

GROSSI MAGLIONI

Portfolio 2024 - selected works

Grossi Maglioni is an artist duo using research-based performance, installation and group work to explore how care and relations participate in building shared forms of experience, including motherhood, ecology, education and narration.

By bringing together interdisciplinary fields of knowledge, our long-term practice conceives the work as a moment of verification and redefinition of creative process interacting with both the public and the context.

In our work, manipulable objects, installations, and imaginary devices are used performatively to mediate diverse research areas with the audience and make room for new perceptions and visions. We often create environments in which we invite different groups of people to collaborate with us through workshops, lectures and public events, which we see as an opportunity to open up to the complexity and meanings of the artwork itself and to explore issues of subjectivity as well as education.

Our site specific work uses images and narration as a research method to deal with social. We are interested in investigating different themes related to society with a research method that focuses on dialogue and investigation of space, images and narration. .

Our latest projects focus on care relationships and the figure of the mother, by investigating the representation of motherhood and nativity from folktales to archaeological research.

PUPA

SOLO SHOW 2024

PUPA is a show curated by Dorothée Dupuis, It presents a whole new body of works by Grossi Maglioni. The show borrows the title of Grossi Maglioni's videowork Pupa presented along with a sound installation made in collaboration with the musician Andreina Noce aka Eva Geist. It thus aims to engage in a wider reflection about the (female but not only) bodies, their paradoxical relationship to materiality and symbolism, their power to be born and die, to enjoy and to suffer, to be ineluctably one's own and at the same time the intertwined flesh of all members of society.

From the press release of PUPA exhibition,
Spazio Supernova, Rome:

HAVE THE CAKE AND EAT IT

Politics of fear and bliss in Grossi Maglioni's show PUPA

In Italian, pupa means a doll, and it can refer to a real doll or a woman/girl: it is also the title of a new project by the Italian, Roma-based artistic duo Grossi Maglioni, produced especially for Supernova: "Born within the large project Beast Mother, which investigates the representation of women and motherhood in contemporary culture, Pupa marks the beginning of a new research that links the sweet to the idea of love and female sexuality through an investigation of Italian popular traditions. In this project, which includes workshops, installations and a video, we want to reflect on the sexual models handed down within the patriarchal family through the generations, on pleasure, folklore and myths of femininity related to ritual food and the earth."

The show, presenting a whole new body of works, engages in a complex reflection about (female but not only) bodies, their paradoxical relationship to materiality and symbolism, their power to be born and die, to enjoy and to suffer, to be ineluctably one's own and at the same time the intertwined flesh of all members of society. It then draws on previous forms and processes for which the artists' duo became famous for, such as large uncanny sculptures that mirrors the viewer's body, textile carpets embodying monstrous domestic settings, sound environments interfering with the unequivocal sense that is vision today, and group protocols and performances -- the latter meant to break the frontier between the spectator and the art object, in an attempt to revive forgotten feminist methodologies, especially of the 70s.

Entering the space of Supernova, we are then confronted to a large dormant body made of earth and plants: a female giant, her eyes, nipples and sex delicately sketched with petals and leaves (Torta di Terra, 2024). The earth is dirty, escaping the contours of the body: coming closer may alter further this peaceful mass that would vanish in the autumn rain wouldn't it be sheltered in the gallery space, like the sleeping bird in the Thumbelina tale, waiting for better days to find its way back to nature. In another room at the back, a large quilt made from wool, leather and vinyl squares in rose and purple tones (Pupa, plateau, 2024), seems to be set on top of another pile of dirt. I read it as a sexualized parody of the seven hills of Rome and their taste for upper view and power: for the patchwork is made from mouths that are in fact, with a closer look, vaginas, their large lips letting go of other handfuls of earth in which, later during the show, will grow sprouts, a familiar technic of the artists. Standing here, on the bumps of this horizontal creature, is a peculiar experience, in the shadow and humidity of Supernova's space, a century

old premises, its exposed walls the witnesses of so many civilization events that took place on the Santa Maria's place in Trastevere where the space is located.

Finally a faint sound leads the viewer to a little flight of stairs that are going down the basement. In this place is screened Pupa, 2024, the videowork that is the matrix of the show, along with a sound environment (Promessa d'acqua, 2024) realized in partnership with the musician and composer Andreina Noce aka Eva Geist. For 10 mn, in the dark, electronic beats, vibrations, bells, sound of water and female voices are weaving an unapologetically witchy incantation that slowly turns the cradle into an utero, the set of an intense auditive orgasm which is also "a wet promise" (promessa d'acqua in italian, a reference to squirting, another current work theme of the artists). The video, in comparison, shows a more conservative material: an old lady is cooking the traditional Pupa abruzzese cake, that will be eaten to accompany a female subject in one of her life's transformation: the arrival of her period, her engagement, her departure of the familiar house? Sweet and gentle, the gestures of the chiseled hands of the lady contrast with the promise of violence contained in the eating of the dolce female body. The little girl staring at you in the film and creating the soil pupa (a doppelgänger of the upstairs' one) is the daughter of Francesca, one of the artists, whose naked body laying in the wood, finally awake to literally eat the earth, in a gesture that closes the circle in a bold, raw, uncanny manner.

Like Russian dolls, women are condemned to endlessly tear open to literally let pass the next generation through them, through their bodies, ripped open like an eviscerated pastry after a long lunch. It's the price of womanhood but along the way, the artists' remind us, there are the laughter of the children, the pleasure of sex and self-care, the friendship of the community, the body that transforms for better and for worse, the old age that smoothens everything, stops the fire, opens the time and space for transmission, storytelling and tradition. Grossi Maglioni, unlike so many artists, isn't afraid to invoke the divine feminine into their work: the recent debates about gender, far from fossilizing their endeavor in a stiff essentialism, rather reminds us that gender is a social construct, a fantasy, a tale, a cosmogony -- sometimes deadly, as the romantic love that killed Giulia Cecchetti a year ago -- but whose complementarity dynamics inspire as much as frighten, so deeply rooted are they in humanity -- like the countless antique scenes reproduced at every street corner in the city of Rome. The idea, then, is how can we reconcile the triviality of the pupa cake with the violent bliss of the orgasm, so strong it makes you become a fountain for a minute? The fleeting embrace of the early years of a child and the fear of the systemic gender violence our babies will no matter what be taken into... Grossi Maglioni doesn't produce answers: rather, with humor and a strong sensual take on what is to make sculpture and installation nowadays, they embrace the question, the fear, the love: they unearth it. I'd call it to have the cake and eat it.

by Dorothée Dupuis
exhibition curator



Torta di terra, 2024
environmental installation
soil, plants, flowers, variable dimensions



Pupa, plateau, 2024
fabric, variable dimensions



PUPA, 2024, video HD, 13'00"
Video installation



Video still from Pupa, 2024
video HD, 13'00".

Studio per una performance- processo sull'aborto

SOLO SHOW 2024

On the occasion, Lateral Roma has been transformed into a laboratory of practice and a theater of action, where an installation conceived by Grossi Maglioni borrowing scenic elements from European expressionist cinema has welcome the unfolding of the workshop "Studio per una performance-processo sull'aborto." Over the course of the workshop, Grossi Maglioni and all participants experimented with the format of the "trial-performance" to think together through the question of abortion, while problematizing past and present forms of control over women's bodies and reproductive capacities. A first day of storytelling and collective study has been followed by a performative moment aimed at investigating postures related to abortion, in line with a project on gestures of relationship and gestures of power carried out by Grossi Maglioni since 2017. The collective work has been rhythmmed by chants and songs selected by CANALE MILVA to bring into dialogue voices and struggles from yesterday, today, and tomorrow.



Studio per una performance-processo sull'aborto, 2024
environmental installation



Studio per una performance-processo sull'aborto, 2024
workshop at Lateral,



Studio per una performance-processo sull'aborto, 2024
environmental installation

CORPO MOLLE

PERFORMANCE 2024

Corpo Molle (Soft Body) is the first experimental performance conceived by Grossi Maglioni to highlight the critical issues within the legal institution. The artists chose to use the grammar of the legal process to expose how its structure is permeated by patriarchal history, privileging a mainstream viewpoint and the narrative voice of the dominator rather than the dominated. Corpo Molle is a performance born out of a workshop at the Rome Academy of Fine Arts, which brought to light various issues of oppression and abuse perpetrated against the student body, a fragile,



Corpo Molle, 2024
performance view, Accademia di Belle Arti, Rome



Corpo Molle, 2024
performance view, Accademia di Belle Arti, Rome

L'AGORA' DELLE CREATURE

PUBLIC ART INSTALLATION 2023

A participatory art project materialized through the revitalization of a square in the Quartaccio district of Rome, where an ancient, dilapidated colonnade has been restored and a colorful iron sculpture has been installed.

This initiative unfolds through a series of workshops involving children from a primary school in Rome. These workshops explore the possibilities of envisioning a child creature that transcends definitions of gender and species.



L'Agorà delle creature, 2023
Iron, dimension variable.





L'Agorà delle creature, 2023
Iron, dimension variable.

TORTA DI TERRA

INSTALLATION AND WORKSHOP 2023

"Torta di terra" is a sculpture made of soil and flowers, reflecting on food, gifts, and their connection to affective and love-based genealogies. The site-specific installation at the Barracco Museum in Rome serves as a prelude to a larger inquiry into anthropomorphic desserts from Italian tradition, offered as tokens of love and desire.

The research project, defined through workshops, installations, and the production of a video, is shaping up as an exploration of the link between body representation, sexuality, and nourishment.



Torta di terra, 2023
Mixed media, dimension variable. Detail exhibition view at Museo Barracco



Torta di terra, workshop at Museo Barracco, 2023

SONO UN UNICO PIANETA SENTIRE

INSTALLATION 2022

Sono un unico pianeta is a sound installation comprising of a video and a germinating plateau. It was first exhibited as part of Il giardino libernautico at Fondazione Baruchello, Rome.

This installation develops from our project project Beast Mother, a work whose aim is to reflect on the iconography of the mother and motherhood connected to elements taken from the animal and vegetal world.

The sound includes an original lullaby written in collaboration with musician Eva Geist.



Sono un unico pianeta sentire, 2022
Mixed media, dimension variable. Detail exhibition view at
Fondazione Baruchello



Sono un unico pianeta sentire, plateau, 2022
Mixed media, dimension variable. Detail exhibition view at Fondazione Baruchello

BEAST MOTHER

WORKSHOPS AND INSTALLATIONS 2021 - ongoing

Beast Mother is a multimedia ongoing project that centers on the examination of motherhood, care work and its transformative potential. Inspired by the writings of Marija Gimbutas, Donna Haraway, Rosi Braidotti and Octavia E. Butler, the project originates from several lines of thinking, including cyberfeminism and anthropology, psychoanalysis, sci-fi literature and film and grounded on our own experience of motherhood in interaction with a diverse group of artists mothers.

Beast Mother unfolds from a suggestive imaginary, ranging from prehistoric representations of the female body fused with references to the animal and plant world, through ancient mythology, magic, and science fiction.

Beast Mother explores the view of motherhood as something monstrous and appalling, while also able to express a potential to overcome the boundaries across species. Stemming from the question of what it means to be a woman, a mother and an artist in our precarised and gender-unequal society, the project employs a feminist methodology to imagine and practice forms of collaboration and contamination that create a powerful ecology of transformation and regeneration.



The Childbirth Positions, workshop
<rotor>, Graz, 2022,



The Childbirth Positions, workshop
<rotor>, Graz, 2022,



Beast Mother, workshop
Fondazione Smart, Roma, 2022



Beast Mother, workshop
Pastrufazio, Bari, 2022



Beast Mother, workshop
Pastrufazio, Bari, 2022



Beast mother plateau, 2021
Mixed fabrics. Detail exhibition view at Kunsthalle Bratislava

BEAST MOTHER

SOLO SHOW 2021

The new exhibition project by the Italian duo Grossi Maglioni, created for Kunsthalle LAB, focuses on the examination of motherhood and its transformative potential. It centres on the persona of the mother with instinctive wild attributes, who protects her children and in the course of this action becomes a horrifying figure.

From the press release of Beast Mother exhibition,
Kunsthalle Bratislava:

— I'm not a monster. I'm a mother.
— You're not a monster, I said.
But I was lying. Actually, I wanted to tell you that it's not such
a bad thing to be an ogre.
— Good to know that, darling.
With a stony face I averted my eyes, looking somewhere behind
me. Good, indeed. You're a mother, Mama. And you're a monster
too. But I'm one also, and that's why I can never get any
distance from you.
[Quoted from On Earth We're
Briefly Gorgeous by Ocean Vuong,

The Beast Mother project focuses on examining motherhood, care relationship, and its transformative potential. It comes out of several lines of thinking: post-feminist and anthropological discourse, psychoanalytic writing, sci-fi literature and film and their theoretical analysis, and also from the maternal experience of the artists themselves and their interaction in a group of mothers and children. Its central point is the mother and child couple. The child and its maturing, the passage to independence from the mother, leading towards the broader society. Grossi Maglioni explore the iconography linked with motherhood as something frightful, where majesty and menace overlap in the picture of the mother. Their research unfolds from a suggestive imaginary, from prehistoric ideas in which the female body fuses with animal and plant elements, through ancient mythology and magic, to the visions of sci-fi. Grossi Maglioni have drawn upon various sources of inspiration: they refer to authors such as Donna Haraway (The Promises of Monsters) and Rosi Braidotti (Mothers Monsters Machines), as well as Octavia E. Butler's Xenogenesis series. These authors share the view of motherhood as something monstrous and appalling, while also being something that expresses a potential to overcome the boundaries of species. In sci-fi stories there are numerous examples of the birth of a hybrid/extraterrestrial creature, a monster, from the body of a human woman, and also of the coexistence of two different entities in one body. The original Latin expression monstrum designated a divine portent of catastrophe. Before its adoption in Old French, it had represented an animal of many origins: centaur, gryphon, satyr. To be a monster originally meant to be a hybrid signal, a beacon, simultaneously a refuge and an alarm system.

The core of the exhibition is the story Occupazioni: The perpetual dialogue, which the artists have been developing over the longer term in groups of mothers and children, during a series of meetings and workshops in Rome, Novi Sad, and elsewhere. One may listen to it during the exhibition or read it in the exhibited publication. The installation consists of two contrasting settings, the scenes of two chapters in the story. The darker, gloomier of these represents the cave, but it is quarters for caring, a kind of archetype of a dwelling. It defines a constituent need of human society: the need for a home. This is a welcoming refuge, newly defined at the end of the story as a mobile nomadic place shared with a community. Grossi Maglioni have been working with the motif of the mobile dwelling since 2014, when they initiated research regarding the takeover or occupation of private and public spaces. They explored the relationship between mobile architecture and the

needs of small communities in the urban and natural settings, and it was in the context of this research that they began to outline the story. The brighter setting represents emptiness, nothingness, the desert in the story, which however, comes to life and flowers after contact with human beings. The cloud of targets refers to the importance of the focused, concentrated gaze, which explores and leads to reflection. From the earliest ages, stories have had a magical healing power. This has to do with the mother and child, who in the context of its development has been transformed, undergoing, so to speak, a ritual process of initiation.

Every protection brings restrictions with it also. The child, on becoming aware of these restrictions, generates a development towards greater independence. After each parting we must newly define our identity. Furthermore, in each human being there is an instinct for evolving, an instinct for independence. The step from symbiosis to individualisation, from experiencing unity with the mother to oneself as a distinct person, involves a severance of the child. This is why, in stories such as Cinderella, The Twelve Months, Vasilisa the Wise, the Goose Girl, and many others, the main character's own excessively good mother soon dies and her daughter, in the course of maturing to an independent human being, must survive injustices and hardships. The theme of disengaging oneself from parents is thus an issue of separation, after which people leave behind them a variety of life spaces or take them with them further in a changed symbolic form. Disengaging oneself is a strenuous process and the principle of responsibility, which results from it, involves great effort. What we gain, however, is the feeling that we are living our own lives.

In the current situation, when the pandemic obliges children and their parents to sacrifice many of their needs and spend a longer time together than is usual, it is very important to strengthen the capacity to forge strong and supportive bonds and survive the mutual closeness. To create instruments for successfully confronting critical situations. The artists are exploring what it means to be a woman, a mother and an artist in the currently precarised and gender-unequal society. Proceeding from their own experience, during the spring lockdown Grossi Maglioni, together with another artist Sara Basta, published an open letter about the stalemate situation where artist-mothers in Italy found themselves, Siamo noi le vere mostre! , launching a vigorous and stimulating public discussion. For the artists their work on this document was an important moment in their continuing discussion: their aim is to stimulate thinking and the initiation of positive change, regarding caring and motherhood, in the political and social reality which they are addressing in their research. The transformation of woman to mother, generated by the need for care, leads to the thought that closeness between people and the care relationship leads to a negotiation about identity, and that this negotiation makes it possible to change the perspective whereby one sees the other. Via the figure of the beast mother, the complexity of the body is depicted, and monstrous aspects, which are in contradiction to the prevailing and socially accepted ideas of women and children, are made visible. Diverse taboos and conflicts come to the surface here, but so also do poetic possibilities, offering different perspectives on the tasks of women and society.

Lýdia Pribišová
exhibition curator



Occupazioni: The Cave, 2021, Pillows, textiles, iron, ropes.
Exhibition view at Kunsthalle Bratislava



Occupazioni: *Beast Mother*, 2021, Pillows, textiles, iron, ropes.
Exhibition view at Kunsthalle Bratislava



Occupazioni: The Cave, 2021
Detail installation view at Kunsthalle Bratislava



Occupazioni: *The Observing Child*, 2021, Pillows, textiles, iron, ropes.
Exhibition view at Kunsthalle Bratislava

OCCUPAZIONI

INSTALLATIONS AND WORKSHOPS 2014-ongoing

Occupazioni refers to a series of installations and a methodology of group work, which originated started in 2014 as a collaboration with Polisportiva Casalbertone Occupata, a project telling the story of an occupied school gym in Rome. The installation became the springboard to investigate how the displacement and settlement of people and groups causes changes in a place, generating new physical and narrative spaces.

The installation was developed collaboratively with the local community and consisted of ropes and tents as backdrop for a coming of age story that narrated the solitary journey of a child until they reach adulthood, and become able to meet others like them. The story has been co-authored with people who participated in a workshop part of the project .

Over time, the campground that was created has given shape to different sites and scenarios, including a Tenda dell'accudimento (Tent of caregiving), a Foresta di mirini (Forest of gun sights) and a Tenda del dialogo perenne (Tent of a perpetual dialogue), installed for the first time in the Novo Naseleje neighborhood, Novi Sad, which has since then become the central part of the project.

The tents serve as meeting places for group works, to facilitate discussion around the conflictual/generative relationship between human beings and landscape and the memory of space in relation to trauma mediated by the figure of the Beast Mother.



Occupazioni: The perpetual dialogue, 2021, Mixed media, dimension variable.
Detail exhibition view at Magic Carpets Landed, Kaunas



Occupazioni: The perpetual dialogue, 2021,
workshop view at Magic Carpets Landed, Kaunas



Occupazioni: The perpetual dialogue, 2021,
workshop view at Magic Carpets Landed, Kaunas



Occupazioni: the flower, Beast mother and the Observing child, 2021
Pillows, textiles, iron, ropes, sound. Installation view at Rotor, Graz, AT.



Occupazioni: The split child, 2019
Pillows, textiles, iron. Installation view at Accademia di Ungheria, Rome



Occupazioni: The perpetual dialogue, 2018, Installation and workshop. Pillows, textiles, ropes, sound. Installation view at Istituto Svizzero, Rome



Occupazioni: The perpetual dialogue, 2018
Workshop and Temporary installation in the public space of Novo Kulturno Naselje,
Novi Sad.



Occupazioni: The perpetual dialogue, 2018
Temporary installation in the public space of Novo Kulturno Naselje, Novi Sad. Pillows, textiles, ropes artist's book



Occupazioni: Il villaggio dei bambini, 2017
workshop and performance at Fondazione smART - polo per l'arte, Rome



Occupazioni: Natività, 2019
temporary installation in the public space of Rome, tent made with the collaboration of the artists Sara Basta, Mariapia Picozza, Guendalina Salini. textiles, ropes, stones. The artists with their children inside the installation



Occupazioni: Natività, 2015
installation view. Ropes, shopping cart, mattresses and mixed fabrics
Francesca Grossi and her daughter inside the installation at Bocs, Cosenza, Italy.

CAMPO GROSSI MAGLIONI

SOLO SHOW 2017

Occupazioni refers to a series of installations and a methodology of group work. The exhibition has been designed through a reworking of three art projects developed and elaborated during the duo's ten years of activity, which also defines the idea of work-in-progress that has always been part of the artists' research.

All three projects revolve around the idea of the artwork as a device, its utility and interaction, the collaboration between the artists and the public as well.

The show must be understood as a village, a camp, an agorà, originating from the central installation dedicated to Occupazioni (Occupations, 2014), located in the main room of AlbumArte's exhibition space. This project, composed of drapes and painted curtains secured with ropes, proposes a model of a nomad camp – specifically a tent for child care – and investigates the relationship between basic necessities of life and the act of occupying a space by man.

The second project on show is Lo Sguardo che offende (The Gaze that offends, 2011-2017), consisting of a series of devices that resemble optic weapons, and part of the documentation of the performances carried out through the staging of these devices. The project starts from a reflection on visual devices and on gaze's ability to 'hurt' the observed landscape. A brand new artist book will complete the project, featuring reproductions of drawings, watercolours and thirty original face mask.

The third series of works featured in the exhibition focuses on the relationship between magic and illusionism, it belongs to the 2006-2011 years of activity when the artists went by the pseudonym 'The Grossi Maglioni Magic Duo'. It explores the relationship between reality and fiction, and the elusive edge standing inbetween the two realms, namely the unseen. Employing the operative methods of the magician or illusionist, the artists reflect over their artistic work, always based on dialogue and complicity, trying to compare the mystery that lies behind art and that of magic. The meaning of this work is in the process, based on communicative, performing and illusionist actions, using devices such as the spirit cabinet, the dematerializing machine, the ouija board, but also the book Conversations by Gilles Deleuze and Claire Parnet, staging a situation at the same time meditative, ironic and erotic.

From the press release of Campo Grossi Maglioni:

In 'Campo', a baumanian reading

Society is not a mere sum of individuals,
rather the system formed by their association represents a specific
reality which has its own characteristics. [...]
By aggregating together, by interpenetrating, by fusing together, individuals give birth to a being, psychical if you will, but one
which constitutes a psychical individuality of a new kind.
[E. Durkheim]

Few weeks have passed since the death one of the most important sociologists of our time, Zygmunt Bauman, whose theories have helped defining more clearly the concept of postmodernity in Western society in the late twentieth century. One of the pivotal contributions of Bauman's thought has been the introduction of the definition "liquid society", conceived to describe some political, economic and especially cultural phenomena that have characterized our civilization in recent decades, mainly after the end of the great ideologies in the 1990s. Indeed, the current "liquid society" marks a shift of the ethical, moral and ideological constituents that have previously governed common thought of human society, by ending precisely the strength of those borders that existed between narratives, favoring instead a new narrative which appears as "fluid", thereby offering the individual a perception of absolute freedom to seek his or her own pleasure, but which instead produces deep unease and unrest.

There is a tension in the work of Grossi Maglioni that seems to relate to Bauman's reflections on contemporary society. Even though the language developed by the artists doesn't originate methodologically from the analysis of cultural phenomena linked to sociological or anthropological research, Grossi Maglioni develop the main subjects of their art from these disciplines, as well as some of their methods of investigation and verification. Such themes are, in fact, those examined and presented in this exhibition, and yet they convey a much more complex and articulated path, resulting from the assimilation that occurred in the time spent tuning the mechanisms of their artistic partnership.

The three areas set up by the artists convey stories of becoming, through a relation with the artworks that prompts a continuous resemantization of meanings and messages. The works presented undoubtedly carry links and cross-references to the lexicon of anthropological research, and could essentially be separated in at least three binary definitions, namely weapon/war, shelter/housing, magic/illusion. These themes become explicit when observing in detail the various components of the installations, that work with the viewer's imagination in the same way the trope of "synecdoche" acts in literature, declaring a part to reveal the whole. The power of

Grossi Maglioni's work lies precisely in the ability to start from the archetype and its negative connotations in the development of human society, in order to reevaluate the concept in a more ironic and social perspective. The gun sights and optic weapons of the series of works entitled "The gaze that offends" are a sarcastic reversal of the use of eyesight; a "look" that is not trained to kill, but rather encouraged to observe and reflect. The large installation meant to welcome visitors at the entrance of the exhibition has been significantly defined by the artists as a great "tent for nurturing". It is a strong and meaningful work, and particularly eloquent because it serves as a redefinition of a constituent value of human society, the need for shelter/housing, and more broadly the need for Heimat (Homeland/Home). The artwork embodies a very topical theme in current postmodern society, where communities, idealizing a mythical pre-globalization golden age of prosperity and harmony, take refuge in their exclusive Heimat, as a safe heaven from external chaos and from the bearers of such disruption. For Grossi Maglioni, the Tent/Home becomes instead a space of welcoming and nurturing and it is redefined as a mobile and nomadic place, able to operate beyond the boundaries of communities.

The artworks/installations exposed in the exhibition certainly do not define the end of a research, but are rather introduced as a further step on a continuous path of becoming and development. Each of the installations presented outlines an ongoing experience, becoming itself the instrument and means for a new investigation into the meaning of the artwork and its function. The works and the artists themselves, in fact, will be offered to the public, to the user (through a series of workshops and meetings that will form a fourth immaterial and collective piece of work), to build up together a common subsequent platform, functional to the elaboration of Grossi Maglioni's procedures and methods employed to the construction of the "CAMPO" (field). As a story on the development of the artwork, the interaction between public and performer/artist will further enrich the meaning of the works on display, providing an additional perspective to their significance.



Occupazioni: Tenda dell'accudimento, 2017
Site specific installation. Ropes, stones, mattresses, iron and mixed fabrics.
Detail exhibition view Campo Grossi Maglioni at AlbumArte, Rome



Occupazioni: la nascita del paesaggio workshop, 2017
workshop during the exhibition Campo Grossi Maglioni at AlbumArte, Rome



Occupazioni: La nascita del paesaggio, 2017
site specific installation. Ropes, mattresses, stones and mixed fabrics
exhibition view Campo Grossi Maglioni at AlbumArte, Rome



Occupazioni: La battaglia, una sfida silenziosa di sguardi, 2017
performance and installation with the students of the Academy of Fine Arts
during Campo Grossi Maglioni at AlbumArte, Rome



Occupazioni: La foresta di mirini, 2017
site specific installation. Iron, fabric, ropes, mattresses
installation view *Campo Grossi Maglioni* at *AlbumArte*, Rome

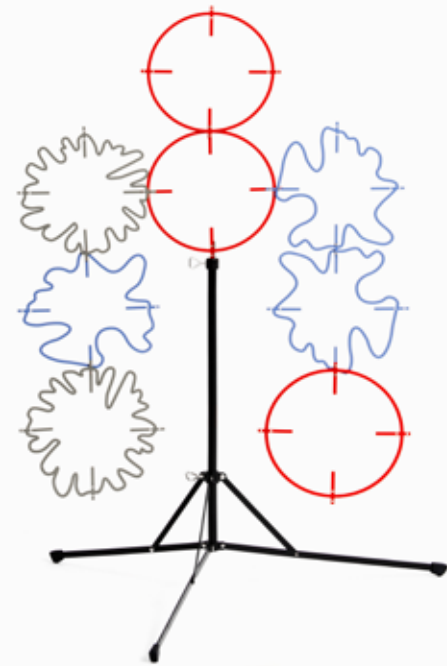
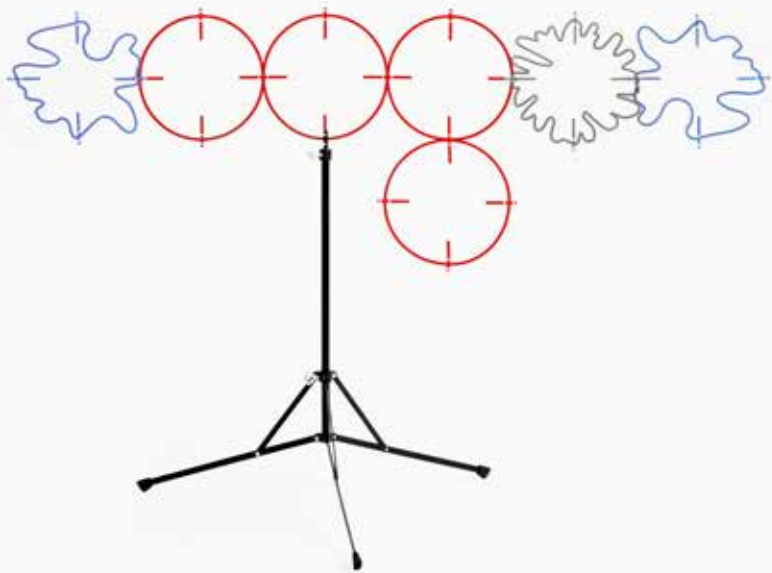


Occupazioni: Tenda delle assemblee, 2017
site specific installation. Ropes, stones, mattresses and mixed fabrics
detail installation view, Campo Grossi Maglioni, AlbumArte, Rome



Lo sguardo che offende, i prototipi, 2013-16
photographies, projection
detail exhibition view Campo Grossi Maglioni at AlbumArte, Rome





Lo sguardo che offende, nuvole di mirini, 2017-19
iron, dimension variable



Lo sguardo che offende, Il manuale, 2017
Artist's monotype in edition of 30, printed on cotton paper and mixed fabrics
35 x 20 cm
detail exhibition view *Campo Grossi Maglioni* at AlbumArte, Rome



Do spirits return? Macchina dematerializzante e gabinetto spiritico per l'apparizione di corpi dispersi, 2009-2017 fabrics and ropes, detail installation view Campo Grossi Maglioni at AlbumArte, Rome



Cinque Dispositivi in Uno, 2011
transformable box;
wood, fabric, photo print on canvas, 160 x 90 x 90
detail installation view Campo Grossi Maglioni at AlbumArte, Rome



The Zigzag Woman, Magic box, 2007
wood, fabric, video, 190 x 120 x 50
detail installation view *Campo Grossi Maglioni* at *AlbumArte*, Rome

GESTI DI RELAZIONE

VIDEO, PHOTOGRAPHS AND PERFORMANCE 2017

Gesti di relazione is an ongoing project about the relationship between images and history. Our interest is to open up visual meanings and iconographies by relating individual and collective imagination through the representation of the body and gestures. We are creating a catalogue of gestures by taking images from our personal memories such as historical and political pictures or from other artists works.

The performance Gesti di relazione, la ballata, is site-specific work for the Casino Nobile in Rome which worked as a collection of gestures, derived from painting and frescos in the museum, that express power dynamics. The project included an audio presentation with a dialogue between the artists on the meanings of gestures represented in the paintings intertwined with references to family and other personal relations.



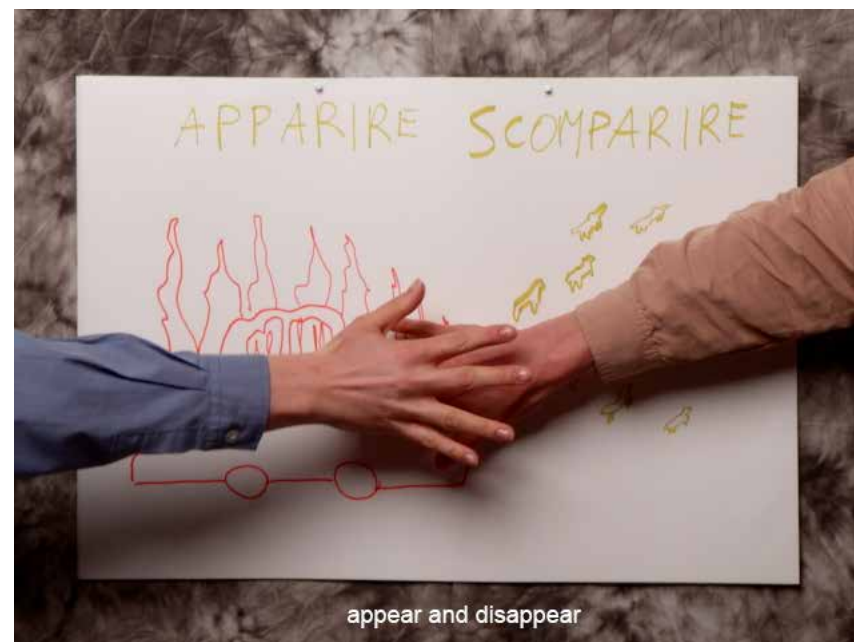
Gesti di relazione, Sfida, 2017
photo print on paper, cm 160 x 100



Gesti di relazione, Amicizia, 2017
photo print on paper, cm 160 x 100



Gesti di relazione, 2017
installation view Lotta Poetica, Galleria dei Monti Uniti di Foggia



Gesti di relazione, 2017
digital video, 10'30" min, video still and installation view
Lotta Poetica, Galleria dei Monti Uniti di Foggia



Gesti di relazione, La ballata, Indicare, 2017



Gesti di relazione, La ballata, 2017
performance and sound
performance view, Casino Nobile, Musei di Villa Torlonia, Rome



Arlecchino, 2017
photo print on paper, 40 x 50 cm

LO SGUARDO CHE OFFENDE

WORKSHOPS 2011-2017

Can the gaze literally pierce the landscape?

Lo sguardo che offende is a project focusing on the issue of conflict and mimesis (or mimicry?) within the landscape, which begins with a reflection on vision devices and science fiction to explore the possibility of the gaze to hurt the landscape.

The final step of the project was the realization of an artist book in 30 copies, (Lo sguardo che offende, il manuale) made with two overlapping fabric covers that can be removed and employed by the user. Each book contains an unique mask that can be used for an individual or a team performance, becoming a face mask for camouflage with nature.



Lo sguardo che offende, training dimostrativo, 2013
performance, Magazzini Raccordati, Milan
photo courtesy Max Botticelli



Lo sguardo che offende workshop, 2016
workshop with the students of the Accademia di Belle Arti di Roma and Scuola
Romana di Circo, Rome

MACCHINA DEMATERIALIZANTE E GABINETTO SPIRITICO PER L'APPARIZIONE DI CORPI DISPERSI

PERFORMANCES 2008-2011

The project focuses on the relationship between magic and illusionism, it belongs to the 2006-2011 years of activity when the artists went by the pseudonym 'The Grossi Maglioni Magic Duo'.

It explores the relationship between reality and fiction, and the elusive edge standing inbetween the two realms, namely the unseen. Employing the operative methods of the magician or illusionist, the artists reflect over their artistic work, always based on dialogue and complicity, trying to compare the mystery that lies behind art and that of magic.

The meaning of this work is in the process, based on communicative, performing and illusionist actions, using devices such as the spirit cabinet, the dematerializing machine, the ouija board.



#1 Teleportation, 2008
video installation and performance
video still and performance view Guangzhou / Rome



#2 Interference, 2008
photograph from the performance Rome/ Guangzhou



Spiritic Pictures, 2008
photo print on cotton paper, 40 x 50 cm





#4 *Do spirits return?*, 2009
poster



5 *Séance*, 2009
performance and installation
video stills from the video performance at Verkstad, Norrköping, Sweden



Cinque Dispositivi in Uno, 2011
tranformable box;
wood, fabric, photo print on canvas
160 x 90 x 90



Dimostrazione di Cinque Dispositivi in Uno, 2012
performance and installation;
wood, fabric, photo print on canvas
detail performance view at MACRO Museum, Rome

THIS IS AN HAPPENING

PERFORMANCES 2006-2012

The performance was born in New York in 2006: was intended to challenge the way Chelsea galleries and the gallerists receive living artists. The Magic Duo enters the galleries by surprise and cuts out from the guest book a drawing which they had previously prepared. Afterwards the Duo would resell the sketch to the gallerist as an "easy and small form of art" at the end of a magic show.

The performance has been repeated in Helsinki, Stockholm and Bologna Arte Fiera galleries.



This is an happening #1, 2006
photo print on paper, 70 x 50 cm

PERFORMANCE SEASON/ PERFORMANCE ART DIDACTIC FESTIVAL WEB EDITION

PERFORMANCE FESTIVAL 2009- 2010

Performance Season/ Performance-Art Didactic Festival is a web festival conceived by The Grossi Maglioni Magic Duo, that involved a series of artists and contemporary art critics.

The festival promotes historical/critical/methodological research around performance art with a focus on OLP (on-line performance) testing and development.

This is to say, to determine how OLP could open new perspectives in the practice of contemporary art, as well as on the relationship between notions of "public" and "private," and on audiences' expectations of artists, while mediating these investigations through a approach that could be called "didactic".

Performance Season 09/10 was available on-line, making it possible to participate in the performance program and all festival activities. The program includes performances and curator interviews in streaming, an on-line archive, participating artists' presentations and discussion forums on performance art themes.



chaos applied to the performance



those fucking performances

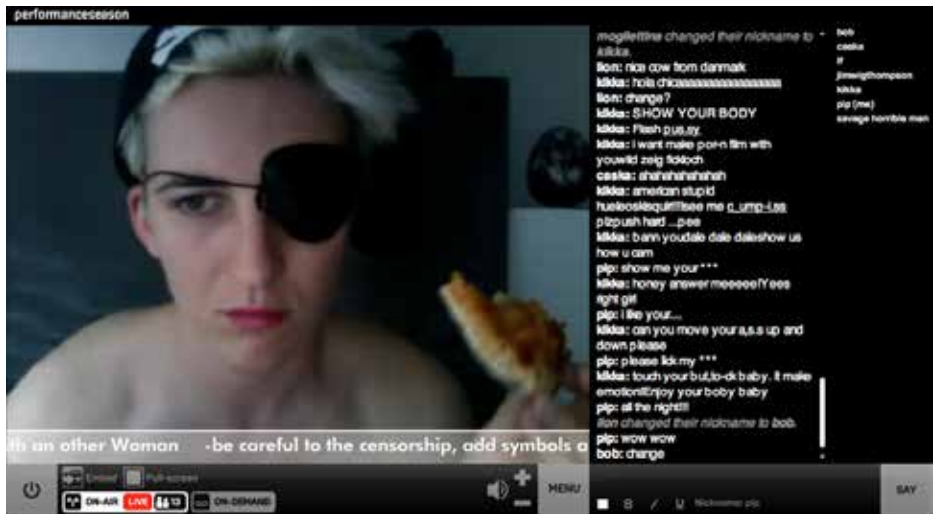
video still from Performance Season open call (starring Valerio Marini)
and video still from Powwow, press conference
(Grossi Maglioni performance as festival's presentation)

BAD_W.H.0R,E_D,S

PERFORMANCE 2010-2011

BAD_W.H.0R, E_D, S was born as on-line performance realized for Performance Season web TV and later morphed into an interactive installation.

Using the format of erotic online chat, the artosts explored the use of webcams in different disguises and camouflages, assking to the audience to participate using offensive words to see them undress.



BAD_W.H.0R,E_D,S, 2010
 online performance
 video stills from the on-line-performance on the Performance Season web-channel

BAD_W.H.0R,E_D,S in lecture, 2010
 installation
 exhibition view at Verkstad, Norrköping, Sweden

THE BOZARKS

PERFORMANCE 2009

“Bozarks” is an old way of calling female fighters.

In this performance, presented at the Correspondance 2.2 exhibition, the duo competes in a punch-up, urging the audience to bet on who will win the game by removing the opponent’s mask.

The participation of the public, inspired by the violence of the struggle, warms the artists who become more aggressive the more motivated.



The Bozarks, 2009
performance and installation
performance view 26cc Gallery, Rome



The Bozarks, 2009
polaroids collage
photograph from the performance

THE ZIG ZAG WOMAN

PERFORMANCE 2006-2007

The Grossi Maglioni Magic Duo references the famous trick of the illusionist who cuts his assistant in three parts, and focuses on the part containing the pelvis of the woman.

Audience members are encouraged to put their hand inside the box in order to excite the performer reading the fifth chapter "Actual and Virtual" from Gilles Deleuze's Conversations.



The Zig Zag Woman, performance poster, 2006
linoleography on rice paper



The Zig Zag Woman, 2007
performance