

PAESAGGI

Internazionali BNL d'Italia
Foro Italico, Roma

Alfredo Pirri, Alice Guareschi, Benjamin Hubert, BRH+, Duccio Maria Gambi, Edward Van Vliet Flavio Favelli, Federico Maddalozzo, Front Design, Jonathan Olivares, Marco Pettinari, Marco Ripa, Matteo Cibic, Millim Studio, Patricia Urquiola, Ron Arad.

a cura di Giorgio Galotti e Claudia Pignatale

6–18 Maggio, 2025

Inaugurazione Martedì 6 Maggio, ore 18.30–21.00

Natural, Artificial, Future or Hypothetical, Interior, Surreal, or Imaginary Landscapes.

The exhibition project conceived for the 2025 Internazionali BNL d'Italia at the Foro Italico, for the Italian Tennis and Padel Federation (FITP) and Sport e Salute, attempts to explore them all.

A series of site-specific environmental installations by various artists and designers will be displayed throughout the Foro Italico Park, extending into the Sala delle Armi by Moretti and the Corporate Hospitality lounges in the Central Tennis Stadium.

The journey begins in the Foro Italico Park, where **Alice Guareschi's** three works — *“Single Points that Form Different Lines that Make New Figures,” “It Is About Time,”* and *“Whenever Standing in Between Lines”* — stand tall at three different points, connecting the entrance with the Stadio dei Marmi, the new venue hosting three courts and the final destination of the route. These works appear like mantras, captions for the landscape, intimately and unexpectedly nestled between the monumental history of the Foro Italico and its sports facilities. Each phrase, suspended between sky and earth, creates a silent bond between the physical space and the mental realm of the reader. Drawing invisible lines, the pieces open new perspectives and hint at personal geographies beyond standard systems of measurement.

On the Ponte dei Campioni, *“Foro Italico”* by Federico Maddalozzo features a sign that looks as though it has always been there, weathered by time, made up of fragmented letters that recall the grandeur of the Foro Italico's architectural plan. A symbolic work, it naturally integrates into its surroundings, its tones also inspired by Rome's imperial past.

Within this textual landscape are two sculptural vases — *“Garden Guru”* by **Matteo Cibic** for Stiga — reflecting on the relationship between humans and nature, and *“Memories of Another Future”* by **Duccio Maria Gambi**, which investigates the interaction between humans and their environment.

A set of hand-painted, engraved Carrara marble blocks forms a dystopian landscape that simultaneously functions as informal seating. Humanity's transformative power has reshaped spaces, leaving behind visible traces of its passage. Roman ruins reveal the remnants of a bygone semantic system — a layering that has defined and continues to characterize Rome's urban complexity. *“Memories for Another Future”* imagines a future already in decline, already ended, generating an additional trace of unknown origins and creating a temporal short-circuit.

Inside the Sala delle Armi, **Alfredo Pirri** was invited to envision a large-scale environmental installation titled *“Passi, 2025, Casa delle Armi, Rome.”* It consists of 300 square meters of shattered mirrors on the floor, reflecting the vaulted ceiling above.

Created specifically for the event, the piece recalls similar works previously exhibited at leading institutions, museums, and historical venues. It activates a dialogue with Luigi Moretti's celebrated architecture by doubling and fracturing its lines — an amplification of space.

Also featured is *“Quello che avanza”* (2014–2017), a 20-meter wall installation of 58 cyanotypes on paper exploring the bond between man and nature, along with two *“Projects for Passi, Casa delle Armi, Rome”* that document the design process behind the installation.

Above Pirri's work sits the *Gruuvelot* sofa by **Patricia Urquiola** for Moroso — a tactile ecosystem of seating, where protrusions and organic volumes redefine the relationship between body and object, as though the piece is in a state of organic mutation.

Completing the room are **Marco Ripa's** *Chiodo* stools, created with a custom finish.

In the lounges around the Central Tennis Stadium — Fic, Montemario South, and Montemario North — 25 works by emerging Berlin-based Italian artist **Federico Maddalozzo** provide a complex overview of his

research into urban landscapes and current events.

His “*Sunday*” series features damaged car bodies covered in shimmering customization films, reshaped into broken — not fluid — lines due to real-life impacts. These wrecks become embellished objects, echoing the legacy of American artist John Chamberlain.

In Montemario North, his painted canvas works transform news headlines into rainbow-toned messages, once again merging natural and mental landscapes — where information is absorbed, reinterpreted, and sometimes rendered void.

In the FIC (Foro Italico Club), **Ron Arad’s Dolorez sofas** for Moroso are based on the pixel concept — as modular building blocks of an image — soft square-based parallelepipeds of varying heights forming a unique visual scenario that fuses industrial design principles with artisanal creativity.

Nearby, **Millim Studio’s Metallique** aluminum tables, created using a subtractive decorative turning technique, highlight what’s left behind as a design element.

In Montemario South, the *Pacific sofa* and *Ruff* armchairs by **Patricia Urquiola** for Moroso evoke the laid-back vibes of America’s West Coast. Also included are **Jonathan Olivares’** square chairs and one of three *Mostro* sculptural tables in pink peralpa marble and travertine by **BRH+ for MMOOS**.

The term *Monstrum* (Latin) refers to a prodigy or supernatural sign — something extraordinary, a hybrid object that challenges conventional order.

In Montemario North, *Pebble Rubble* by **Front Design** for Moroso draws from natural forms, while **Marco Pettinari’s Ishizumi** plexiglass tables (literally “Tower of Stones”) are inspired by Japanese traditions.

The colorful plexiglass blocks, handcrafted to resemble smooth natural stones or sea glass, are shaped to recall their transformation processes.

Each table is part of a sculptural trio, distinct yet intrinsically connected. Finishing the room are *Coimbra* armchairs by **Marco Ripa**, aluminum pieces inspired by 1970s design reimaged with a modern twist.

In the Lounge Autorità, internationally recognized artist **Flavio Favelli** presents a series of works in antique frames, bringing the focus back to horizons — daytime and nighttime skies made using the ancient technique of collage, here with chocolate wrappers.

The everyday act of unwrapping a sweet — a moment of detachment from reality — becomes a poetic gesture, composing abstract landscapes from discarded foil.

In this setting, the *Sushi Karmacoma* sofa by **Edward Van Vliet** for Moroso blends embroidery, damask, oriental symbols, floral patterns, and techno grids into a richly layered, identity-driven collection.

Also included are *Tape* sofas by **Benjamin Hubert** for Moroso, and two more pieces from the *Mostro* collection by **BRH+ for MMOOS**.

Un progetto di: Giorgio Galotti e Claudia Pignatale

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Official Supplier: Emu, Moroso

Si ringrazia: Francesca Minini, MMOOS., Stiga, Studio Sales, Z2O Sara Zanin ed il Team Corporate Hospitality Internazionali BNL d’Italia