

HYPERMAREMMA

IS HYPER—
COMMUNICATIVE

Mauro Staccioli
*Senza titolo (Prospettiva
Cielo) 2004-2024*

Site specific installation
Saturday July 6th, from 6.30pm
Loc Giardino, Capalbio

My sculptures [...] present themselves as a means of temporary intervention in reality, in an interactive relationship, to modify the usual perception and usage. They are not conceived as objects for permanent beautification of the city, like monuments, nor do they illustrate or celebrate an event, etc.; they are instruments of provocation, engagement, and critical assessment, a call and indication of the present existential condition, an occasion for public, collective discussion.

[Mauro Staccioli, Environment as Social in Idea of the Object of the Idea,
edited by Francesco Tedeschi]

Hypermaremma continues its season by reinstalling a major work created in 2004 for the Bodio Center in Milan, exactly twenty years after its first exhibition.

On Saturday, July 6, we are pleased to present Mauro Staccioli. Untitled - Prospettiva Cielo, an imposing corten steel work created in 2004 by the master from Volterra (1937 - 2018). Thanks to the collaboration with the artist's Archive, Il Ponte Gallery in Florence, and Niccoli Art Gallery in Parma, Hypermaremma brings this colossal architecture back to light, hosting it in the "Valle d'Oro" in the locality of Giardino (Capalbio), along the ideal axis that connects the sea to the hilly hinterland of Maremma. Already honored by Hypermaremma in 2019 when, on the occasion of La Città Sommersa, a series of his Prismoids reconfigured the space of the Archaeological Park of the Ancient City of Cosa, Staccioli's work now towers over one of the first hills we encounter coming from the sea. This architecture, consisting of three nine-meter-high pyramidal elements arranged in a circle equidistantly, stands out in the Maremma landscape with the sharpness of forms that distinguish Mauro Staccioli's work, all centered on the idea of art as an element of social, political, and cultural signaling. This political approach constitutes the fundamental character of Staccioli's work, who made the dialogue with the territory his life's research. The physicality of these pyramids – very "earthy" – is here overturned in a romantic key: the title indeed invites the viewer to rethink the space by shifting attention towards the sky, the perspective direction of the three corten tips.

Special thanks to the Mauro Staccioli Archive, Il Ponte Gallery, Niccoli Art Gallery, the d'Ascenzi family, and Maremmana Siderurgica.

In collaboration with Archivio Mauro Staccioli, Galleria Il Ponte, Galleria d'Arte Niccoli



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Biography and general information

Mauro Staccioli, one of the foremost protagonists of 20th-century Italian sculpture, whose works are permanently present in numerous capitals around the world in museums or as public space sculptures, is the artist who quintessentially made the dialogue with the landscape his entire life's research. Among the iconic works integral to Italy's monumental heritage, we remember "Rome 2011" in dialogue with the facade of the National Gallery of Modern Art in Rome, "Diagonale," a permanent work at the Baths of Caracalla, and the numerous monumental sculptures in the countryside of Volterra and "38° Parallelo," the gigantic Corten steel pyramid overlooking the sea in Sicily in the province of Messina.

The **Mauro Staccioli Archive** was founded by the artist in 2012 with the intent to protect and enhance his work scattered around the world, in collaboration with curators - gallerists Andrea Alibrandi (Il Ponte, Florence) and Marco Niccoli (Niccoli Art Gallery, Parma). To date, the two gallerists are assisted by the artist's daughter, Giulia Staccioli. The Archive offers its support to those, in both public and private spheres, who wish to organize monographic or collective exhibitions, conduct research, or publish material, taking care of the archiving of works and historical material: autograph writings, correspondences, catalogs and books, press reviews, photographic and video material.

Hypermaremma was established in 2019 as a wide spread art festival in the Maremma region with a programme that stretches all year long. Founded by gallery owners Carlo Pratis and Giorgio Galotti together with collector Matteo d'Aloja, its objective is to involve the Maremma through the intervention of contemporary artists who, when invited to relate to the territory and its history, are capable of triggering a reinterpretation of the landscape and atmospheres of the place, leaving a mark that contributes to cultural tourism and the activation of synergies and collaborations with the local community and workers.

Hypermaremma enhances the territory through works that enhance portions of the landscape as a diffuse open-air museum. The works produced by Hypermaremma are exclusively in places with out territorial or temporal constraints, which can be visited at any time of day or night. In Hypermaremma's curatorial approach, the dialogue between place and artistic intervention is fundamental: the landscape becomes an integral part of the work and very often of its very meaning.



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