

# HYPERMAREMMA

IS HYPER—  
COMMUNICATIVE

**Felice Levini**

***Dal Giorno alla Notte***

Opening reception on Saturday, June  
17th, at 6.00pm

18.06 – 30.10.2023

Area Archeologica e Museo

Nazionale dell'Antica Città di Cosa,

Ansedonia

Coordinates: 42.4127668, 11.283423

Hypermaremma is excited to unveil the second major project of this 2023 edition: *Dal Giorno alla Notte*, a site-specific installation conceived by artist Felice Levini for the exceptional setting of the Parco Archeologico dell'Antica Città di Cosa, in Ansedonia. *Dal Giorno alla Notte* tells the story of the ancient colony founded by the Romans on top of the hill of Ansedonia in 273 B.C. after the conquest of Vulci and the neighbouring Etruscan territories. Combining mythology and symbolism, Felice Levini conceives a metaphysical scenario among the archaeological ruins and the remains of Roman temples, imagining a multitude of divine signals that, like thunderbolts, indicate unequivocally to the conquerors the place sacred to the gods.

The artist recovers, with his work, the entanglement of life and religion that was typical of the Roman world, characterised by the endless waiting for divine signals. Twelve fire-red cyclopean arrows stab the ground of the Archaeological Park. Along with the arrows, stone slabs appear scattered among the ruins of the temples, evoking the names of the twelve main Roman divinities: Apollo, Ceres, Diana, Jupiter, Juno, Mars, Mercury, Minerva, Neptune, Venus, Vesta, and Vulcan. Sudden appearances that reveal themselves to the people of Rome without warning "from day to night". The images that spring from Felice Levini's research compose a symbolic and ironic code that makes the contamination of languages, grafting and lucidity its stylistic hallmark. In the contrasts, decompositions and reversals, his work is continually renewed, generating unusual meanings, thus revealing unprecedented spaces of interpretation. The artist casually draws from literature, mythology, nature as well as from his most intimate and personal sphere.

With this installation by Felice Levini, Hypermaremma is returning for the third time to one of the most special places in the Tuscan Maremma. After having launched the collective exhibition 'La Città Sommersa' in 2019 and after having presented the performance 'The City of Thing' and the sculpture 'Otto Doppio Cono con Maschera' by Francesco Cavaliere in 2022, a new site-specific work will once again make the Parco Archeologico dell'Antica Città di Cosa the protagonist.

Critic text by Massimo Belli.

In collaboration with the Director of the Archaeological Area Susanna Sarti and the Regional Museums Directorate of Tuscany. Thanks to Travertino Pacifici and Monteverro Wines. Patronage of Comune di Orbetello and Rai Toscana.

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## Biography and general information

### Felice Levini

Felice Levini was born in Rome in 1956. An artist with a classical manual dexterity and an ironic and biting poetic style, Felice Levini, through his work, stages episodes from life, showing its irreverent and incisive side. An artist well-versed in references - from classicism to art history, to mythology and Italian social history - Levini has agitated and taken part in the contemporary Italian scene of the second half of the 20th century, working mainly in Rome, Turin, and Milan with leading institutions. The artist maintains a close artistic dialogue with the works of Alighiero Boetti and Gino De Dominicis, whom he mentions and takes up in several works. The relationship with Salvo, which was important for his artistic developments, favoured his entry into the cultural world of Turin in the early 1980s. As a young man, in 1978 he opened a self-managed artists' space in Via Sant'Agata dei Goti in Rome together with his colleagues and friends Giuseppe Salvatori and Claudio Damiani in order to give rise to evenings dedicated to the encounter between art, poetry, and music. The project was recently further developed at the Palazzo delle Esposizioni in Rome in DEDICATED | S. Agata de' Goti 1978-1979. In 1980, he was among the first artists to join the Nuovi-Nuovi group sponsored by Renato Barilli's critics. In the 1990s, his language became increasingly unpredictable, introducing performative activity and human presence into his work. During this twenty-year period, the artist took part in two Biennales - the XLIII in 1988 and the XLV in 1993 - and two Quadrennial Exhibitions, in 1986 and 1996. His work continues into and within the new millennium, through collaboration with numerous art galleries and museum institutions such as the Acquario Romano (2002), La Galleria Nazionale (2013), Museo Macro (2016), Auditorium Parco della Musica in Rome (2016), Galileo Chini (2020) and the Aranciera in Villa Borghese (2021).

### Hypermaremma

A non-profit cultural association operating since 2019 for the production and promotion of contemporary art languages in Maremma through the intervention of contemporary artists, invited to relate to the territory and its history. Hypermaremma is founded by: Carlo Pratis, Giorgio Galotti, Matteo d'Aloja.

