

PERMANENT WORKS (18:00–00:00)

- 1

ALEXIS DI SANTOLO
Artemidi o meta-immagini in potenza, 2026
Installation
Wood, adhesive tape, photographs on baryta paper
- 2

JACOPO ZANI
Coal, Labor, Pollutants, and Trees. Italian “Cités” in Belgian Mining Regions (1946–1978), 2026
Installation
Four Hantarex monitors
- 3

ISABELLA FOGLIA
Are you coming, Night?, 2026
Installation
Small table, sofa, cushions, books, and video
- 4

SULTAN ÇOBAN
A June Night Tale, 2026
Video installation

The Remains or the Gifts, 2026
Installation
- 5

EVA ZORNIO
Spellate (She, skinned), 2026
Installation
Wood, blown glass, sculpted glass, lampworked glass, textile, metal structure, light
- 6

PAUL HUTZLI
Allegory of entrepreneurship, 2026
Installation
Sugar coal, wood
- 7

MARGARETHA JÜNGLING
heirss of scions, 2026
Installation
Double bed sheets, parsley sourdough buns, rehydrated black pears

LIVE WORKS

- 8

H18:30–19:15
EVA ZORNIO & MARGARETHA JÜNGLING
Agatha’s Breast, 2026
Performance, 45 min
- 14

H19:00–19:30
AMELIA JURI
Literature, Art, and Politics from the Renaissance to the Present, 2026
Talk, 30 min
- 9

H19:30–20:00
TOBIAS OSWALD
Paraquarian Encounters. Music from the Jesuit Missions of South America, 2026
Performance, 30 min

- 8

EVA ZORNIO & MARGARETHA JÜNGLING
Agatha’s Breast, 2026
Installation
Blown glass, containers, smoked almond milk, reduced beetroot juice, fermented cherries, macerated cherries, rice dumplings, fig leaf oil
- 10

SULTAN ÇOBAN & ISABELLA FOGLIA
The Nightmare-Catcher, 2026
Installation
Envelopes, bedside table, pen, several porcelain objects
- 11

VIOLA LEDDI
Untitled [to Marguerite], 2026
Painting
Acrylic on cotton poplin, 83 x 116 cm

Le lettere sono mie amichette (Letters Are My Little Friends), 2026
Installation
Mixed media, sound
- 12

GABRIEL STÖCKLI
10 collage in baule, 2026
Series of 10 collages, mixed media, 29 x 39 x 4 cm (with frame)

Untitled, 2026
Installation
- 13

CATERINA SCHORER
The Scholar’s Desk, 2026
Installation
Desk, chair, lamp, screen, prints
- 14

AMELIA JURI
Literature, Art, and Politics from the Renaissance to the Present, 2026
Installation
Flyers, video-projection
- 15

CINZIA TUENA
Lode ai gatti, 2026
Installation
Marble, clay, paper, mixed materials

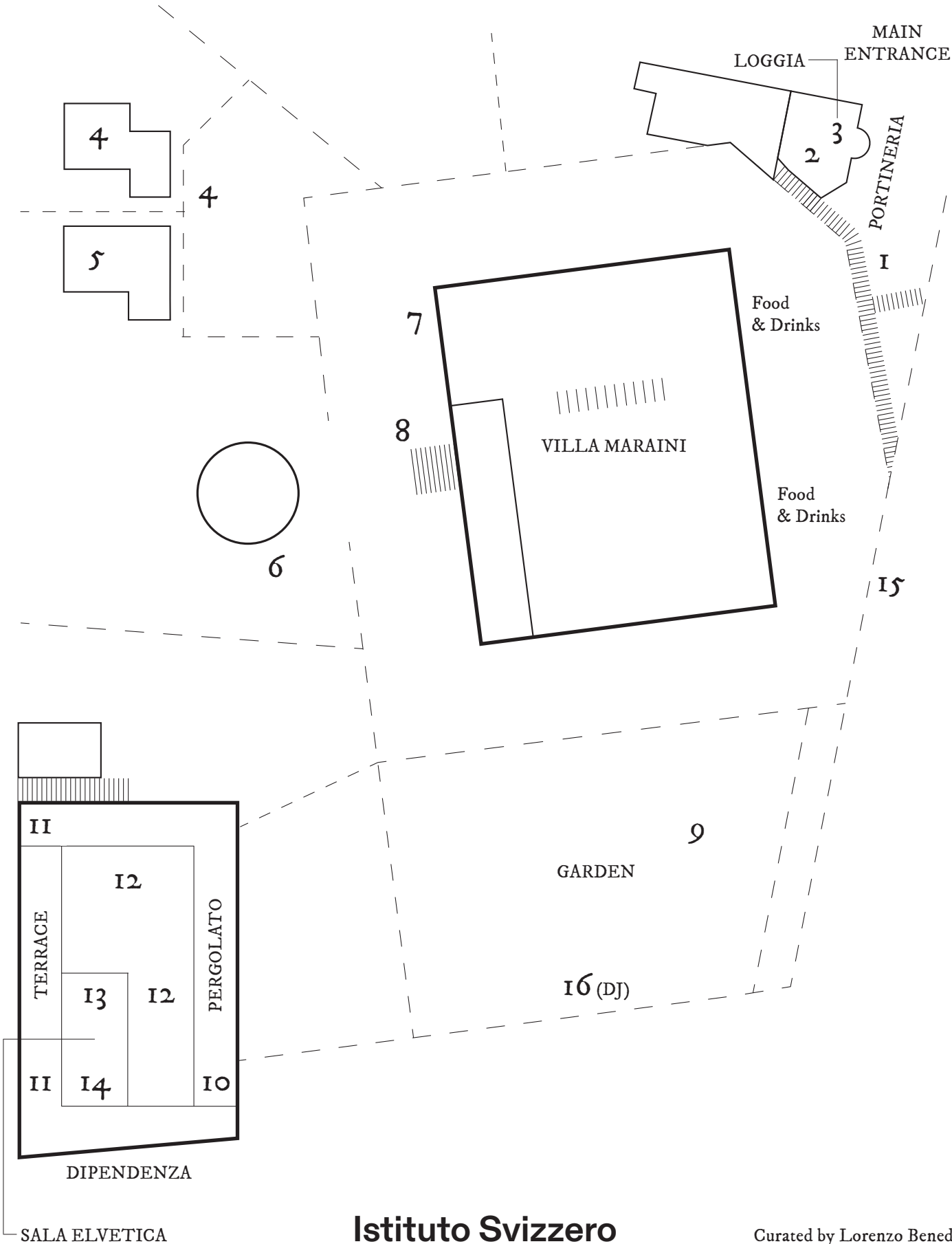
- 7

H20:00–20:45
MARGARETHA JÜNGLING
heirss of scions, 2026
Intervention, 45 min
- 9

H21:00–21:30
TOBIAS OSWALD
Paraquarian Encounters. Music from the Jesuit Missions of South America, 2026
Performance, 30 min
- 16

H22:30–00:00
Dj set di Sandra Mason

LOCUS SOLUS
Anche le statue ricordano il futuro



1 ALEXIS DI SANTOLO
Artemidi o meta-immagini in potenza, 2026
Installation

The installation reinterprets the ancient acrolith by replacing its extremities, which should be made of stone (from the Greek *akros*, “the outermost”, and *lithos*, “stone”), with photographs. Upon closer inspection, the wooden body, which echoes one of the most common iconographic types of Artemis in Roman times, becomes a network of connections linking various visible forms of the deity, each of which is Artemis without being exactly so. As an image (or images) of the goddess of risk, placed at the entrance to the villa, the work invites the viewer to become an observer; it invites them to take on the risk of experimentation.

2 JACOPO ZANI
Coal, Labor, Pollutants, and Trees. Italian “Cités” in Belgian Mining Regions (1946–1978), 2026
Installation

Among the few traces of Jacopo’s grandfather is a postcard sent in 1949 from Belgium’s ‘Campine’ mining region. While the image depicts a typical coal-mining landscape, it cannot convey the profound transformations triggered by mining. Through four video projections—focused on coal, labour, pollution, and trees—the installation explores these changes, juxtaposing official archival narratives with stories and interviews gathered from local residents.

3 ISABELLA FOGLIA
Are you coming, Night?, 2026
Installation
In collaboration with Anna Simonetti

On the threshold between outside and inside, between day and night, between the comfort of a living room and the immersion in a Northern landscape, the work draws inspiration from the Renaissance dream to lead us into a collective counter-time. Pomponio Torelli wrote that “l’humida oscura notte” casts its shadow over the world, filling it with fears and deceptions: the same landscape, yet other. The installation aims to reflect on the filter of a collective memory that reconnects the Renaissance theory of dreams and of the nocturnal to the landscapes meeting the Night captured by Anna Simonetti, in an interior space restored to sharing.

4 SULTAN ÇOBAN
A June Night Tale, 2026
Video installation

A trailer for a TV drama set at Villa Maraini in Rome. Drawing on the visual and narrative language of Turkish melodrama—return, forbidden love, guilt, and revenge—it follows a woman who returns to reclaim a villa once owned by her family. By placing a Kurdish woman in the central role, the work uses melodrama to question who controls representation.

| Performers: Sultan Çoban, Isabella Foglia, Viola Leddi, Tobias Oswald
| Cinematography & Editing: Laura Adriana Weibel
| Graphics and color grading: Aimée Lavignac
| Original soundtrack: Giacomo Zanzucchi

The Remains or the Gifts, 2026
Installation

The studio space is transformed into a gift: everything that happened inside it, what was present, and what will disappear afterwards is presented alongside the documentation of *Beauty Must Be Angry*, *Lisa Suggested*, a performance that took place there. A collection of objects, a theatre stage, a film set, traces and feelings—personal and fictional—holding the memory of a place that will no longer exist in the same form.

| Performance: Sultan Çoban
| Video documentation: Paolo Blarzino
| Soundmix: Giacomo Zanzucchi

5 EVA ZORNIO &
Spellate (She, skinned), 2026
Installation

A low wooden table, blown glass elements and a translucent veil compose an installation inspired by research into the emergence of anatomical practices in Italy. Moving between early scientific observation and the religious imaginaries that accompanied it, *Spellate (She, skinned)* explores the entanglement of revelation, desire and knowledge surrounding the female body. Table, glass, veil and light weave together echoes of anatomical theatres, baroque spaces and anatomical models, constructing an environment where bodies, gazes and desires are staged through acts of opening, exposure and concealment.

| Blown and sculpted glass produced in collaboration with Collevilca (Colle di Val d’Elsa).
| Lampworked glass produced by the artist.
| Wooden structure produced in collaboration with Giuseppe Pugliesi.

6 PAUL HUTZLI
Allegory of entrepreneurship, 2026
Installation

The work takes inspiration from the sugar “triumphs” of the 16th and 17th centuries, edible sculptures used to display wealth and status. It could be seen as a tribute to the Swiss entrepreneur Emilio Maraini, the villa’s first owner and a pioneer of the Italian sugar industry, were it not for two disruptive elements: the garden gnome, a deliberately kitsch presence within the villa’s elegant setting, and the use of sugar coal. Traditionally given to naughty children during ‘Befana’ (Epiphany), this dark sweet recalls both the coal that powered industrialisation—when Maraini made his fortune—and the steam-heavy process used to extract sugar from beetroot.

7 MARGARETHA JÜNGLING
heirss of scions, 2026
Installation and intervention

A braided plait of torn double bed sheets descends from the tower of Villa Maraini, where national flags once hung. Drawing on the fairy tale of Petrissonella and the pastry Maritozzo, *heirss of scions* traces how national identity and binary gender are constructed and carried through institutions, oral traditions and domestic objects and labour—sedimented into the bodies that inherit them. The braided plait proposes not a repetition of these structures but a different way of moving, unfolding in a shared consumption that asks what else might be possible within the materials we have been given.

| Composition: Luc Häfliger

8 EVA ZORNIO &
MARGARETHA JÜNGLING
Agatha’s Breast, 2026
Installation and performance

This collaboration grew from an encounter with the Minne—the Saint Agatha cake—and its story and iconography. The absurdity of severing a woman’s breasts and offering them as a sweet cake raises questions about gender, power, and consumption. At the heart of the project lies an inversion: a brutal act of mutilation transformed into something cute and sweet—the breast as delicacy, pleasing everyone. Beneath this translation of violence into confection lies something radical: Saint Agatha’s story begins with a “no”—a refusal of marriage, ownership, and institutional control. An act of emancipation.

| Performers (alphabetical order):
| Ariell Zéphyr, Flavia Tritto, margaretha jüngling

9 TOBIAS OSWALD
Paraquarian Encounters. Music from the Jesuit Missions of South America, 2026
Performance

This concert explores the musical heritage of the Jesuit Province of Paraquaria, shaped by encounters between missionaries such as the Swiss Jesuit Martin Schmid (1694–1772) and Indigenous communities in the Chiquitania region of present-day Bolivia. The programme highlights the emergence of a distinctive Latin American Baroque musical culture from the meeting of European and Indigenous traditions, while acknowledging the colonial context in which these exchanges took place. Many works performed are preserved in the Archivos Musicales de Chiquitos, one of the most important collections of colonial music in South America.

| Musicians: Nina Lecocq (musical direction, recorder), Irene Callieri (violin), Francesco Maria Mattacchione (cello), Pablo Cáceres Aranibar (double bass), Lorenzo Sabene (theorbo, baroque guitar), Diego Leveric (archlute), Marta Pacifici (soprano), Veronica Aracri (alto), Giorgio d’Andreis (tenor), Ivan Caminiti (bass).

10 SULTAN ÇOBAN &
ISABELLA FOGLIA
The Nightmare-Catcher, 2026
Installation

There is a place secluded from the celebration, under a pergola, where a special service is offered: nightmares are caught. The request is simple: deposit your nightmare in a beautiful pink envelope and entrust it to the collection. The Catchers, Sultan Çoban and Isabella Foglia, will take care of the retrieval, the re-elaboration, and the final transformation.

11 VIOLA LEDDI
Untitled [to Marguerite], 2026
Painting

A collection of sheets and clippings is affixed to the exterior wall of a historic building. Among them appears a poem by Marguerite Pinney, rediscovered by Viola in the Mirella Bentivoglio Archive. The words seem to address cherubs and other statuary presences, while the painting pays homage to Pinney’s vision of a blood ritual directed against watchful, petrified, and threatening gazes.

Le lettere sono mie amichette (Letters Are My Little Friends), 2026
Installation

Collective work developed through meetings coordinated by Viola with female artists selected through an open

call for Rome’s art schools. Drawing on readings, research, the sharing of diaries, poems and adolescent writings, recordings made by Carla Accardi in a middle-school classroom in 1971, and the practices of the *Gruppo del mercoledì*, the project takes shape as a collective installation intertwining personal memories, feminisms, and women’s verbo-visual research.

| Credits: Alessandra Fiume, Viola Leddi, Miranda Pellegrini, Giulia Pistoso, Silvia Santoro, Nur Villanacci

12 GABRIEL STÖCKLI
10 collage in baule, 2026
Series of 10 collages

This series of collages was created during Gabriel’s stay in Rome. Composed of various techniques and materials, they are organised in layers, offering a visual representation of urban walks and impressions of various nature.

Untitled, 2026
Installation
In collaboration with Nicola Tirabasso

Through the manipulation of cassette players and cassettes, Stöckli and Tirabasso (aka VISIO) create a sound installation that weaves together DIY techniques, direct interventions, and compositional approaches characteristic of their respective practices.

13 CATERINA SCHORER
The Scholar’s Desk, 2026
Installation

Guests are invited to wander along the pathways of the Istituto and, during their descent into the underground world of the Dipendenza, discover *The Scholar’s Desk*. A lived-in space reflecting the rhythms of sustained scholarly work, the installation recreates the working desk of a classicist researching the connection between image and text, with a focus on ancient Greek and Roman sculpture. Large-format cards printed on white cardboard display research materials and texts gathered during the residency. A monitor runs a looping slide presentation with photographs taken by the fellow, giving the installation a personal and collective dimension—the *locus scholasticus* might, at times, be a *locus solus*, but not necessarily *solitarius*. The desk is not a reconstruction but a presence, an invitation to pause, look closely, and sense the texture of nearly a year of thinking in a shared space of existence.

14 AMELIA JURI
Literature, Art and Politics from the Renaissance to the Present, 2026
Installation and talk

Drawing on her research project on political poetry during the Italian Wars (1494–1559), Amelia Juri explores the relationship between words, images and politics in both the Renaissance and the contemporary age. By foregrounding the circulation of information and the forms of power’s (Self-)fashioning—and thus of propaganda—, images, music and distributed flyers invite us to rethink the past as a living heritage and to consider the role of art as a political act, now more necessary than ever.

15 CINZIA TUENA
Lode ai gatti, 2026
Installation

By framing their daily gestures as worthy of honour, *Lode ai gatti* extends to the cats of Istituto Svizzero a recognition seldom granted to a non-human community. At the heart of the piece stands an honorary decree, bestowing citizenship upon Nanù, Codalunga, and Michèle. Around it, offerings gather in quiet abundance, recalling those left at ancient sanctuaries, where devotion assumed material form. The squeezes echo the epigraphist’s work, binding the piece to research practices while further honouring the cats: reproducible traces that may be carried away, persisting as memory and as enduring tools of study.

N.B.
Lorenzo Benedetti’s introductory text for the publication *Locus Solus* 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 (PUBLICATION)
[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