

**2024**

**FONDAZIONE ALDA FENDI - ESPERIMENTI**

**presents**

**futurBella**

**by Raffaele Curi**

**from 31 May to 30 November**

**RNCRS<sup>RM</sup>**

**Roma, Via del Velabro 9A**

A poetic and evocative tribute to Futurism through one of its main and most multifaced exponents, Fortunato Depero, to recount a creativity that still proves fruitful, innovative and revolutionary.

From 31 May, Fondazione Alda Fendi - Esperimenti presents 'futur-Bella', an exhibition conceived and curated by Raffaele Curi in the spaces of rhinoceros, the spectacular building in the heart of Rome designed by Jean Nouvel for Alda Fendi as a place of intellectual and artistic exchange.

The exhibition, which runs until November 30 with free admission, winds its way vertically along the building's six floors and is inspired by the many aspects of the activity of Depero, painter, sculptor, designer, illustrator, stage and costume designer.

The exhibition itinerary opens with reproductions of the iconic bottle of Campari Soda, designed by Depero in 1932, and which then became part of the Italian collective imaginary. Following this, in a videowall the public can discover the 'Balli Plastici by Fortunato Depero', with its reconstruction and staging in 2009, directed by Franco Sciannameo.

In a sign of Depero's artistic versatility, 'futurBella' proposes a tribute to the costumes of Yorgos Lanthimos' 'Poor Things', for which Holly Waddington - this year's winner of the Oscar for the best Costumes - was inspired by the aesthetics of Futurism, as well as Schiaparelli and futurist Courrèges. Along the way, with the background of the soundtrack of 'Poor Things', shots by the stage photographer Atsushi Nishijima.

To admire the striking installation by Raffaele Curi, again inspired by Futurism, visitors will have to look up:

from the ceiling will hang, suspended in the air, 60 pairs of vintage underwear, the same ones that have "caressed" women like Emma Stone and her Bella Baxter, who lived between the Victorian age and the beginnings of Futurism, born in 1909 in Paris with the publication of the Futurist Manifesto in the newspaper Le Figaro.

The third floor will be dedicated to the series of Balli Plastici Marionettes, designed in 1918 and part of the Mart Museum collection. Four of Depero's marionettes, ranging in height from 47 to 75 cm, will be exhibited in vitrines and, as the curator explains, "mirrored on their asphalted and shrill double."

In the cavedium, the heart and center of rhinoceros, the advertisements of the numerous campaigns designed by Depero. There is also a homage to Futurist literature on the fourth floor,

with the text of the poem *La fontana malata (The Sick Fountain)* by Aldo Palazzeschi, which reproduces through a series of onomatopoeias and musical words the sound of water drops from a fountain. The poem dates from 1909, the birth year of Futurism: the text, in Italian and English will be displayed on the walls and broadcast in audio, interpreted by the voice of Raffaele Curi.

*Clof, clop, cloch, cloffete, cloppete, clocchete, chchch... È giù nel cortile, la povera fontana malata; che spasimo! sentirla tossire. Tossisce, tossisce, un poco si tace, di nuovo tossisce. Mia povera fontana, il male che hai il cuore mi preme...*

*Clough, clop, cluck, cloughing, clopping, clucking, ckckck... And down, in the yard, the poor sick fountain; such anguish! to hear him cough. Coughing, coughing, a bit then stop, again coughing. My poor-fountain, your malady to me is just heartbreaking.*

And again, the skaters of 'futurAlda' will skate the length and breadth of the building wearing T-shirts with the inscription futurBella, futurBalla, futurBilla, futurBolla, futurBulla, in different colors.

"Nothing is more fascinating than an artistic movement that makes 'tabula rasa' of every traditional expressive form, providing the structure to all subsequent avant-gardes" says Alda Fendi presenting the new project, "We are still immersed in futurism (and surrealism). There are almost no artistic experiences that do not take inspiration from these 'isms'! A futurist joke that Raffaele Curi 'intones' in this new adventure of my Foundation.... and the minor arts become protagonists together with the most recent cinematic successes... and in a sea of underwear...".

Like every past experiment, 'futurBella' also fully reflects the spirit of a building in which Alda Fendi wanted to create a true 'city of art': the building is a center of innovation and creativity, a place where art, archaeology and the contemporary meet in a fruitful dialogue between the eternal city and the world.

In this context free of constraints, devoid of boundaries and open to all contamination, the futurist joke by Raffaele Curi, who describes it as follows, taking the audience back to a century, to the atmospheres of the years of Marinetti, Depero, Balla, Palazzeschi and others: "Dynamic, absorbed, copied, besieged Futurism, remembered, furious, arterial, esoteric, unspeakable scandalous, colourful, syn-copated, angry, empathic, irreducible, imaginative, fierce, unloving, patriotic, military, irrational, vital, unconventional, tumultuous, photodynamic, fast, eloquent, musical enharmonic. Clough, clop, cluck. Poor sick fountain...".

The 'experiment exhibition', again with free admission, will involve the building in its entirety: every floor, staircase, lift, even every single visitor will be permeated with the energy of the futurist spirit.

A diffuse path, involving and full of reminders, that Curi, the artistic director of the Alda Fendi Foundation, has conceived perfectly for rhinoceros: the six floors building, shaped on the model of Walter Benjamin's Paris Passages (*The Arcades Project*), offers the visitor vertically distributed exhibition spaces, which integrate seamlessly into the architecture, in a continuous intermingling of artistic languages, experiences, opportunities, breathtaking views of the heart of Rome.

Here the visitor can touch the relationship between the suggestions of yesterday and those of today. A connection triggered by an innovative collaboration with the Hermitage Museum, which has given rise to a historical and contemporary dialogue through the 'hosting' of masterpieces by geniuses such as Michelangelo, El Greco and Picasso.

Rhinoceros is more than a structure; it is a testimony to the power of cultural synthesis and architectural innovation.

After all, it is precisely from the interference between the arts that Fondazione Alda Fendi - Esperimenti was born in 2001: with excavation work, restoration and enhancement of the area of the eastern apse of the Basilica Ulpia in the Forum of Trajan.

The activity then continued with eleven years of multimedia theatre, with performances by Raffaele Curi, the subject of study by the Sapienza University of Rome.

On the occasion of the opening of rhinoceros, Alda Fendi with an act of patronage commissioned Oscar winner Vittorio Storaro the permanent lighting of the Arch of Janus.





