraini, lezione italiano, lezione per la mia voce, caminate, tevere, and the cats, and the noise from the construction site, all.

The lightness and the sweetness and the love I found in my time here won't be forgotten.

Ciao Roma, ci sentiamo e ci vediamo dopo.
cordiali saluti e bacci <333333

With Love Sultan





“IL COLLOQUIO
CON LE OMBRE NON SI FA
PER TELEFONO”.¹

Isabella Foglia

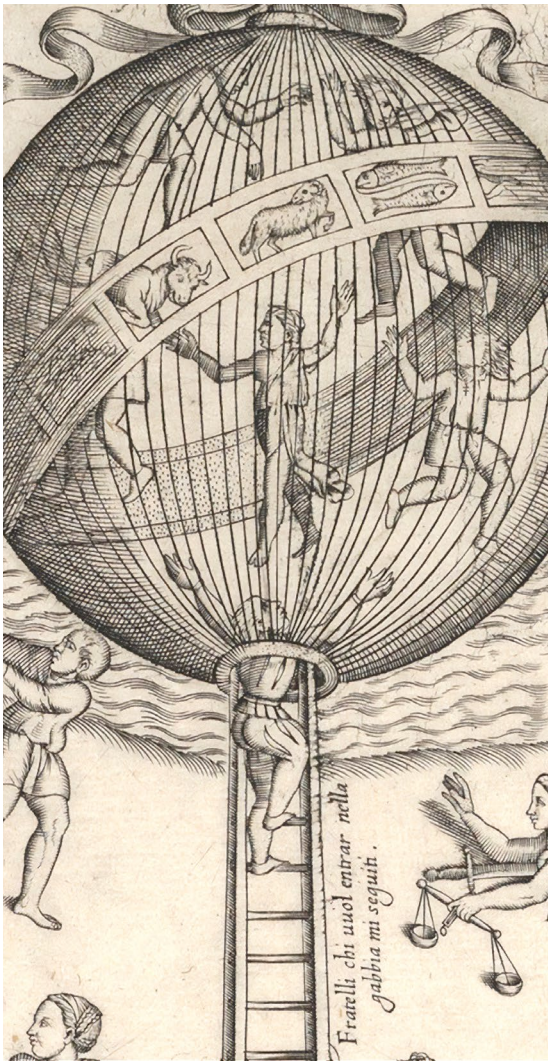
Carlo Ginzburg sceglie le parole di Louis-Ferdinand Céline come epigrafe del suo celebre libro *Il formaggio e i vermi*, pubblicato nel 1976:

« Tout ce qui est intéressant se passe dans l'ombre... On ne sait rien de la véritable histoire des hommes. »

Ed è dall'ombra del destino dell'uomo che Ginzburg fa emergere il piccolo, ma eccezionale, frammento di vita del contadino Domenico Scandella, detto Menocchio: dissidente, eretico, processato, infine giustiziato. Ma non è solo l'incredibile ricostruzione storiografica di una “figura subalterna” e delle sue idee sulla fede nella seconda metà del Cinquecento, è anche l'occasione per riflettere sul concetto di Verità, sulla sua difficile percezione, e su tutto ciò che rimane spesso nascosto. Ieri come oggi.

All'inizio del processo a Menocchio, il vicario generale si pone un quesito rilevante: Menocchio parla “da davvero o pur burlando”?² Nella burla, come nella beffa mordace o nella satira, si riconosce infatti lo strumento per ovviare alla censura, strumento attraverso il quale è talvolta possibile veicolare una forma di verità, svelare le contraddizioni di un'epoca, rovesciarne le norme vigenti. Una *licenza* insomma, che trova modo di esistere proprio nella giustificazione “è solo per far ridere, è un capriccio”.

Il *ciel de lit* si apre e una lanterna irrompe nel segreto: ecco che l'*ombra* è svelata: un monaco e una suora, un'allusione a un legame immorale. Il letto è un cesto, sotto le nude natiche entrambi covano numerose uova, e alcune, schiudendosi, danno alla luce miniature di monaci e di suore che stringono nelle loro piccole mani libri di preghiera, rosari, gesti di devozione. Si racconta così la moltiplicazione della



Sebastiano di Re, *La gabbia de' matti*, 1557-63 ca., incisione, 38.2 × 51.9 cm, New York, Metropolitan Museum of Art, inv. no. 2002.51.



Anonimo, *Un monaco e una suora che covano uova, mentre il papa li spia*, 1575-1600 ca., Leida Universitaire Bibliotheken.

corruzione, nel tempo della Contro-riforma. Il papa, chiaramente riconoscibile dalla tiara sul capo, scopre l'inganno, ma le lenti opache dei suoi occhiali suggeriscono la sua cecità, la sua complicità. La critica al cattolicesimo, al suo falso celibato e in generale alla sua corruzione, è un tema caro e ricorrente nella stampa calvinista.³ Il veicolo, o meglio il codice per eccellenza è proprio quello del comico, del rovesciamento di matrice carnevalesca, del suo “basso corporeo”.

Castelli in aria costruiti e distrutti nello spazio di un pensiero, la Forza che “vince e caca adosso la Ragione”: “Fratelli chi vuol entrar nella gabbia mi seguiti”.

L'ironia è talvolta il mezzo che ci permette di aprire con cautela quel tendalino, quel *ciel de lit*; è lo strumento che ci permette di scorgere, attraverso i filtri della fantasia, una verità altrimenti sotterrata nei secoli, presente unicamente in sparsi e poco accessibili frammenti. Una verità incubata, moltiplicata, celata.

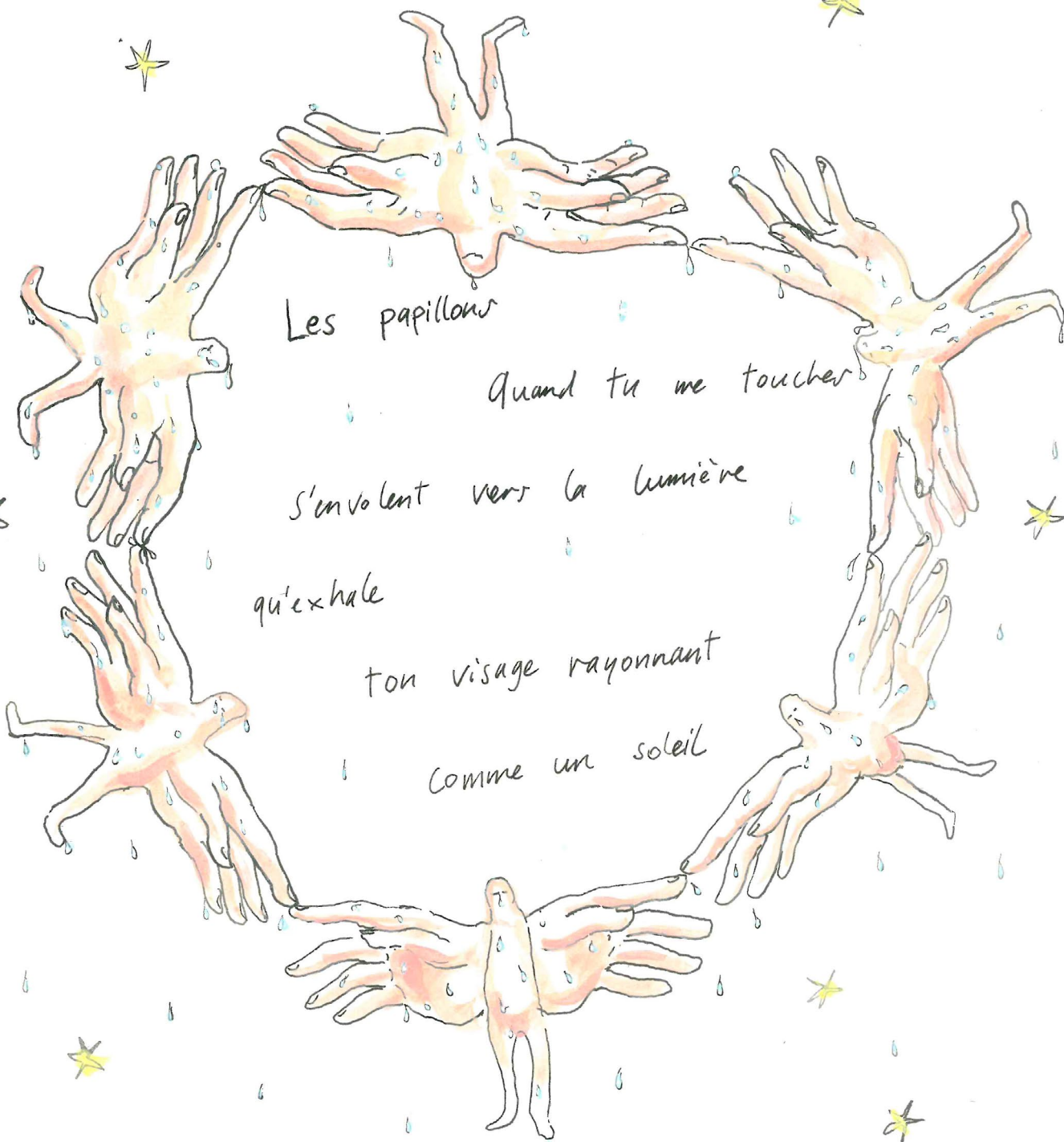
“There was never any more inception than there is now,
Nor any more youth or age than there is now,
And will never be any more perfection than there is now,
Nor any more heaven or hell than there is now.”
Walt Whitman, *Song of Myself*, 3, vv. 3-6,
in: “Leaves of Grass”, 1855.

¹ Eugenio Montale, *A tarda notte (Satura)*, vv. 1-2.

² Carlo Ginzburg, *Il formaggio e i vermi*, Adelphi, Milano, 2019, p. 9.

³ Jef Schaeps, “Prenten uit de Bibliotheca Thysiana”, in: *Het Leidse Prentenkabinet* (Leids Kunsthistorisch Jaarboek 9), 1994, p. 270, fig. 18.





Les papillons
Quand tu me touches
S'envolent vers la lumière
qu'exhale
ton visage rayonnant
comme un soleil

RED CURTAIN

stained by you
stained for long
the light was hollow
the stories dense
not tricked, just covered since
unwanted or not
i found myself in a communal revelry

here from there
history to be (to history)
I'm stained by red
but they said
there's enough room on the table of life
but who?
while the s above is still missing

i've heard some of the stories
not in words
but in flavors
i've been dressed in rituals
from the common
stained—but not hidden

i've harboured a fantasy
saying
all beings circulate through each other
in empathy
i've harboured a fantasy
but
it shoots real bullets

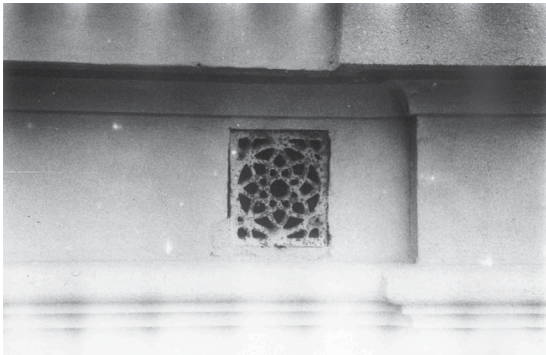
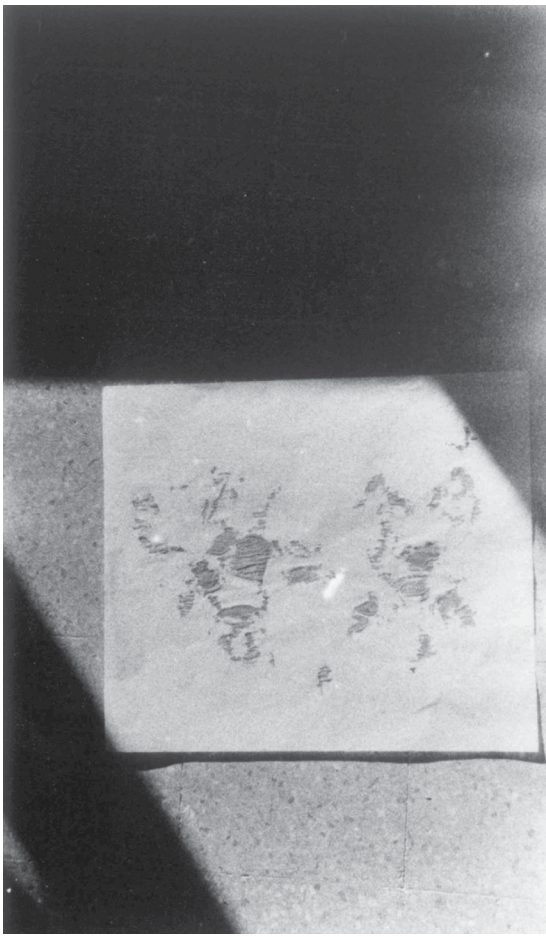
stained to stain
flavours of dirt
shares its scent

a ritual—as not one
as the origin story is a pitfall
illuminating the present while it distorts it more often
in which the present is reduced by its past
that is not more and always subject of interpretation

a ritual as not one
is always also
a possible
to stain
to be
to communally
reveal

communality begins
as a moving stream that holds the present
and shapes the becoming
as it redirects the past by
many echoes
a hand shifts to others
a scent is shared nonverbally
this what lays in between the lines of words
and this what always brings us closer
as we sit with it apart

stained from a common place
like cum panis
not kept in numbers to held social order
we dare to cut and break and laugh
and cry
to be stained
to stain
to communally
reveal
over and over



ONCE UPON

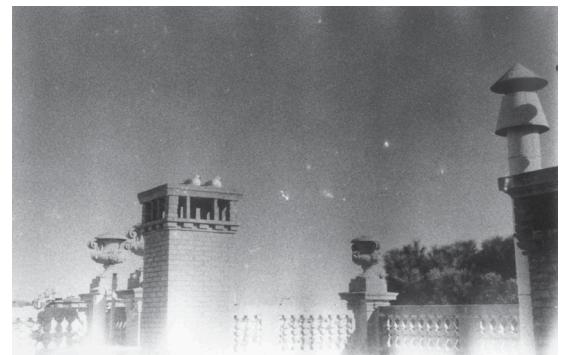
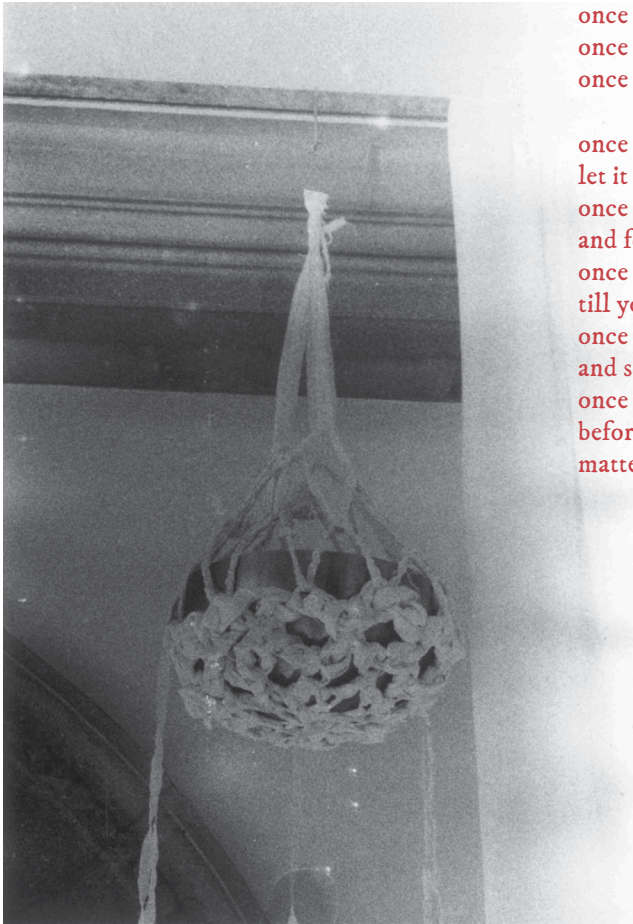
once it was upon a matter
once besides i became the matter
what they meant i wasn't aware
since i didn't know the idea of the I

once upon it's told so often
left the mouth to flesh the others
once upon it was as I can only or almost or not even imagine
but became aware of that I an the others

once upon I've written:
I am in Rome for 36 days now. Maybe a few more as you hear this. My arrival at Termini was marked with a first glance into a bar. I stopped and stared at a pile of maritozzi. Wide-open cuts through pale commercial yeasted buns filled with too white whipped cream squeezed on top and next to each other. They repulsed me, still i remember my lips formed into a smiling shape.

once upon it was a bread in a small shape—useful i guess
once upon it was a treat for the quaresimale
once upon it was this and that like so or so but for sure so
once upon I'm tired of

once again i mixed
let it sit
once again i made my hands sticky
and folded
once again i waited
till you found your shape
once again i smelled
and sensed your heat
once again i ate
before once upon it became matter of
matter



LETTERATURA, ARTE, POTERE DAL RINASCIMENTO A OGGI

Amelia Juri

Chi sia stato in Campidoglio a Roma ricorda la statua equestre di Marco Aurelio al centro della piazza (Fig. 1), ma non tutti sanno che essa si trovava in Laterano fino al 1536, quando, in previsione della visita dell'imperatore Carlo V, papa Paolo III decise di affidare a Michelangelo la ristrutturazione della piazza, simbolo del potere cittadino, e di farvi spostare il monumento (un gesto di cui, secondo alcuni, si rammentò Mussolini per la visita di Hitler nel 1938). Nel 2026 Donald Trump pianifica un arco trionfale e il rinnovamento della Casa Bianca con il fine di incidere nella città la memoria della sua presidenza. Oggi come in passato chi detiene il potere politico, economico e religioso conosce l'importanza dell'autorappresentazione, tanto nell'occasione ufficiale, ristretta a un'élite, quanto nella manifestazione duratura nello spazio pubblico. Basti citare il recente ritratto del presidente americano nel momento in cui si rialza, il viso insanguinato, dopo l'attentato a un comizio. Tutti ricordano lo scatto dell'evento: la sua memorabilità nondimeno è legata alla fortunata analogia con *La Liberté guidant le peuple* di Delacroix e la fotografia di Rosenthal degli americani che issano la bandiera a Iwo Jima. Il presidente e il suo *entourage*, con il ritratto, hanno però saputo trasformare definitivamente l'immagine nel simbolo del giusto liberatore, attaccato ma salvato da Dio, e continuano a perpetuarla in occasione di visite diplomatiche (Fig. 2).

Ciononostante, da diversi anni, con la crescita dei partiti nazionalisti, l'arte e la letteratura sono più spesso percepite come un mezzo pericoloso, che minaccia il potere propugnando valori altri. Nel Rinascimento la collaborazione tra sovrani, signori, artisti e scrittori si fondava invece sul principio enunciato da Baldassarre Castiglione nel *Cortegiano di dire la verità al principe*, riflesso



Fig. 1. Statua equestre di Marco Aurelio in Campidoglio, Amsterdam, Rijksmuseum.



Fig. 2. Il Presidente Donald Trump e il Primo Ministro israeliano Benjamin Netanyahu parlano prima di una cena nella Blue Room, lunedì 7 luglio 2025, alla Casa Bianca.
© Foto ufficiale della Casa Bianca di Daniel Torok.



Fig. 3. Raffaello, *Ritratto di Baldassarre Castiglione*.
© 2022 Grand Palais Rmn (musée du Louvre) / Michel Urtado.

nel ritratto che ne ha eseguito Raffaello (Fig. 3). È l'ideale di tutta una cultura che nella crisi (le Guerre d'Italia) ha individuato nel dialogo la propria possibilità di reazione e riscatto esistenziale.

Nei secoli l'immagine e la scrittura sono state e continuano a essere i principali mezzi di comunicazione. Nel Cinquecento cantastorie e *colporteurs* leggevano in piazza e di porta in porta poemi sulle Guerre d'Italia, facendosi veicoli dell'informazione per gli ampi strati della popolazione che non avevano accesso alla lettura. Questa poesia – popolare – era consegnata a fogli volanti a basso costo, materiali ibridi in cui testo e immagine collaboravano: non molto diversi gli odierni volantini distribuiti in luoghi pubblici o lanciati dal cielo per raggiungere territori in guerra e superare la censura dei regimi autoritari (Fig. 5). In questo circuito si inseriscono anche la satira e la polemica, con parodie e caricature (Fig. 4), tuttavia il passato ci insegna che esse, come le guerre in ottava rima o gli articoli giornalistici, il cui contenuto è non di rado manipolato, sono tutte forme accettate entro un certo limite da chi detiene il potere per eludere il rischio di apparire autoritari. Oggi tale tolleranza diminuisce a vista d'occhio a ogni livello della società, pure nei paesi democratici, e ci ricorda che l'arte, intesa nel suo senso più ampio, non è un valore, bensì costruisce valori, identità nella storia e perciò stesso è un gesto politico (Fig. 6).



Fig. 4. Lukas Cranach, *Der Papstesel zu Rom*.
© SLUB Dresden/DDZ

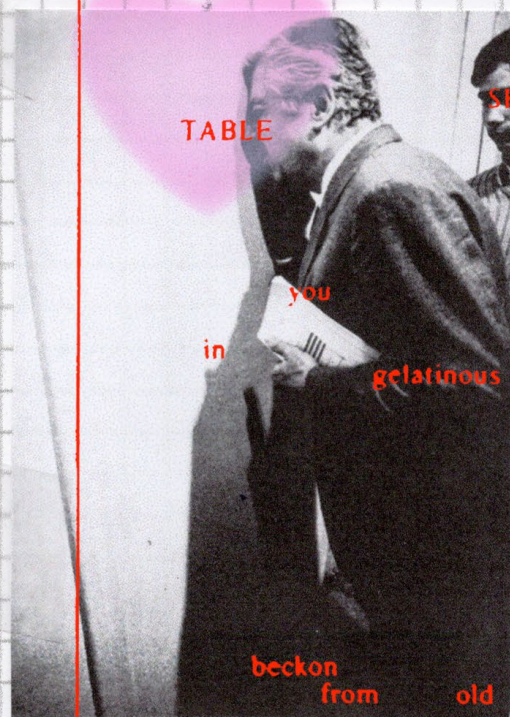


Fig. 5. L'esercito israeliano lancia volantini dal cielo chiedendo l'evacuazione della parte settentrionale di Gaza.
© Agenzia Anadolu.



Fig. 6. Latefa Wiersch, *Atlas Studios, True Crime*, Roma, Istituto Svizzero, 2026. Stanza ispirata alla serie tv *Homeland*, rappresentazione del mondo dopo l'11/09/2001.

My first book of poetry was written when I was twelve. I still have it. I have written consistently ever since. For most of that time I wrote for myself. It was a private pleasure and meditative act. In the last few years, in between the demands of my work in arts administration, I have gradually begun to put out some of the poems.



TABLE

OVER
SHADOWED

I
DRINK

you

in

gelatinous

beckon
from

old

to

toast

tomato

juice

in

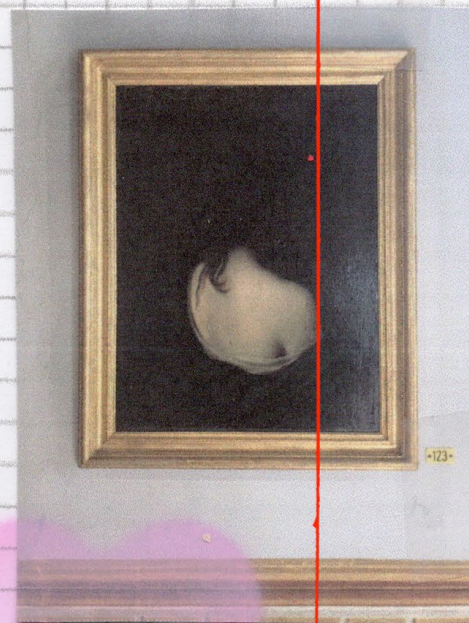
which

I

taste

you

YOUR BLOOD



walls

your

eyes

look

out

from

corner

sculptured

griffins

desperate

dusk

which
clings
to
light

with

I
smile

younger
faces

own
your

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unlined

in

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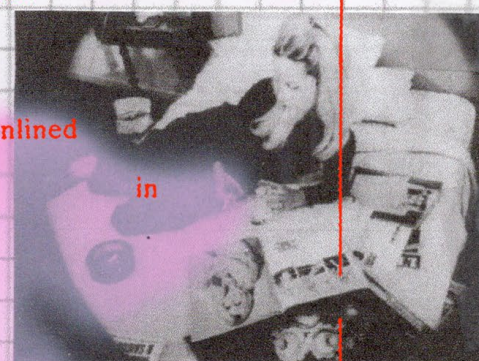
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choir
boy

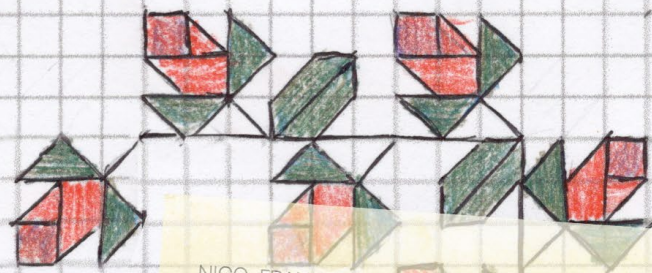
grins

ironically

back



Italy 23



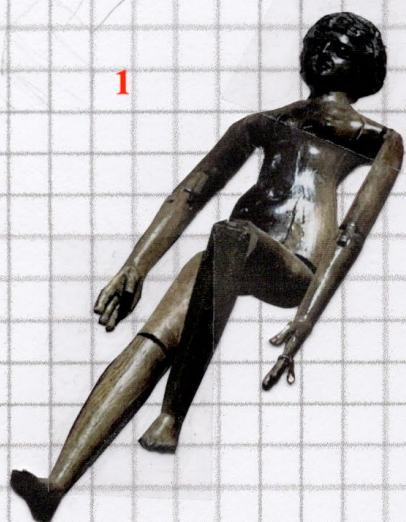
NICO FRANCO & VANNA VARNERO PRESENTANO:



ILLUSIONI OTTICHE



AL BRANDALE - VIA FORNI, 2 - SAVONA
dal 5 Febbraio 1977



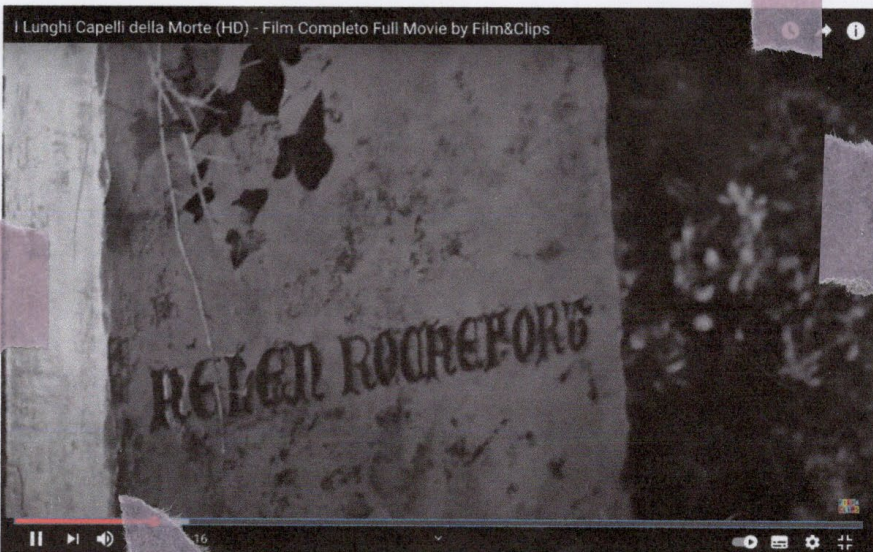
Corredo funebre di Crepereia Tryphaena
II secolo d.C.

Crepereia Tryphaena's grave goods
II century A.D.

- 1 **Bambola di avorio**
Inv. AC 459; avorio
Ivory doll
Inv. AC 459; ivory
- 2 **Cofanetto di avorio e osso**
Inv. AC 471, 474; avorio e osso
Ivory and bone box
Inv. SC 471, 474; ivory and bone
- 3 **Pettinini di osso**
Inv. AC 470, 470 bis; osso
Bone combs
Inv. AC 470, 470 bis; bone

- 4 **Anellino d'oro che racchiude due anelli**
Inv. AC 465; oro
Gold ring containing two rings
Inv. AC 465; gold

- 5 **Specchietti d'argento**
Inv. AC 472, 473; argento
Silver mirrors
Inv. AC 472, 473; silver



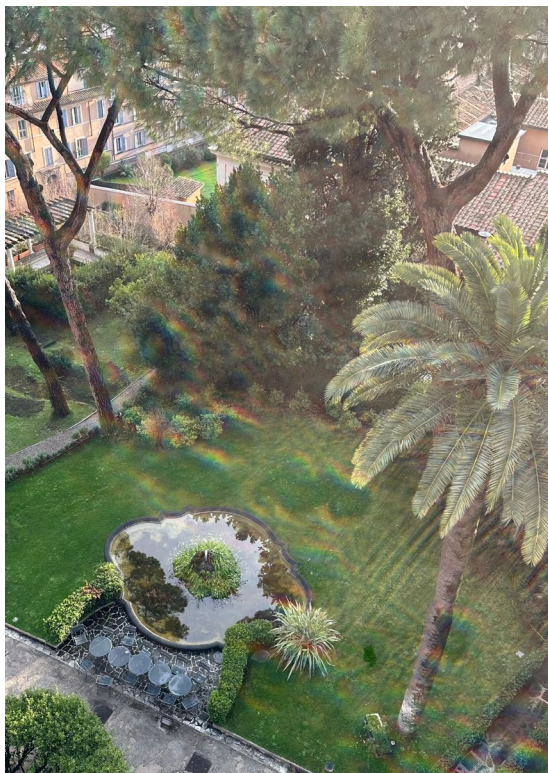
IN THE GARDEN
OF THE IVORY TOWER

Tobias Oswald

The fountain mirrors the setting sun. I tilt my head slightly to one side and now, in the dark reflection, the inverted version of the massive monument that I currently call home also rises into view. The *Model-Villa*, as my boyfriend always refers to it with a cheeky smile. I never know whether by *model* he means the building itself, or us, its inhabitants. But since I enjoy the ambiguity, I refrain from asking. I sit on the stone rim of the fountain, legs crossed, and turn away from the water, which is in fact only a few centimetres deep but, at this hour—in this in-between time between golden and blue hour—looks as though the universe were opening inside it.

I incline my head towards my knee and instinctively feel the urge to caress the lightly rough folds of skin with my lips. I like the faintly salty taste of my skin, and the moisture of saliva on my kneecap feels surprisingly pleasant. Somehow, in this place, all my senses are awake. The light breeze, which has quickly carried away the saliva on my knee, is gently rustling the palm fronds above me. Here and there, it sends fallen pine twigs drifting down. The wind brings the scents too: orange blossom, jasmine, and the thyme from the grotto. It drives them deep into the mucous membranes of my nose.

Here, in this garden of the ivory tower, time seems suspended. It feels like a doubled suspension, because the tumultuous city in whose heart we live is already, in a certain sense, a timeless place. Or rather: a place where so many layers of history have accumulated that time itself seems abolished. This garden exists to lose oneself in, and that is precisely what is happening to me. I try to gather myself, to order myself, the way the gardener does here with the fallen pine branches, the sprawling herbs, and the ping-pong balls that we shoot down from the rooftop terrace. I came to this eternal city with clear tra-



jectories. But now that I am here, I still cannot quite grasp what exactly I am doing here. Coming here was a promise of freedom. And that it truly is. But this freedom raises questions. What does my own practice entail? Is it productive? What do I do, and what do I not do? Have I, have we, lost ourselves in this paradise?

Yes, we arrived here with a clear timeline, with a starting date and an end date, but in this garden, time has begun to stretch and contract in such peculiar ways. Didn't we only move in yesterday? Or ages ago? Will I ever have moved in here? Or was I perhaps only a passenger? One among many who used to come and go? I do not really have an everyday life here, at least not in the classical sense. I do not have to worry about my daily bread, the bed linen is not washed by me, and I do not even know where to find things with which I could clean my room. Everything here is handed to me on a silver platter. It makes me feel a bit uneasy. When my best friend comes to visit—he's been working as a nurse for more than ten years—I show him my home with pride, but also with a sense of shame. How have I earned the right to live like this?

Again, the layeredness of time comes to my mind. Have I been thrown back a hundred and fifty years? Into the splendour of the gilded age? How did I come by the privilege of being allowed to retreat into this garden of the ivory tower? The world keeps turning and I have the feeling that here, in this garden, time has ceased to be. I can remove myself from everything. The chattering chirps of the lime-coloured parakeets, my *coinquilini*, tear me from my thoughts. Like green flashes of lightning, two of the birds whirl past me. I stand up and leave the garden, walk into the future, which, without my noticing, had already begun here.

WRITING THE ›BODY‹: THE HERM SHAFT AS INSCRIBED SURFACE

RESEARCH PROJECT

*Artefact and Inscription. Concepts,
Design and Use of Hellenistic
and Roman-Imperial Inscription-herms
(3rd century BC – 3rd century AD)*

Caterina Schorer

Ever since their first appearance during the 6th century BCE in Archaic Greece, stone herms were placed along paths and border crossings as inscribed waymarkers and monuments dedicated to the gods. Among the first to be mentioned epigraphically is Hermes, the messenger god and protector of travellers. Female divinities connected to cosmic well-being and order—the Euphronids and the Charites, goddesses invoked by name as guardians of harmony and prosperity—were likewise addressed by these monuments.

These unique works of sculpture combine anthropomorphic, figural body parts—a bearded head, torso, and male genitals (*phallus*)—with a surprisingly abstract body: a geometric pillar with projecting rectangular ›arm‹ attachments. Unlike any other sculpture type to develop in Archaic Greece, the herm remained a constant element of ancient visual culture, carrying archaic and traditional connotations even as its form, design, and use underwent repeated transformation—most notably its adoption as a sculptural vehicle for portraiture during the 1st century BCE.

The herm shaft, ever since the herm format first appeared in marble during the 6th century BCE, has naturally attracted the sculptor's carving hand, stimulating epigraphic intervention and experimentation in diverse formats.

In the case of the 1st-century Herm of Parmenides found at Elea (Roman Velia), a small, two-line inscription appears on the front side of its marble shaft: *Parmenides, son of Pyres, Ouliades, Physikos*. It names the



Athens, National Archaeological Museum, Temporary Exhibition: Hadrian and Athens. Honoric Herm of Kosmetai (officials overseeing the education, moral training, and physical development of young male citizens, known as ephebes), Inv. no. 384–387. Pentelic Marble, 2nd and 3rd century CE. Photo: CS.



Above. Herm with portrait of philosopher Parmenides of Elea, founder of the Eleatic school, mentor of the philosopher Zeno of Elea, Parco Archeologico di Velia. Marble, 1st century CE.

Below. Detail. Herm with portrait of philosopher Parmenides of Elea, founder of the Eleatic school, mentor of the philosopher Zeno of Elea, Parco Archeologico di Velia. Marble, 1st century CE.

Parco Archeologici di Paestum e Velia – su concessione del Ministero della Cultura. Photos: CS.

individual depicted, with filiation and further attributes: identifying him as a servant of Apollo Oulios, a physician and leader of the medical school, as well as a pre-Socratic philosopher.

The lively-veined marble of the shaft, carefully carved inscription, and separately worked portrait head contribute to the impression of an attentively composed assemblage that appears as inscription stele, artefact, and ›body‹ simultaneously—signalling its own making as carrier of portrait and inscription. While this particular herm lacks male genitalia, other contemporary examples add the *phallus* as a figural marker between multiple inscription parts, further enhancing the equation of body, herm shaft, and the individual portrayed.

Research on herms is rooted in the Renaissance and has traditionally been closely connected to the city of Rome: antiquarians such as Pirro Ligorio and Fulvio Orsini, the latter drawn by his passion for collecting Greek portraits, documented numerous herms unearthed during 15th- and 16th-century excavations at Villa Adriana in Tivoli. Already in antiquity, the herm—a distinctly Greek monument connected to the city of Athens and in use for honorific purposes from the 1st century CE onwards—had become part of a Roman Imperial domestic setting, possibly in libraries, gardens (*horti*), or peristyles.

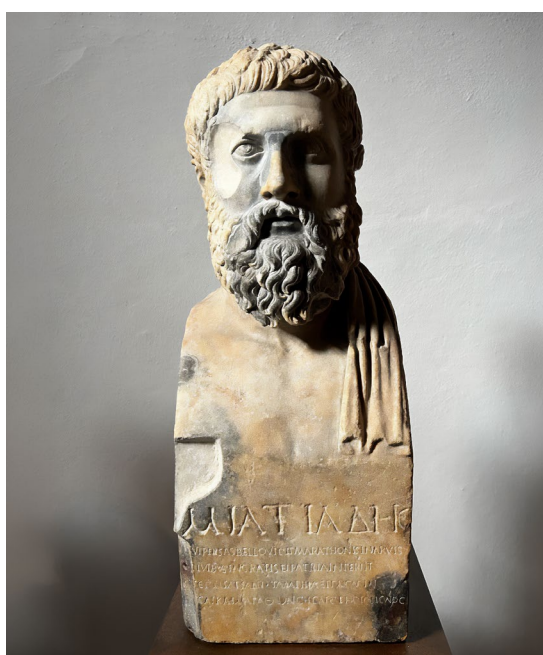
During the Renaissance, these artefacts, as part of their second-life reuse, again became part of sculpture collections and libraries. The Roman Cardinal Ippolito II d'Este (1509–1572) sent a group of herms around 1573 to his nephew Duke Alfonso II d'Este of Ferrara (1533–1597). The aim was to furnish Alfonso's library with auratic cabinet curiosities that could be marvelled at as researched testimonies from ancient times—this at the instigation of Pirro Ligorio, who was in the duke's service at the time. In this context, the inscribed stone herm served as a mirror for reflections at once scholarly and self-representational, through which cardinal and duke alike projected their *humanitas*, cultural authority,

and the epistemic spirit of their epoch. From this group of artefacts, the herm of the Greek statesman Miltiades (550–489 BCE) reveals why such an interest in the monument could be sparked: it carries a Greco-Latin inscription (IG XIV 1185) with the name of Miltiades in Greek, two Greek and two Latin verse inscriptions forming part of a Homeric poem commemorating his heroic deeds as Athenian general. The artefact itself instigates its own reception: with the letter height diminishing significantly below the name on the front side, the carved writing invites the beholder to draw closer and engage with the artefact, perhaps in conversation with guests and friends—in antiquity as much as in the newly thought context of the duke’s library in Ferrara. What is more, a second inscription appears on the left side of the herm, suggesting the sculpture was intended to be viewed from multiple angles—portrait and inscriptions experienced together through movement around it, possibly in shared dialogue with other beholders. Inscription and image, carefully composed on the stone surface, here together constitute two figurative acts of sculptural practice, with writing as a second layer of meaning worked into the stone.

Alas, Miltiades and the other herms never arrived at their destination, and their post-antique life was cut short, only to resume when they were rediscovered in 1936 by fishermen in the Adriatic Sea, off the coast of Ravenna between the mouth of the Reno river and Porto Corsini, most likely after the sinking of the ship transporting them.

The practice of writing on the herm shaft thus gave rise to a tradition whose origins reach back to the Archaic period and which never lost its currency, while arriving at different solutions depending on the historical moment and cultural context.

Today, various public spaces in Rome—areas in the *Giardini Borghese* or along the *Passeggiata del Gianicolo*—attest to the post-classical adaptation of the herm format as a means of pairing name inscription and portrait



Above. Three of five herms unearthed in Rome during the first half of the 16th century, in excavations on the Caelian hill, Vigna Strozzi, and surroundings, Museo Nazionale di Ravenna Inv. no. 345, 346, 347. The group contained herms of Dionysos-Platon, two herms of the statesman Miltiades, and the philosophers Epicurus and Karneades.

Below. Herm with portrait of Greek military commander and politician Miltiades (550–489 BC), Museo Nazionale di Ravenna Inv. no. 347. Pentelic Marble, 2nd century CE.

Museo Nazionale di Ravenna – su concessione del Ministero della Cultura. Photos: CS.



Rome, Passeggiata del Gianicolo. Photo: CS.

in one deliberately composed monument. Allowing for semantic compression, the figuration of the individual, and serial exhibition within a joint frame serving the collective, these ›herms‹ structure the movement and reception of the peripatetic beholder, absorbing the individual into a shared format that presents exemplarity as a product of collective recognition conditioned by personal distinction—an exemplarity that is, in this format, always already male.

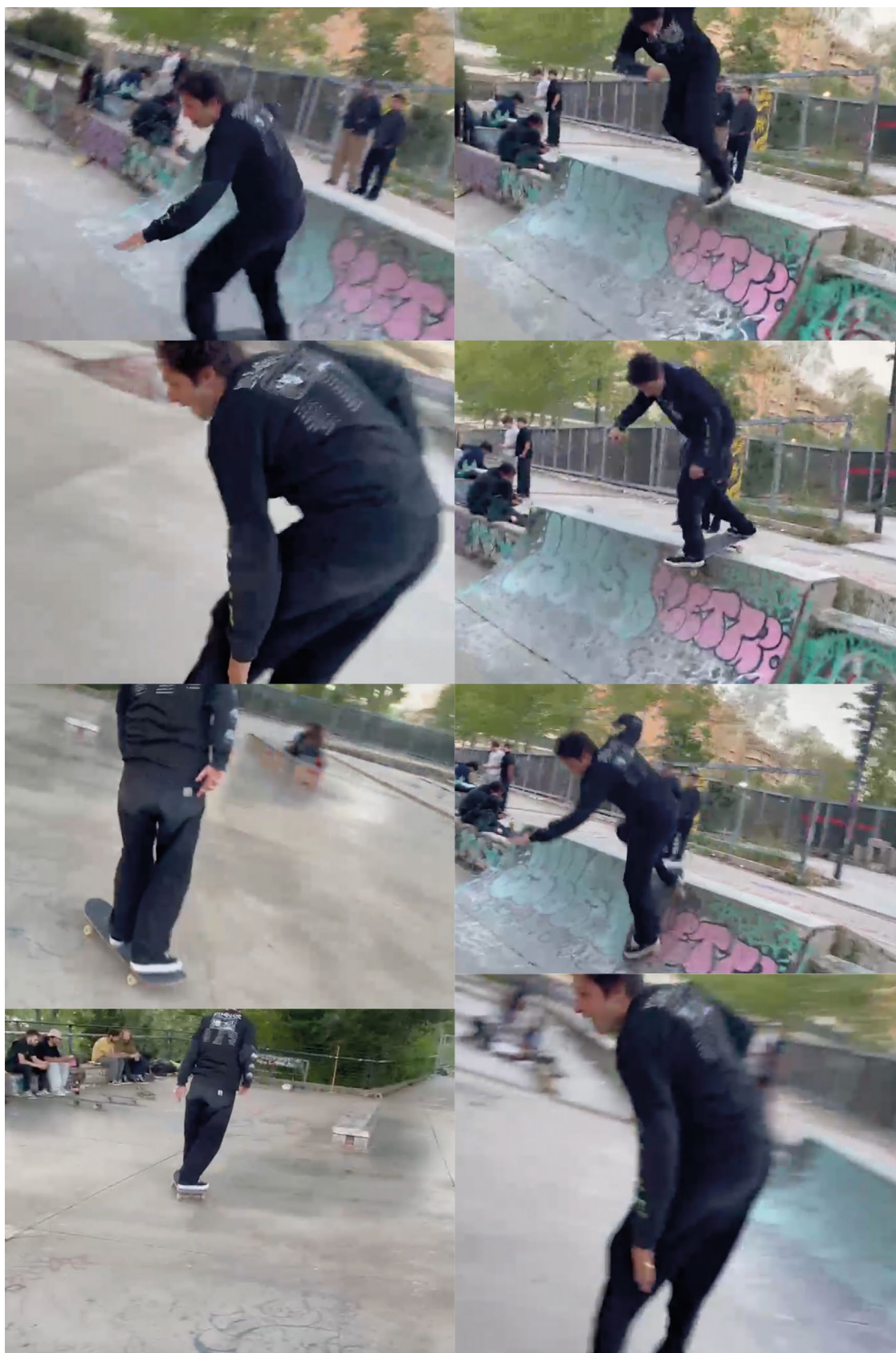
The impulse is already inscribed in the earliest honorific herms of Athens, attested from 50 BCE onwards: whenever the beholder encounters a row of herms, they are invited to question not only the presence of each individual monument but the logic of their assembly—the herm format distils what a full-body statue cannot into a single, serialisable, artefactual presence that is at once body, monument, and communal claim.

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Hugo-Eckner-Str. 20
5000 Cologne 30 Germany

Assembled in Mexico
Assemblé au Mexique

Donna Magnifico
in $\Rightarrow$ Recording
mist (2026)

2-477-384-01





Codalunga



Michèle



Nanù

In the twenty-first year of Beniamino’s kingship, when Melissa was satrap, the Helvetians decided that because Nanù, Codalunga, and Michèle have been good and beautiful cats towards the Helvetians, they are to be citizens. They shall also be given the right of entry and exit by land and sea in both times of peace and war, and they shall have meals in the garden, and they shall be exempt from paying taxes at all times for themselves and their offspring. This shall be written on a stela and placed in the sanctuary of Artemis.

ΕΤΟΥΣ ΕΝΟΣ ΚΑΙ ΕΙΚΟΣΤΟΥ
ΒΕΝΙΑΜΙΝΟΥ ΒΑΣΙΛΕΥΟΝΤΟΣ
ΜΕΛΙΣΣΗΣ ΑΤΡΑΠΕΥΟΥΣΗΣ
ΕΔΟΞΕΝΤΟΙΣ ΕΛΟΥΗΤΙΟΙΣ.
ΝΑΝΟΥΝ ΚΑΙ ΜΑΚΡΟΥΡΗΝ ΚΑΙ
ΜΙΧΑΗΛΗΝ ΕΓΕΙΔΗΑΙ ΛΟΥΡΟΙ
ΑΓΑΘΑΙ ΚΑΙ ΚΑΛΑΙ ΠΕΡΙ ΤΟΥΣ
ΕΛΟΥΗΤΙΟΥΣ ΕΙΣΙΝ.

ΠΟΛΙΤΙΔΑΣ ΕΙΝΑΙ ΔΕ ΔΟΞΑΙ
ΔΕ ΑΥΤΑΙΣ ΚΑΙ ΕΙΣ ΟΔΟΝ ΚΑΙ
ΕΞ ΟΔΟΝ ΚΑΤΑΓΗΝ ΚΑΙ ΚΑΤΑ
ΘΑΛΑΣΣΑΝ ΚΑΙ ΕΝΕΙΡΗΝ ΗΙ
ΚΑΙ ΕΝ ΠΟΛΕΜΩ ΚΑΙ ΣΙΤΗΣΙΝ
ΕΝ ΤΩ ΙΚΗ ΓΩΙΚΑΙ ΑΤΕΛΕΙΑΝ
ΓΑΝΤΩΝ ΕΙΣ ΤΟΝ ΑΓΑΝΤΑ
ΧΡΟΝΟΝ ΚΑΙ ΑΥΤΑΙΣ ΚΑΙ
ΕΓΓΟΝΟΙΣ. ΓΡΑΨΑΙ ΔΕ ΤΑΥΤΑ
ΕΙΣ ΤΗ ΛΗΝ ΚΑΙ ΣΤΗΣΑΙ ΕΙΣ
ΤΟΝ ΑΡΤΕΜΙΣΙΟΝ

EXTRACTIVE
DISPLACEMENTS. WORKERS'
MIGRATION AND THE
BUILDING OF ITALIAN CITÉS
IN THE BELGIAN MINING
REGIONS (1946-1978)

Jacopo Zani

This research project explores the role of migrant workers in shaping territorial changes driven by coal extraction. Over three decades of mining growth and decline (1946-1978), coal mining regions across Europe were radically transformed by the combined initiatives of industrialists, governments, international institutions, and the Church. Descriptions, including those of urban histories, have long emphasized how these projects settled entire communities of workers into segregated neighborhoods, so-called Cités, traditionally regarded as the outcome of fixed and situated forms of control. This research project takes a different approach, showing how coal regions were not just static subjects of extraction. Instead, it foregrounds the agency of what migrated and changed, documenting the voices of those Italian workers who moved to the seven mining Cités of the Limburg region in Belgium. Mining activities, I argue, did not simply choreograph and discipline movements of people and materials but were also contested in their struggles for stability, homemaking, and re-territorialization.

The project retraces the agency of workers and their families by critically engaging with the building activities of various social and religious organizations based in Rome that operated in the Belgian mining towns. After the so-called 'men-for-coal agreement' (1946), the Italian government supported the mass migration of its workers in exchange for Belgian coal. Here, governmental and religious authorities relied on organizations such as the Christian Association of Italian Workers (ACLI), the National Works for the Religious and Moral Assistance



Construction site of the Centro Cattolico Italiano (CCI) in the mining town of Waterschei. Photograph taken by the architect of the building Mathieu Driessen, Belgium, ca 1961. Source: KADOC-KU Leuven



The missionary Carosso (centre left, with lifted right hand), together with the ACV/CSC trade unionist Canini (last to the right) and other Italian consular authorities on the construction site of the CCI, 1962. Source: KADOC-KU Leuven

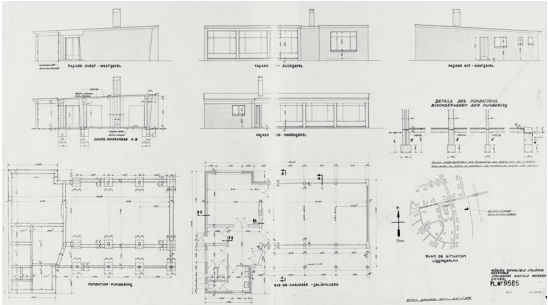


The CCI, still incomplete, photographed just before its inauguration in 1962. Source: KADOC-KU Leuven

of Workers (ONARMO), the Association of Italian Families (AFI), and the Italian Catholic Mission to provide education as well as assistance in both the domestic and collective life of miners. These organizations, profiting from the complicity of Belgian welfare state actors, became particularly active in urban design. While participating to the construction of collective spaces—i.e., religious centers, churches, schools—and housing, these organizations aimed to confine these miners within precise cultural, political, linguistic, and spatial borders. By promoting educational and caritative activities, they formed a sort of ‘middle ground’ between state expertise and everyday life through which Belgian, Italian, and Vatican authorities disciplined the migration and integration process of the Italian workers. However, the activities of these organizations also relied extensively on the initiatives of the inhabitants, who appropriated and sometimes even physically constructed these spaces as a reaction to the inequalities and insecurities entailed by migration.



Ticket from the lottery organised by the non-profit organisation under the slogan, ‘The most beautiful monument of Italian-Belgian friendship,’ 1962. Source: KADOC-KU Leuven



Project for an Italian Catholic Mission in the mining town of Winterslag, 1957. Source: Mijnarchief Beringen.



One of the photographs taken by the architect, Mathieu Driessen, during his regular visits to the building site of the CCI, ca 1961. Source: KADOC-KU Leuven.

MYSTERY MATRICES

I

A faint smell of formaldehyde.

As a biology student
I arrive in a cold
clinical
anatomy laboratory.

I see bodies lying on metal tables
covered with white sheets.

I take part in a circle surrounding one body
one dead human body
with only the head uncovered.

The skin has already been largely removed.
The closed eyes of an elderly person. I guess.

I face what remains of a face.

Had there been a life
before this objectified state?

The skull has already been cut
around its circumference
divided by two.

The professor is an upright and austere man.
He delivers the anatomy lesson
holding the other half of the skull
in his hand.

A second body lies before us
its spinal column split open
along its entire length.

We are shown the nerve ganglia
forming the roots of the spinal cord.

A pair of scissors is handed to us.

I eventually take it.

I move closer to the indicated area
excitement and stress flood through me.
I insert the small and precise blade
into the mass of nerve endings
to sever it.

“Sssick.”

II

13th-century Italy
the female body
endowed with religious and spiritual symbols
becomes a central object of anatomical exploration.

In a culture that still perceives
the body as a bridge
between the natural and the divine
dissection is not merely a medical procedure
but also a gesture
infused with spirituality.

Women’s ecstatic experiences
unlike those of men
were understood as rooted in the body
often described in material and physical terms.

stigmata
prolonged fasting
states of rigidity
(to name a few)

The story of Chiara de Montefalco
in 1308, after her death
her fellow nuns open her body
in search of hidden traces
left by her experience of the Passion.

In her heart
the sisters discover holy objects
a cross, a crown of thorns, nails.

Material evidence of her sanctification.

III

I travel to Padua to see
the first anatomical treatises
the anatomical theater where dissections
were performed.

I purchase a guided tour.

Our guide is a woman in her thirties. I guess.

She speaks with expansive gestures
her face animated by
an almost theatrical enthusiasm
as though his-tory itself required performance.

First hall
here
I learn
the university was founded by students, men
and that among these early scholars and professors
were the so-called “fathers” of modern anatomy.

Their portraits line the walls
austere expressions
dark garments against dark backgrounds.

Were they smiling sometimes?

The next room features
Galileo’s chair in blackened wood
polished and curved by the years
and Galileo’s vertebra

preserved as a reliquary.

The anatomical theater then
a wooden structure
composed of concentric rings of benches
a metaphor for the eye.

By entering through the same opening
once used to present the body
I enter the room.

I'm forced into a striking, low-angle viewpoint
tilting my head back
I look up at the tiers above me.

I picture
the dark room bathed in candlelight

I turn around

I imagine

the smells
the sounds
the memories
that linger in this space.

Goosebumps, shivers, nausea

breathlessness.

I exit.

I wonder how much a certain kind of knowledge
is tied to death.

IV

to incise
to split
to dig
to extract
to touch
to expose
to tear
to empty

V

At Palazzo Poggi, Bologna
in the final room
displayed under glass
a ceroplasty depicting
a curiously tiny young woman.

She is nude
dissected
with a plastic pearl necklace

wrapped around her delicate neck.

The angle of the pillow beneath her
elevates her torso while tilting
her neck and closed-eyed face backward.

A slight smile appears on her serene
waxy face.

Her open body rests
on a transparent white veil
her extracted organs
neatly arranged around her.

The figure appears to be offered to me.

In her pose I recognize
the same backward tilt
the same parted lips
the same half closed eyes
which I associate with
Bernini's *Ecstasy of Saint Teresa*.

She is an "Anatomical Venus"
a classic topos
in the his-tory of anatomical representation.

Nearby an information panel
with a contemporary design
I read:

"The agony of a young woman is depicted in her last moment
of life, as she, voluptuously and completely naked, abandons
herself to death. As a young woman, the Venerina carries a fetus
in her belly, suggesting the procreative potential of the female
body, even though there is no external sign of pregnancy.
The sculpture's alienating effect, created by the combination
of raw, repulsive anatomical detail with harmonious and sensual
suppleness, results from a precise scientific choice."

VI

gaze
desire
transparency
exposure
violence
control

What remains?

SULTAN ÇOBAN (1994) è un'artista attiva tra Basilea, Zurigo e Amsterdam. La sua pratica si sviluppa tra performance, regia e installazione, con un interesse per identità culturale, memoria e autorappresentazione. Le sue opere combinano suono, proiezioni live e messe in scena. Ha conseguito un BA in Arti Visive presso la ZHdK e un MA al Sandberg Instituut. Il suo lavoro è stato presentato alla Gessnerallee di Zurigo, agli Swiss Art Awards, al festival Les Urbaines e all'Istituto Svizzero. A Roma, attraverso narrazioni visive e performance, ha esplorato la creazione di una figura ibrida tra strega e angelo, metafora di trasformazione e identità.

ALEXIS DI SANTOLO (1998) è dottorando in Archeologia Classica presso l'Università di Ginevra, in cotutela con l'École Pratique des Hautes Études di Parigi. La sua tesi, finanziata dal FNS, analizza i processi comunicativi legati alle immagini di Artemide nel Mediterraneo antico (I sec. a.C. – V sec. d.C.). A Roma si è concentrato sulle connessioni iconografiche tra Artemide greca e Diana romana, studiando manufatti conservati nelle collezioni italiane.

ISABELLA FOGLIA (1997) è dottoranda in Storia dell'Arte presso l'Università di Zurigo. La sua ricerca indaga l'ironia e il linguaggio burlesco nell'arte come strumenti di costruzione identitaria e affermazione dell'artista nella società. Si è laureata in Storia dell'Arte e Linguistica italiana a Zurigo e ha conseguito un MA all'Université Paris 1 Panthéon-Sorbonne, con specializzazione in arte rinascimentale e barocca. A Roma ha approfondito il legame tra pittura e poesia burlesca nel contesto romano del XVII secolo.

PAUL HUTZLI (1992) è un artista con base a Ginevra. Il suo lavoro indaga il rapporto tra individuo e ambiente sociale, esplorando come quest'ultimo influenzi l'identità personale. Ha studiato all'ESAM di Caen e alla HEAD – Genève. Ha esposto il suo lavoro alla Kunsthalle di Berna, al Centre d'Art Contemporain di Ginevra, a Halle Nord e alla Fondazione Dzielna di Varsavia. A Roma ha approfondito lo studio dei trompe-l'œil nelle chiese barocche e la simbologia carnevalesca, per la creazione di un'installazione site-specific.

margaretha jüngling (1988) è un'artista e cuoca attiva a Zurigo. Usa il cibo come strumento per riflettere su crisi ecologiche, economiche e sociali e mettere in discussione norme e pratiche occidentali. Ha conseguito un MA in Transdisciplinarietà nelle Arti alla ZHdK di Zurigo. Il suo lavoro è stato presentato al Kunstmuseum Chur, Kunsthalle Friart Friburgo, Belluard Bollwerk Festival, Gessnerallee, Triennale Klöntal a Diesbach e alla Ménagerie de verre di Parigi. A Roma si è concentrata sul maritozzo, analizzandone origini e significati sociali e politici attraverso pratiche artistiche e culinarie.

AMELIA JURI (1992), dopo essere stata maîtresse assistente presso l'Università di Losanna, dove ha conseguito un dottorato in Letteratura Italiana, è SNSF Ambizione fellow presso l'Università di Friburgo. La sua ricerca fonde filologia, letteratura, storia, politica e arti figurative dal Rinascimento alla contemporaneità. A Roma ha analizzato la

poesia politica durante le Guerre d'Italia (1494–1559) attraverso la ricerca di manoscritti e ha indagato i legami tra poesia, potere e luoghi.

VIOLA LEDDI (1993) è un'artista residente a Ginevra. Ispirate da epistemologie femministe, le sue opere, tra pittura e scultura, mettono in discussione il canone modernista della rappresentazione. Ha concluso il programma Work.Master alla HEAD – Genève ed esposto, tra gli altri, al FRAC Champagne-Ardenne, alla Pace Gallery a Ginevra (2023), a Ordet a Milano, alla Triennale di Milano (2023) e a Liste Art Fair Basel (2022). È cofondatrice del collettivo Altalena. A Roma ha coinvolto un gruppo di giovani artiste in un workshop che utilizzerà materiali tratti da archivi locali e pratiche di autonarrazione, con l'obiettivo di creare un'opera che interroga la memoria storica della città.

TOBIAS OSWALD (1997) è dottorando in Storia presso l'Università di Basilea, dove ha conseguito un Master in European History in a Global Perspective. La sua tesi analizza le interdipendenze globali e coloniali delle famiglie svizzere coinvolte nelle missioni gesuite tra il 1630 e il 1770. A Roma ha condotto ricerche d'archivio presso l'Archivum Romanum Societatis Iesu, concentrandosi sulla corrispondenza tra missionari gesuiti per esplorare le dinamiche dell'identità familiare e nazionale.

CATERINA SCHORER (1997) è dottoranda in cotutela tra l'Università di Zurigo e l'Università di Heidelberg. La sua ricerca si concentra sulla funzione delle erme come supporto per immagini e iscrizioni nell'antichità. Ha studiato Scienze dell'Antichità a Friburgo e Storia dell'Arte e Archeologia alla Sorbona, per poi completare un MA binazionale in European Classical Cultures (Friburgo/Tolosa). A Roma ha sviluppato ulteriormente il suo progetto sulle erme, collaborando con studiose/i di diversi ambiti disciplinari.

GABRIEL STÖCKLI (1991) è un artista che vive tra Milano e il Canton Ticino. Utilizza materiali grezzi e oggetti trovati per attribuire nuovi significati al quotidiano. Ha studiato alla CSIA di Lugano e alla NABA di Milano e dal 2014 codirige lo spazio Sonnenstube a Lugano. Ha esposto in Svizzera e all'estero e nel 2023 ha partecipato alla Cité Internationale des Arts di Parigi, pubblicando la sua prima monografia con il premio Cahiers d'Artistes di Pro Helvetia. A Roma ha sviluppato *That's Entertainment*, un progetto che ricostruisce ambienti in miniatura su scala reale come spazi partecipativi interdisciplinari, esplorando il rapporto tra arte visiva, musica e field recording, con un focus su Alvin Curran.

CINZIA TUENA (1995) è dottoranda in Storia Antica presso l'Università di Basilea, con un progetto sulle strutture di genere e potere nel IV secolo a.C., focalizzato sulla dinastia anatolica degli Ecatomnidi. Ha studiato Storia e Filologia latina a Zurigo, Oslo e Basilea. A Roma ha proseguito la sua ricerca come visiting scholar presso l'Università Roma Tre, approfondendo l'autorappresentazione degli Ecatomnidi nelle fonti epigrafiche.

JACOPO ZANI (1996) è dottorando presso l'Institute of Landscape and Urban Studies (LUS) dell'ETH Zurigo. Ha conseguito un MSc in Architettura presso la TU Delft e un BSc al Politecnico di Milano. Ha lavorato come architetto in Belgio e in Italia. A Roma ha approfondito una

parte del suo dottorato dedicata alla relazione tra movimento e spazi urbani in territori (post-)estrattivi, concentrandosi sulla migrazione italiana verso gli insediamenti minerari del Belgio del dopoguerra.

EVA ZORNIO (1987) è un'artista con base a Ginevra. Il suo lavoro esplora i sistemi del vivente e le strutture relazionali e narrative che contribuiscono a formarci come esseri umani. Ha conseguito il BA e il MA presso HEAD – Genève. Ha esposto alla Fondation d'Entreprise Ricard, a Forde, all'Istituto Svizzero e alla Kunst Halle Sankt Gallen tra gli altri. È stata selezionata per l'edizione 2023 dei Cahiers d'Artistes di Pro Helvetia e ha presentato un'omonima performance al Löwenbräukunst di Zurigo. A Roma, ha sviluppato un progetto di ricerca che esplora le intersezioni storiche tra l'anatomia, le pratiche dello sguardo e la rappresentazione dei corpi femminili.

CURATORE

LORENZO BENEDETTI è curatore e storico dell'arte. Dal 2016 co-dirige il CSAV – Artists' Research Laboratory della Fondazione Antonio Ratti a Como. È stato direttore di De Vleeshal a Middelburg e di De Appel ad Amsterdam, e curatore al MARTa Herford e al Kunstmuseum St. Gallen. La sua ricerca curatoriale indaga la mostra come medium e il rapporto tra opera, spazio espositivo e pubblico. Tra i suoi progetti recenti figurano *Expodemic* al Palazzo delle Esposizioni di Roma, *Quaderno del campo* di Ibon Aranberri alla Fondazione Antonio Ratti e *Expositio Mundi. La mostra come medium* a Macerata. È inoltre ideatore e curatore di 3500 cm², progetto di poster d'artista distribuiti gratuitamente in contesti culturali, urbani e sociali.

SULTAN ÇOBAN (1994) is an artist working between Basel, Zurich, and Amsterdam. Her practice spans performance, directing, and installation, with a focus on cultural identity, memory, and self-representation. Her works combine sound, live projections, and staged elements. She holds a BA in Fine Arts from ZHdK and an MA from the Sandberg Instituut. Her work has been presented at Gessnerallee in Zurich, Swiss Art Awards, Les Urbaines festival, and Istituto Svizzero. In Rome, through visual narratives and performance, she explored the creation of a hybrid figure between witch and angel as a metaphor for transformation and identity.

ALEXIS DI SANTOLO (1998) is a PhD candidate in Classical Archaeology at the University of Geneva, in joint supervision with the École Pratique des Hautes Études in Paris. His FNS-funded thesis examines communicative processes related to images of Artemis in the ancient Mediterranean (1st century BCE – 5th century CE). In Rome, he focused on the iconographic connections between the Greek Artemis and the Roman Diana, studying artifacts held in Italian collections.

ISABELLA FOGLIA (1997) is a PhD candidate in Art History at the University of Zurich. Her research explores irony and burlesque language in art as tools for identity construction and the artist's assertion in society. She earned her degree in Art History and Italian Linguistics in Zurich and completed an MA at Université Paris 1 Panthéon-Sorbonne, specializing in Renaissance and Baroque art. In Rome, she studied the relationship between painting and burlesque poetry in the Roman 17th century.

PAUL HUTZLI (1992) is an artist based in Geneva. His work investigates the relationship between the individual and the social environment, exploring how the latter shapes personal identity. He studied at ESAM in Caen and at HEAD – Genève. He has exhibited at Kunsthalle Bern, the Centre d'Art Contemporain Geneva, Halle Nord, and the Dzielna Foundation in Warsaw. In Rome, he studied trompe-l'œil in baroque churches and carnival symbolism for a site-specific installation.

MARGARETHA JÜNGLING (1988) is an artist and cook based in Zurich. She uses food as a tool to reflect on contemporary ecological, economic, and social crises and to question Western norms and practices. She has an MA in Transdisciplinarity in the Arts from ZHdK Zurich. Her work has been presented at Kunstmuseum Chur, Kunsthalle Friart Fribourg, Belluard Bollwerk Festival, Gessnerallee, Triennale Klöntal (Diesbach) and Ménagerie de verre (Paris). In Rome, she focused on the maritozzo, analyzing its origins and socio-political meanings through artistic and culinary practices.

AMELIA JURI (1992) has been senior lecturer at the University of Lausanne, where she earned a PhD in Italian Literature, and she is now SNSF Ambizione fellow at the University of Fribourg. Her research integrates Philology, Literature, History, Politics, and visual arts from the Renaissance to the present. In Rome, she analysed political poetry during the Italian Wars (1494–1559)

through manuscript research and has explored the links between poetry, power, and places.

VIOLA LEDDI (1993) is an artist based in Geneva. Inspired by feminist epistemologies, her works, between painting and sculpture, challenge the modernist canon of representation. She completed the Work.Master program at HEAD – Genève and has exhibited, among others, at FRAC Champagne-Ardenne, Pace Gallery in Geneva (2023), Ordet in Milan, Triennale di Milano (2023), and Liste Art Fair Basel (2022). She is co-founder of the Altalena collective. In Rome, she engaged a group of young artists in a workshop using materials from local archives and self-narration practices, aiming to create a work that questions the city's historical memory.

TOBIAS OSWALD (1997) is a PhD candidate in History at the University of Basel, where he earned his MA in European History in a Global Perspective. His dissertation examines the global and colonial entanglements of Swiss families involved in Jesuit missions between 1630 and 1770. In Rome, he conducted archival research at the Archivum Romanum Societatis Iesu, focusing on correspondence between Jesuit missionaries to explore dynamics of family and national identity.

CATERINA SCHORER (1997) is a PhD candidate in cotutelle between the University of Zurich and Heidelberg University. Her research focuses on the function of herms as supports for images and inscriptions in antiquity. She studied Classical Studies in Freiburg and Art History and Archaeology at the Sorbonne, completing a binational MA in European Classical Cultures (Freiburg/Toulouse). In Rome, she further developed her research on herms, collaborating with scholars from various disciplines.

GABRIEL STÖCKLI (1991) is an artist living between Milan and the Canton of Ticino. Working with raw materials and found objects, he reassigns meaning to the everyday. He studied at CSIA in Lugano and NABA in Milan and has co-directed the Sonnenstube art space since 2014. His work has been shown in Switzerland and internationally, and in 2023 he participated in the Cité Internationale des Arts residency in Paris and published his first monograph with Pro Helvetia's Cahiers d'Artistes award. In Rome, he developed *That's Entertainment*, a project that reconstructs full-scale miniature environments as participatory spaces exploring the links between visual art, music, and field recording, with a focus on Alvin Curran.

CINZIA TUENA (1995) is a PhD candidate in Ancient History at the University of Basel. Her research focuses on gender and power structures in the 4th century BCE, with a focus on the Anatolian dynasty of the Hekatomnids. She studied History and Latin Philology in Zurich, Oslo, and Basel. In Rome, she continued her research as a visiting scholar at Roma Tre University, investigating the self-representation of the Hekatomnids in epigraphic sources.

JACOPO ZANI (1996) is a PhD candidate at the Institute of Landscape and Urban Studies (LUS) at ETH Zurich. He holds an MSc in Architecture from TU Delft and a BSc from Politecnico di Milano. He has worked as an architect in Belgium and Italy. In Rome, he further developed a section of his PhD focusing on the relationship between

movement and urban space in (post-)extractive territories, with particular attention to Italian migration to post-war Belgian mining settlements.

EVA ZORNIO (1987) is an artist based in Geneva. Her work explores living systems and the relational and narrative structures that help shape us as human beings. She earned her BA and MA from HEAD – Genève. She has exhibited at the Fondation d'Entreprise Ricard, Forde, the Istituto Svizzero, and the Kunst Halle Sankt Gallen, among others. She was selected for the 2023 edition of Pro Helvetia's Cahiers d'Artistes and presented a performance of the same name at the Löwenbräukunst in Zurich. In Rome, she developed a research project exploring the historical intersections between anatomy, practices of the gaze, and the representation of female bodies.

CURATOR

LORENZO BENEDETTI is a curator and art historian. Since 2016, he has co-directed the CSAV – Artists' Research Laboratory at Fondazione Antonio Ratti in Como. He was director of De Vleeshal in Middelburg and De Appel in Amsterdam, and curator at MARTa Herford and Kunstmuseum St. Gallen. His curatorial research investigates the exhibition as a medium and the relationship between artworks, exhibition space, and publics. His recent projects include *Expodemic* at Palazzo delle Esposizioni in Rome, Ibon Aranberri's *Quaderno del campo* at Fondazione Antonio Ratti, and *Expositio Mundi. The exhibition as medium* in Macerata. He is also the founder and curator of 3500 cm², a project of artist posters distributed free of charge in cultural, urban, and social contexts.

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