

Little Constellation

Maria Adele Del Vecchio – Giulio Delvè

in conversation with Gigiotto Del Vecchio

October 26th, 2020 – February 28th, 2021

Nomas Foundation – viale Somalia, 33 – Roma

Opening: October 26th from 2.30pm to 9pm

At the time when individuals, communities, and society are asked for understanding the meaning of imposed restrictions as much as that of freedom, is it possible to access the art system's microcosm through the time of human, professional, aesthetic relationships rather than of *logos*? How can we build social and institutional space without exercising power, dominance, hegemony? In order to be authoritative without being authoritarian, what subjective or collective choices do we need to cultivate? Can the voice of women provide the aesthetic and political answer to these modern doubts? The abuses and crimes against civil rights and civil liberty currently perpetrated in many countries, open an appeal to those authorities determined to support radical breakthroughs to erase any discrimination of race, gender, class, age, ability.

For Giulio Delvè, distancing oneself from the authority where it becomes dominion although keeping an instinctively familiar trust in it, – returns one of the symptoms deeply rooted in the Italian socio-cultural order.

For Maria Adele Del Vecchio, the feminist thought offers itself as one of the possible antidotes to power in a critical and self-critical key.

Gigiotto Del Vecchio writes:

A Little Constellation of compositional processes and "views of the real world" is gathered within Nomas Foundation where the close personal relationship – even more than professional – among myself, Maria Adele, Giulio and the foundation defines a series of astral conjunctions that on October 26th will end one of its stages in the cultural, poetic, political proposal of an approach to this complex historical moment, during which community and individual are strongly invited to confront each other. A web of positions, active states and macro areas of intervention is the image that will take form. Inspired by different perspectives, but starting from similar geo-cultural positions, both Giulio Delvè and Maria Adele Del Vecchio move towards a common direction in favor of social demands. Both call for the humanist and humanitarian rediscovery, the rule of intersection and the rejection of exclusion and superficiality. The reasoning on the concept of community is at the center of this exhibition's representation, implying an active, positive critique with regards to the micro-community of the art system, of its roles – curator, artist, collector – and extending towards a more important sense of community linked to real life, the evolution of relationships and respect towards the outside world. The confrontation, the view do not want to disregard the tensions going through society, nor translate into self-referred ratifications: what will be questioned is the power and its representations, the role of women in history, the use of

language and discourse, attempting to redefine the tools at our disposal according to an inclusive meaning and wider sensibility and in order to improve self-awareness and the extension of our political, poetic, cultural connections.

Maria Adele Del Vecchio was born in 1976 in Caserta (IT). She currently lives between Naples and Caserta. Her practice involves installation, sculpture, photography, and video. The work of Maria Adele Del Vecchio is heterogeneous, as are the themes she deals with, from politics, to history, from literature, to sociology, but all connected by a common principle: to overcome the tendency to mass hypnosis, cancelling those automations that alter the behaviour of the human being. She attended the Staedelschule Frankfurt in 2005/06. In 2017-18 she worked on the social project-sculpture called BEAT MEIEREI.

Solo exhibitions (selection): *Personne*, Galleria Tiziana Di Caro, Naples, 2019; *Within, rather than above*, Galleria Tiziana Di Caro, Naples, 2015; *Tonite let's all make love in London*, Supportico Lopez, Berlin, 2014; *Qui sembra ancora possibile*, curated by Maria Rosa Sossai, Parco del Pineto, Rome, 2011; *No end is limited*, curated by Stefania Palumbo, Galleria Enrico Fornello, Prato, 2008.

Group exhibitions (selection): *Io dico Io – I say I*, curated by Cecilia Canziani, Lara Conte and Paola Ugolini, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, 2021; *Contemporanee/Contemporanei*, curated by Denis Isaia, Verona University, 2019; *Per_formare una collezione: The Show Must GO_ON*, MADRE Museum, Naples, 2017; *Journey to the end of the word*, curated by Antonello Tolve, Galleria Tiziana Di Caro, Salerno, 2014; *Se il dubbio nello spazio è dello spazio*, curated by Maria Adele Del Vecchio and Nemanja Cvijanovic, MACRO Museum, Rome, 2014; *Die Dritte Dimension*, Frutta Gallery, Rome, 2013; *Door to Door*, curated by Maura Picciau (city centre) Salerno, 2012; *Badtime Stories, Bedtime stories*, Supportico Lopez, Berlin, 2011; *Classroom #1*, curated by Salvatore Lacagnina, MADRE Museum, Naples, 2008; *Sistema Binario*, curated by Adriana Rispoli and Eugenio Viola, Mergellina Station, Naples, 2008; *A long time ago, last night*, curated by Francesca Boenzi, Galerija Kortil, Rijeka (Croatia), 2008; *Falansterio*, Supportico Lopez, Naples, 2006.

Giulio Delvè was born in 1984 in Naples, where he lives and works.

He graduated at Academy of Fine Arts in Naples, and has completed his studies at the Weißensee Kunsthochschule in Berlin.

Delvè received the Contemporary Generation International Prize in 2019, the Moroso Prize in 2015, the Talent Prize in 2011 and the Terna Prize in 2009.

Solo exhibitions (selection): *MONO 7 - UE e non UE*, LocaleDue, Bologna, 2020; *Parenti dormienti*, curated by Caroline Corbetta, Il Crepaccio Instagram Show, 2019; *Pastocaldo*, ADA, Rome, 2019; *Condominium*, Mendes Wood, Brussels, 2017; *Muixeranga*, curated by Paolo Masi, Base, Florence, 2017; *Conspire means to breathe together*, Supportico Lopez, Berlin, 2016.

Group exhibitions (selection): *#80 I #90*, curated by Pier Paolo Pancotto, Villa Médicis Académie de France, Rome, 2019; *Ritmo Bodoni*, curated by Claudia Borrelli and Mario Francesco Simeone, IGAV, Castiglia di Saluzzo (CN), 2019; *Mare Mare, Hypemaremma*, Collacchioni Palace, Capalbio (GR), 2019; *That's IT*, curated by Lorenzo Balbi, Museo MAMbo, Bologna, 2018; *If I was your Girlfriend*, Belmacz, London, 2018; *Neither*, curated by Fernanda Brenner, Mendes Wood, Brussels, 2017; *IN MOSTRA, corpo.gesto.postura*, curated by Simone Menegoi, Artissima, Oval, Turin, 2017; *Mycorial Theatre*, curated by Paulina Ołowska and Milovan Farronato with AVAF, Pivô, São Paulo, 2017; *I Will Go Where I Don't Belong*, curated by Camille Henrot, Fiorucci Art Trust, Stromboli, Aeolian Islands, 2017; *Par tibi, Roma, nihil*, curated by Raffaella Frascarelli, Palatine Hill and Roman Forum, Rome, 2016; *Wholetrain*, Fondazione per l'Arte, curated by Daniela Bigi, Rome, 2015; *Per formare una collezione#3*, curated by Alessandro Rabottini and Eugenio Viola, MADRE Museum, Naples, 2014.

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Nomas Foundation

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Opening hours: from Tuesday to Friday, 2.30pm – 7.00pm

Free entry

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