



Press Release

The exhibition "Monumental Elements," featuring works by Giulio De Mitri, Laura Mega, Diego Repetto, and Oliver Ressler, has garnered substantial critical acclaim in the national news of Italy. This project, initiated by Lanfranco Aceti during his tenure as curator for the XVIII Venice Architecture Biennale, has materialized through a series of exhibitions, one of which unfolded in the enchanting Palazzo Pantaleo in Taranto.

The Taranto exhibition, co-curated by Lanfranco Aceti and Alessandro Melis, has been meticulously reviewed by the renowned Italian critic, Professor Pietro Marino. Notably, it is also prominently featured in 'Segno' magazine, Italy's foremost contemporary art publication. This exhibition stands as a highlight within a series of events hosted by the city of Taranto, including MAS Week, Taranto Grand Tour, AMACI, and with the support of the municipality and national and international organizations, including UNESCO.

"Monumental Elements" delves into the aesthetic, social, scientific, and cultural interpretations of the concept of water. Each artist reimagines the contemporary crisis surrounding water and its newly acquired meanings. Moreover, "Monumental Elements" aligns with the overarching mission of the Museum of Contemporary Cuts (MoCC), which concentrates on the concept of crisis, encompassing financial, social, political, and elemental dimensions (Air \triangleq , Earth ∇ , Fire \triangle , and Water ∇). Aceti elucidates that "water pollution—entwined with social issues stemming from unfair distribution, predicated on existing hierarchical class structures, along with epochal changes that are reshaping our urban and social living models and the evolving ideological connotations tied to the increasingly contaminated understandings of air, earth, fire, and water—is giving rise to new cultural phenomena of transformation. It is propelling humanity, whether consciously or otherwise, toward novel and uncharted paths and frameworks of existence."

The exhibition serves as a platform for diverse interpretations and aesthetic perspectives on the concept of water and its attendant crisis. Oliver Ressler adopts an activist and documentary approach, shedding light on injustices in the gentrification processes of Casablanca. Giulio De Mitri explores the mythological and poetic traditions of the Mediterranean, intertwined with histories of migration. Laura Mega encapsulates the essence of a bygone swimming pool, once a site of childhood memories, within a single drop of water. Diego Repetto transforms water and the accumulation of pollutants within the body into a metaphorical ticking time bomb.

"Monumental Elements" confronts us with processes of transformation and offers glimpses into a future where the cultural significance of water will be radically different from the conventions we presently take for granted.



Lanfranco Aceti, *Self-Portrait of the Artist as a Young Revolutionary as Performed by Francesco Sacco*, 2021. Digital photography and mixed media. Dimensions: 100 cm. x 67 cm.

Lanfranco Aceti, Biography - Curator

Lanfranco Aceti works as an artist, curator, and academic. He is Editor in Chief of the Leonardo Electronic Almanac (MIT Press, Leonardo journal), for which he has edited more than twelve volumes. He worked as the director of Kasa Gallery in Istanbul, where he exhibited a range of innovative artworks including *75 Watts* by Revital Cohen and Tuur Van Balen (acquired by MoMA) and Paolo Cirio's *Loophole4All* (awarded the 2014 Golden Nica at Ars Electronica). Recently he performed and curated *Hope Coming On* at the Museum of Fine Arts Boston, as well as curated *The Small Infinite* at the John Hansard Gallery.

In 2011, he curated the exhibition *Uncontainable* as part of the 12th Istanbul Biennial and an exhibition of digital artworks on the media facade of the Museum of Contemporary Art, Zagreb. In 2017, Aceti curated a series of exhibitions and projects including a large public installation on the promenade of the city of Thessaloniki, coinciding with the Thessaloniki Biennial, and curated a public intervention at documenta14. In 2020/2021 he exhibited a large body of works of art at the Venice Architecture Biennale, challenging established notions of white cube and public space. As a result, he is now curating *ad infinitum*, together with Alessandro Melis, the Italian Pavilion 2021 for the Museum of Contemporary Arts and completing *Empty Pr(oe)mises* for the EMST, Athens.