

**2024**  
**Collezione Maramotti**  
**Exhibitions and Projects**



**Giulia Andreani | *L'improduttiva***

29 October 2023 – 10 March 2024

South Gallery

For her first solo show at an Italian art institution, Giulia Andreani is presenting *L'improduttiva*, a project that features a cohesive body of new work and watercolours. Transforming the technique of photomontage into her own form of painterly expression, Andreani juxtaposes elements drawn from real pictures, often taken from archives, with imaginary details, the subjects gradually take shape on the canvas as the artist applies thin layers of a single colour: Payne's grey. The conceptual starting point for *L'improduttiva* was iconographic material from several archives in Reggio Emilia, where Andreani investigated the historical and sociopolitical context of the city, focusing in particular on the ideas of internal exile and imprisonment, so closely tied to women's history.

Wall Project: Beatrice Pediconi, "Diario di un tempo sospeso", 2020

**Manuele Cerutti | *QUEM GENUIT ADORAVIT***

10 March 2024 – 28 July 2024

Pattern Room

Turin-based painter Manuele Cerutti presents a site-specific project for the spaces of Collezione Maramotti, featuring a new group of paintings and works on paper. Its theme is the generation of an entity that unexpectedly begins to take on childlike attributes: an unconscious, almost involuntary creation that draws heavily on the vegetative experience of plants and (in the tradition of alchemy) minerals. There are also background echoes of the miraculous, even monstrous births found in ancient mythology. All of this unfurls in a narrative dimension, almost as a story in images. A story of achievements and failings, engagement and detachment, attempts at reclamation and acts of renunciation: what gradually emerges is an inexpressible attachment – itself a thing of value that cannot be given up.

**Silvia Rosi | *Disintegrata***

28 April – 28 July 2024

South Gallery

For the 2024 Fotografia Europea festival, titled "Nature Loves to Hide", Collezione Maramotti invited young photographer Silvia Rosi to develop an original exhibition. Weaving a dialogue between private vernacular photographs – collected with the aid of various families in Emilia-Romagna, and forming the nucleus of a new archive documenting the African diaspora in Italy – and images made in the studio, Rosi investigates how visual knowledge is passed down through ordinary pictures. This project explores the interior space of the family, but also the presence of the Black body in the landscape, presenting a non-stereotypical universe of self-portrayals.

**Max Mara Art Prize for Women, in collaboration with Whitechapel Gallery**

**Dominique White | *Deadweight***

27 October 2024 – 16 February 2025

North Gallery

After its first presentation at the Whitechapel Gallery in London, Collezione Maramotti is the next stop for this project by Dominique White, winner of the ninth edition of the Max Mara Art Prize for Women (2023 - 2024). It features new sculptures developed during a six-month Italian residency in Agnone, Palermo, Genoa, Milan and Todi. The jumping-off point for these works is "deadweight tonnage", a technical concept used in the shipping industry to calculate how much weight a vessel can carry without sinking. Over the course of her residency, the artist explored the meaning and use of this idea, its past role in the slave trade, and its contemporary forms in the Mediterranean.

**Group exhibition | exhibition on catastrophes (*title to be determined*)**

27 October 2024 – 9 March 2025

South Gallery

Drawing inspiration from the concept of catastrophe and the many different ways in which it is represented, Collezione Maramotti is presenting a group show built around works from its archive dating from the 1970s to the present – many of them never previously exhibited in Italy – along with several masterpieces of the past on loan from prestigious institutions. Shipwrecks, explosions, hurricanes, floods, fires, wars, epidemics, human actions that ravage nature: can catastrophe be seen as a form of discovery? What private and shared imaginaries does it evoke, with its implication of “reversal” and “upheaval”; what visions for our journey through this world? This show will also engage with several works on view in the permanent exhibition, and will be accompanied by a catalogue.