

MATILDE CASSANI STUDIO
SELECTED WORKS
2010–2026

W MATILDECASSANI.COM
E MATILDECASSANI@GMAIL.COM
M + 39 338 1404445

VIA PALAZZI 3,
20124 MILANO–MI
ITALY

LA SERRANA DE SAN BERNABÉ, 2026

The celebratory character of local festivities becomes the source of inspiration for the twelfth edition of the Concéntrico Festival, where the Arch of San Bernabé, traditionally standing at the heart of Logroño as a symbolic gateway to the historic city during celebrations, is dressed in a new garment. Usually adorned with leaves, flags, and coats of arms during the feast, the arch is now clothed in red to honour the new week of Concéntrico. The “Serrana de San Bernabé” is a skirt tailored for the arch, inspired by the traditional red skirt with black ornaments worn by the dancers of La Roja. Just as the dancers spin and twirl, lifting and lowering their traditional skirts creating conical forms, the “Serrana de San Bernabé” is similarly gathered and raised during the day, allowing the daily passage of citizens beneath it; at night, it is lowered and fully unfurled once again, transforming the arch in an urban ornament.

LA SERRANA DE SAN BERNABÉ, 2026

Exhibition: Concentrico 2026, Director Javier Peña Ibáñez

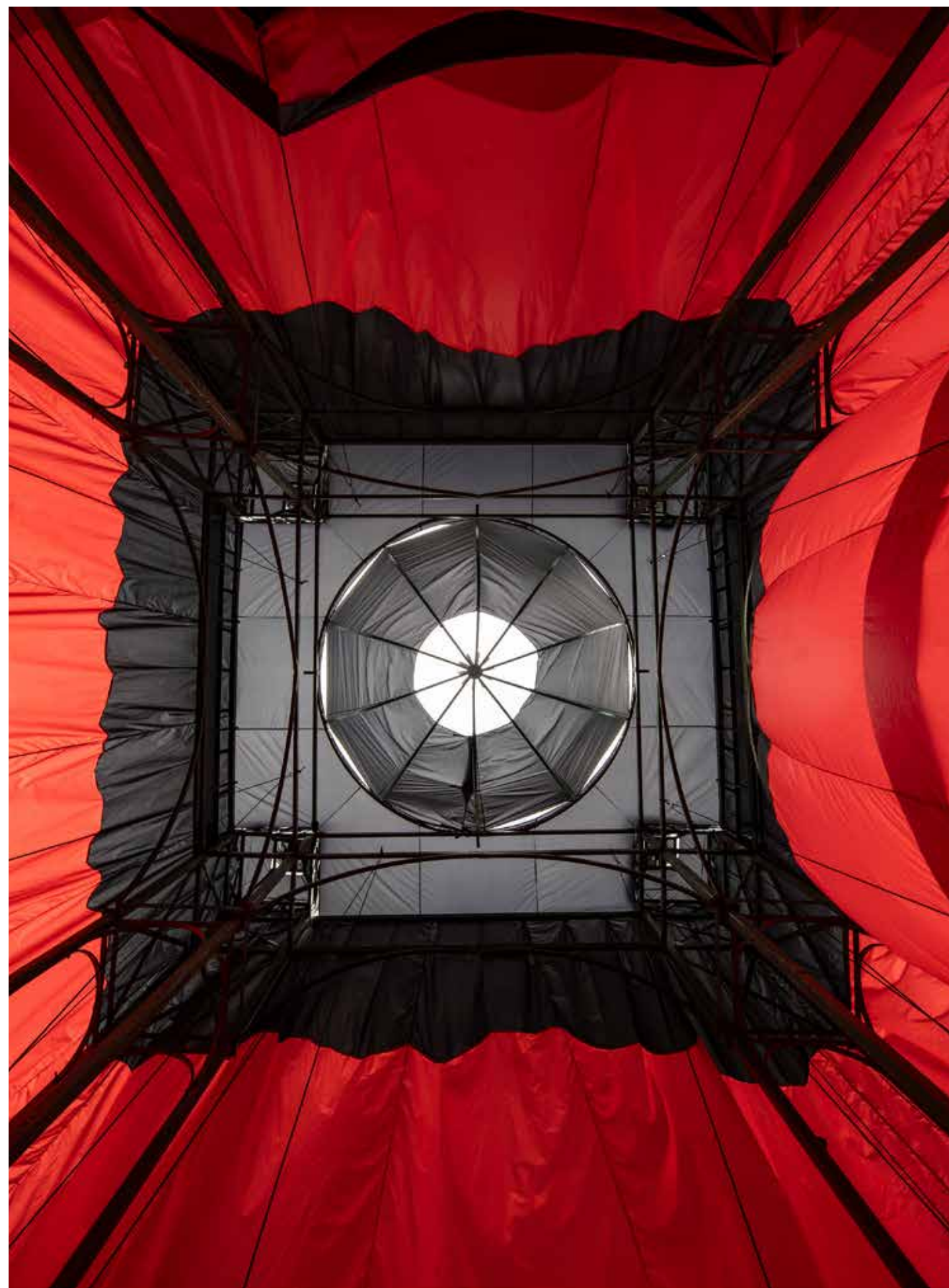
Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo, Laura Papa)

Location: Logroño, Spain

Produced by: Kubicek Factory

Photo by: Josema Cutillas





Collection as Cosmos explores time and the stories art can tell. The exhibition challenges the idea of art history as one, continuous timeline. Instead of measuring time, it focuses on the constellations and connections that can be created with artworks across time. Hence, the Van Abbemuseum presents the 2026 collection display that offers a fresh perspective on time and rethinks the way to look at the collection through four selected times: Unchronological time, Regenerative time, Public time, Cosmic time.

To reflect the coexistence of these different temporalities, the exhibition is developed around the idea of the capriccio. Just as capriccio paintings bring together different times and landscapes to create surreal and imaginary settings, the exhibition design combines a variety of elements – such as fringes, pleated fabrics, and handrails – to create a new, purely decorative device: a series of skirtings. Each skirting is specially designed and customized to dress one of the four temporal sections of the exhibition. Depending on the room, the skirtings vary in height and composition, creating

moments of decorative intensity that highlight key points throughout the exhibition. The decorative language of the capriccio is further developed through other elements. Among these are the Lovebirds, a series of seats whose textiles are inspired by the colorful feathers of different birds. There are also benches in different colors and sizes, each designed to accompany and support visitors as they move through the exhibition.

Finally, the exhibition begins in the Grotto. Inspired by the natural domestic spaces found in vernacular houses, the Grotto represents the starting point of all four temporalities. It is a primordial space that holds a collection of objects that are gradually redistributed throughout the exhibition. Once removed from the Grotto, these objects are placed inside transparent display boxes, called Lanterns, positioned next to selected artworks.

Together, all of these decorative elements overlap and coexist within the spaces of the Van Abbemuseum, creating a unique exhibition landscape, the capriccio of Collection as Cosmos.

COLLECTION AS COSMOS, VAN ABBEMUSEUM, 2026

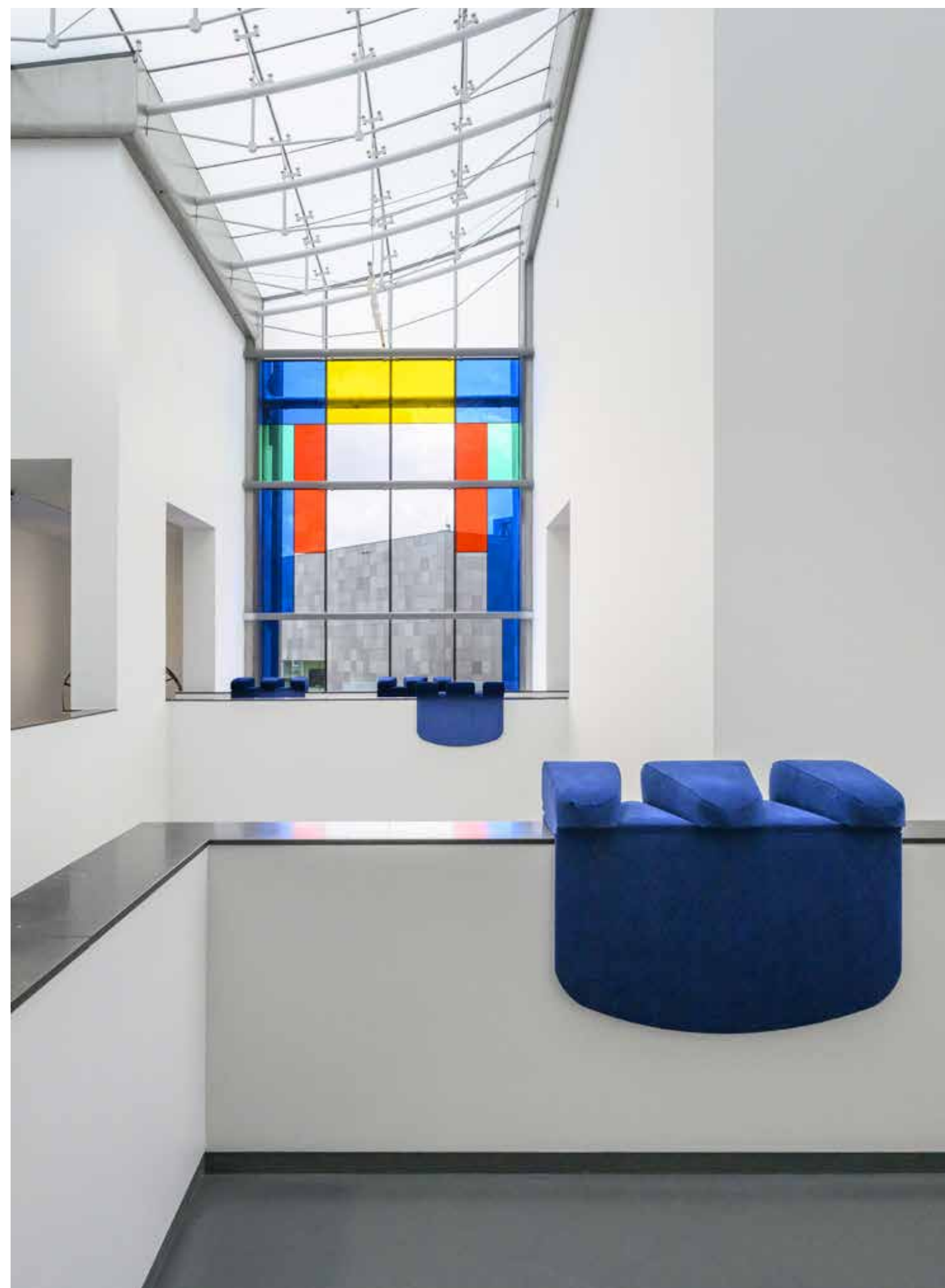
Institution: Van Abbemuseum

Curaorial Team: Yolande Zola Zoli van der Heide (Senior Curator), Defne Ayas (Director), Abril Cisneros Ramírez (Assistant Curator), Nikita Hurkmans (Project Manager), Steven ten Thijs (Head of Collections Team)

Exhibition Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo, Alice Murolo, Laura Papa).

Graphic Design: Studio Pupilla







THE WITNESS NABA, 2026

The exhibition design for The Witness, NABA Visual Art Exhibition at Casa degli Artisti in Milan is made from a collection of materials sourced by Spazio META and reused from a recent fashion show and old photo shoots. Aluminum anti-slip platforms, painted in lilac and peach, are usually used as steps, but here they become tables, benches, walls, and display niches. Although the material is normally hard and rough, it is transformed into something welcoming. Colorful backdrops hang from the ceiling and extend onto the floor, creating the feeling of a photographic studio. They serve both as supports for the paintings and as projection screens for the videos. At certain moments, the exhibition itself becomes the landscape surrounding the arena where a series of talks will take place throughout the exhibition.

THE WITNESS NABA, 2026

Institution: Casa degli Artisti

Curatorial team: Visual Arts di NABA, Course Leader Andris Brinkmanis, Cristina Masturzo, Dario Pecoraro, Francesco Zanot

Artistic Committee: Yuri Ancarani, Beatrice Catanzaro, Zasha Colah, Francesco Jodice, Marcello Maloberti, Simona Malvezzi, Elena Mazzi, Adrian Paci, Andrea Sala, Giovanna Silva, Patrick Tuttofuoco

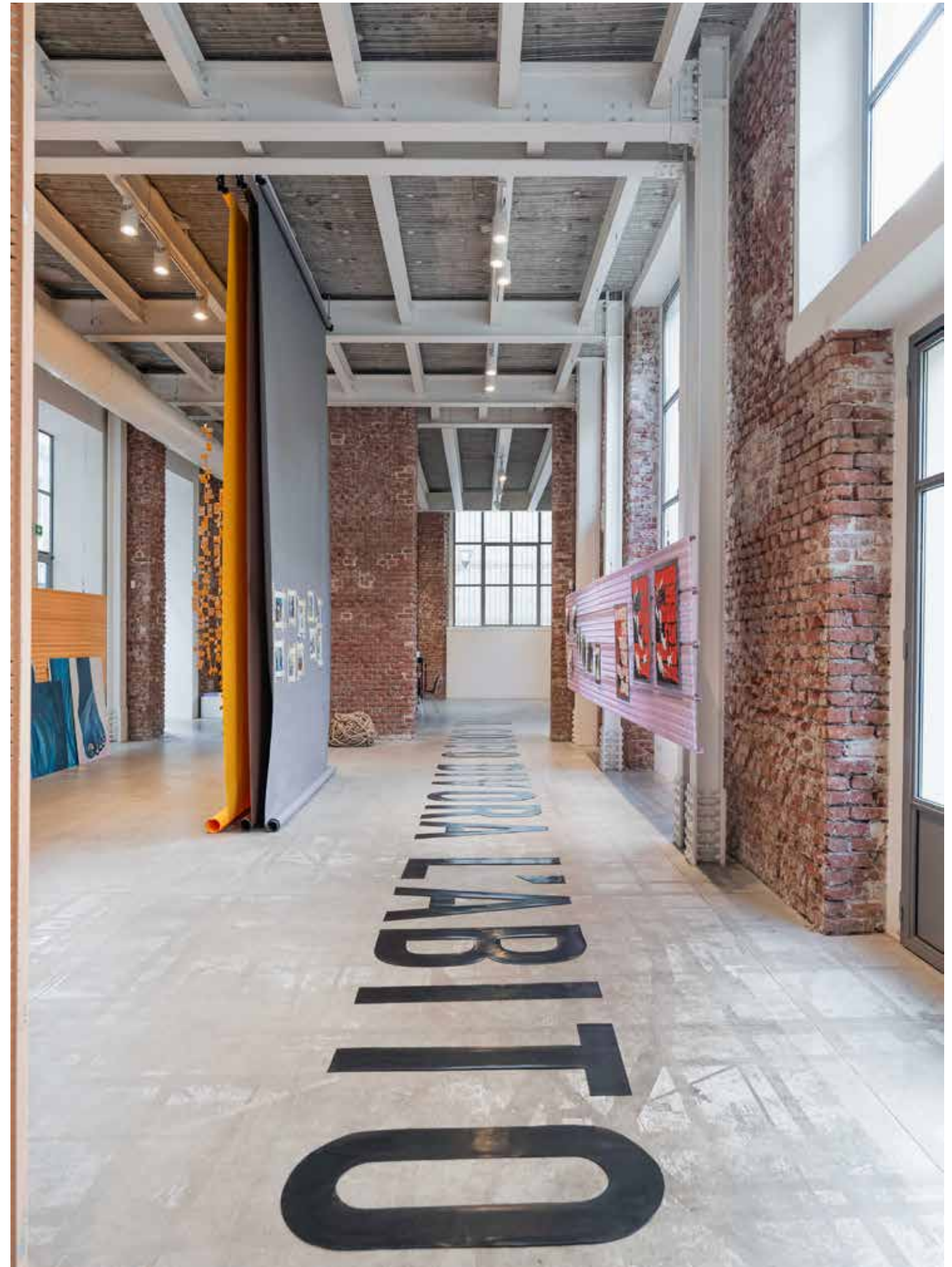
Design Project: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo, Laura Papa)

Coordinators: Salvatore Cristofaro, Elvira Vannini

Graphic Design: Lilia Di Bella

Production: Ginevra Stuto, Martina Finocchiaro

Special Greetings to: Guido Tattoni, Marco Scotini





The very idea of the monument, widely debated today; the theme of memory, always relevant; and the challenge of updating it for the present make the reinterpretation for the exhibition *Vitalità dell'architettura italiana 1946–2026*, MAXXI, Rome, of *Il Monumento ai Caduti*, designed by BBPR for the Cimitero Monumentale di Milano, an ambitious and complex exercise. *Il Monumento ai Caduti* has a unique quality of presence and absence. It is abstract by nature, yet immersed in the highly realistic and richly decorative landscape of the Cimitero Monumentale di Milano. Although the monument is formally dedicated to those who died in the Nazi extermination camps, its central position and architectural language suggest a broader mission: to remember all the fallen and every form of injustice.

In its extreme simplicity, *Il Monumento ai Caduti* can almost be understood as an anti-monument, rejecting any celebratory rhetoric. The updated version designed for the exhibition *Vitalità dell'architettura italiana 1946–2026* preserves many of its essential qualities while radically reinterpreting

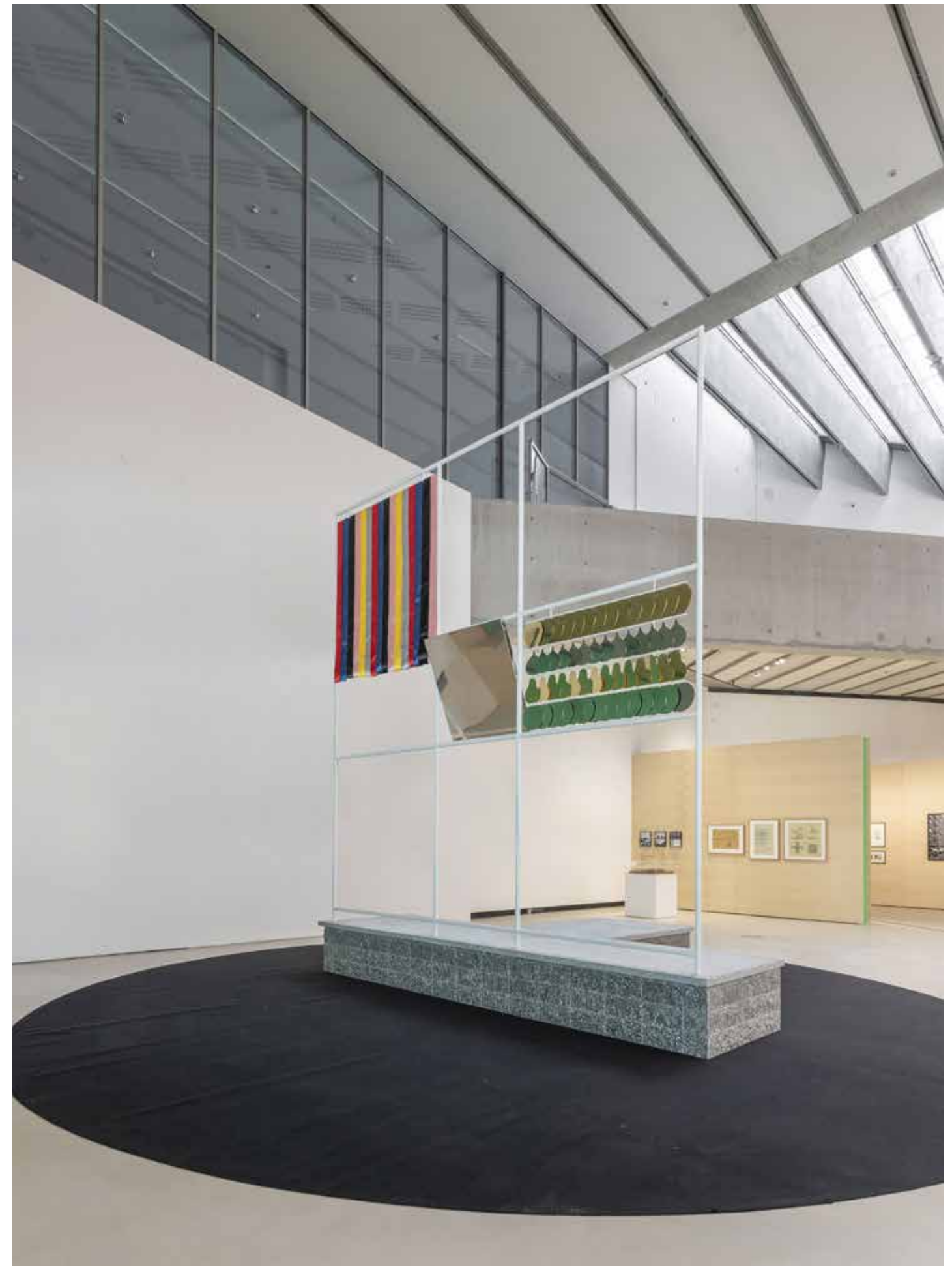
others. The cubic structure becomes a single two-dimensional façade, extending its original lightness into a delicate, almost weightless presence. The epitaphs are transformed into offerings: colourful decorative ribbons from different ritual occasions and metallic objects whose shapes reveal different kinds of fruit, gifts commonly found in many festive and religious traditions. These new offerings, unexpected gifts, and new prayers make the monument a universal, multi-faith place of remembrance.

CONTRIBUTO LIBERO, 2026

Institution: MAXXI, Rome

Curatorial team: Pippo Ciorra, Elena Tinacci

Design project: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo, Laura Papa)



Sport and cheering are inseparable. Cheering gives voice to the heart of sport, and sport offers cheering a stage on which to express itself, a moment of collective life. Sport is never just athletic competition: it is identity, belonging, and shared emotion. Within this complex web of meanings, cheering represents the collective side of sport, an invisible but powerful bond that unites a team and its supporters. Without cheering, sport would lose much of its symbolic strength and emotional impact. PALO aims to translate the collective energy and diversity of sports communities in Witikon into a permanent architectural landmark. PALO host all athletics, American football, soccer and all possible other sport teams into a single and incremental common flag. The central vertical structure represents a unifying element within the sports complex, functioning both as a visual landmark and as a symbolic axis that connects the multiple identities present in the site. The modular aluminum elements installed at the top of the tower embody the plurality of teams and communities using the sports center. The production costs reflect the need for high-quality materials, precise fabrication, and resistance to outdoor conditions. These elements are conceived as a flexible

and evolving system, allowing future additions and reinforcing the idea of a growing collective identity. A significant portion of the budget is allocated to structural fabrication and engineering, ensuring stability, durability, and long-term integration within the architectural environment. Together with PALO, the main intervention on the site, we plan to design, print and make available for sale at the sports center, a series of other cheering strategies, such as a multicolored tuft, and sports t-shirts. Witikon red and Witikon crest will be the leading logo and color, hosting all possible and diverse teams in a single flag. The presented flag is provisional now, before producing the final graphic outcome of the PALO family, we will research more in dept with the help of the municipality and Kunst und Bau team, all sports to be found at the Witikon centre. Lastly, an integrated lighting system plays a role in transforming the installation into a dynamic presence, particularly during evening hours, when a match is happening. It enhances visibility of the teams playing, reflecting the rhythm and intensity of the sports events taking place, yet without creating light pollution.





SE TU FOSSE, 2025

Invited to engage in dialogue and interact with Simeti's work in the space that once housed his studio and home, and which now hosts the artist's Archive and Galleria Martina Simeti, Matilde Cassani Studio has conceived a series of objects in dialogue with the artist's work.

"I wanted to bring into view the letter that Martina found in archive, while also focusing attention on new works of an existential nature works that go beyond painting: the wife, the daughter, the slipper...

If Turi were a column, it would be oval, diagonal, and made of Tripolina thread. If Turi were a lamp, it would be and oval creating and eclipse".

Se Turi fosse una lampada, 2026

Turi rosso

Turi blu

Turi bianco

SE TURI FOSSE, 2025

Exhibition: Se Turi Fosse, Martina Simeti Art Gallery

Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo)

Location: Martina Simeti Art Gallery and Archive

Lighting consultant: Amedeo Cavalchini

Produced by: Terenzi srl

Photo by: Andrea Rossetti





ALCARA LI FUSI, 2026

The Feste Religiose in Sicilia project consists of the production and curatorship of a series of artistic performances across three Sicilian villages: Alcara Li Fusi, Palazzolo Acreide, and Santa Maria La Scala. The project aims to connect centuries-old traditions with contemporary cultural practices, contributing in the long term to the reinterpretation and enhancement of Sicily's historical heritage through a contemporary lens.

Architect and artist Matilde Cassani was involved in the project's debut during La Festa del Muzzuni in Alcara Li Fusi on June 24. The festival is characterised by the decoration of the village with pizzare, traditional woven carpets historically made by local women. Echoing these traditional textiles, Cassani's intervention featured a Tripolina tent adorned with gold foil coins, suspended from one of the balconies in the village. The

installation acted as a contemporary homage within the context of this long-standing local celebration.



ALCARA LI FUSI, 2026

Curator: Enrico Gambadoro

Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo)

Location: Alcara Li Fusi

Event: Ortigia Sound System APS, Feste Religiose Siciliane



ANOTHER WEEK, 2025

Milan hosts many events. Every week becomes a themed “week” – like Arch Week, Design Week, Piano City, Book City, Green Week, Fashion Week, just to name a few.

Milan is a private city, where empty spaces are often hidden behind closed doors. For people who don’t live in the city – the “non-locals” – it’s hard to find a place to stay and feel welcome. These special weeks are moments when the city opens up and shows its hidden places and true identity. Events like Arch Week and especially Design Week are when the city really reveals itself: courtyards open, gardens are shown, and squares fill with people. These are the times when people bring the city to life. Another Week wants to be part of these moments of sharing. It creates new kinds of spaces for people to meet and spend time together, inside the Grand Hall of BASE. The indoor space offers a feeling of calm and well-being. Long PVC mats will be rolled out across the floor, like

extra-long rugs, as if waiting for a ritual. Six strips of bright blue mats recreate swimming pool lanes – a place many of us remember spending time in. Two round PVC shapes add a playful touch. On the ground, they look like reflections on water. Hanging from the ceiling, they become suns lighting the room. The result is a flexible and changing space – it transforms with the movements of the people inside. It’s a soft, welcoming place where anyone can relax and feel free. Another Week, an installation to create new kinds of spaces for people to come together.



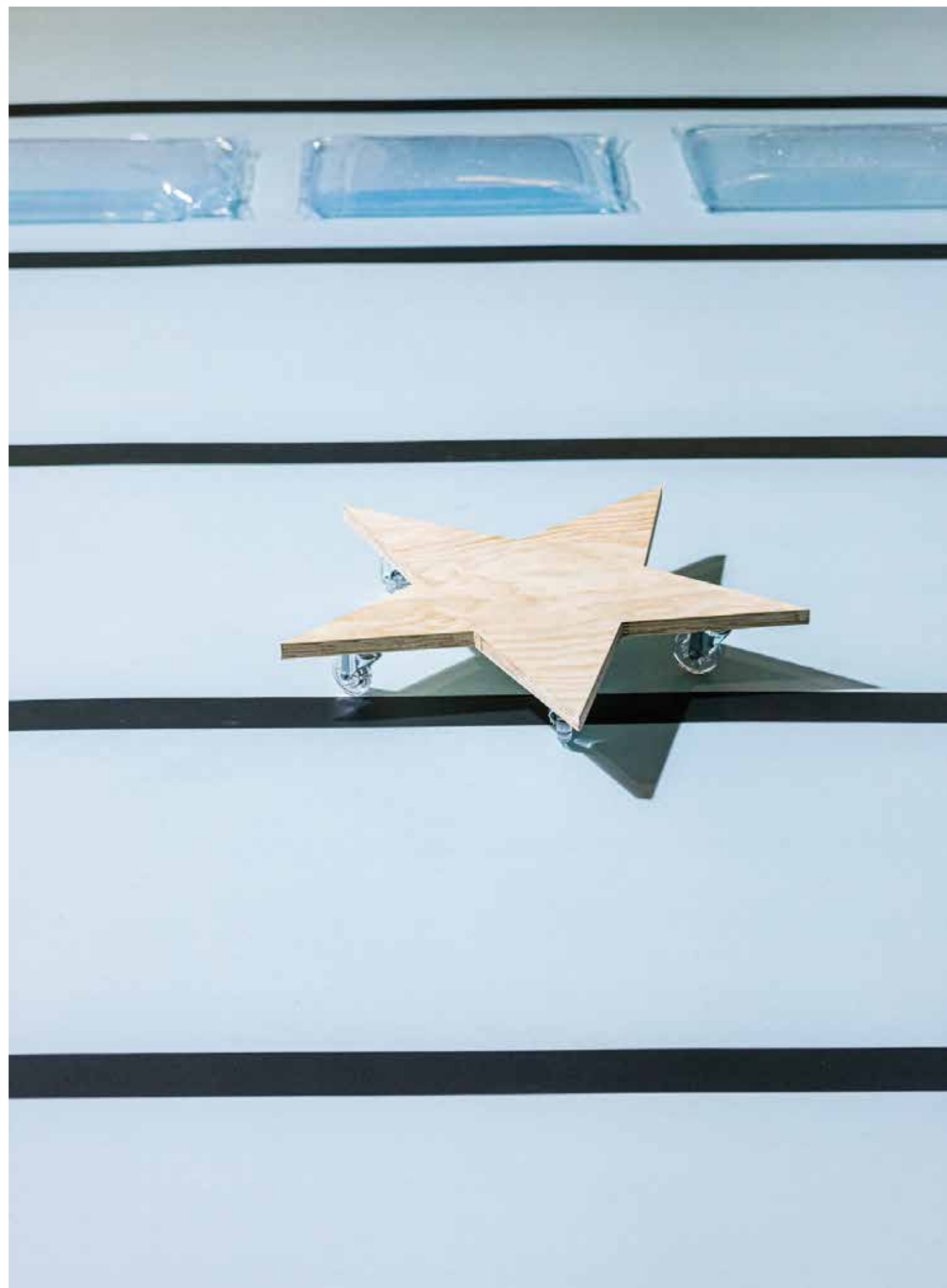
ANOTHER WEEK, 2025

Exhibition: Fuori salone 2025, BASE, Milano

Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo)

Location: BASE, Milano

Photos: BASE Milano



GRAND CANYON, 2025

While geologists continue to debate ideas on the formation of the Grand Canyon, Campeggi celebrates a new exploration of outdoor products. This year’s booth features an inside / outside interior, where the new product are showcased in an arid and desert landscape, animated only by the presence of a cactus, photographed at sunset.



GRAND CANYON, 2025
Exhibition: Stand Campeggi design
Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo)
Location: Salone del Mobile 2025
Photos: Marcello Maranzan

BERTHE MORISOT BOOKSHOP, 2024

Inside the Doge’s Palace in Genoa, the bookshop for the Berthe Morisot exhibition comes to life with colorful sheer fabrics, red furniture, and green walls. The artist’s love for Japanese culture is reflected in the design, where the colors and shapes of the ceiling drapes are inspired by traditional Japanese prints. A long table runs through the room, joined by many shelves, displaying books and catalogues by Electa. Above them, the soft colors of the hanging fabrics create the feeling of a gentle sunset.



BERTHE MORISOT BOOKSHOP, 2024
Bookshop: Bookshop for Berthe Morisot exhibition 2024
Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo)
Location: Palazzo Ducale, Genova
Photos: Anna Positano



The installation commissioned by Salone del Mobile.Milano narrates the contemporary history of Made in Italy design, exploring the hybridization processes between diverse forms of art and design, and highlighting the work of both Italian and international designers and artists. It celebrates the mutual influences between Eastern and Western cultures. The Orbit's Orbit is characterised by concentric spirals, inspired by the public art building "ORBIT" designed by Thomas Heatherwick where the project is held, and it is occupied by 65 iconic products from 36 of the foremost Italian furniture brands, and create an organic and constantly evolving structure, where the scenography is designed by the spatial mobility of human bodies.

Spectators and performers, by taking possession of the spaces occupied by design, expand the exhibition into an inhabited interior, a square where human bodies cross spaces and design go across disciplines.

At the centre, a stage serves as the venue for a series of talks: a symbolic representation of the Salone del Mobile system, whose core is built on the exchange of ideas and encounters between cultures, people and companies.

Salone del Mobile. Milano for West Bund Art & Design
With the support of: Madeinitaly.Gov.it and Globus Events
Installation creativity and curation
Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo)
Graphic Design: Studio Pupilla
Performances: Inventi
Official Sponsors: Ca' del Bosco, Illy, S.Bernardo







PORTALI E SPAZIO-TEMPO, 2024 ALCAMO

Portals and Time-Spaces is a project supported by the PAC 2022-2023 – Plan for Contemporary Art, promoted by the Contemporary Creative Direction of the Ministry of Culture.

The site-specific work was designed for the functional space of the monumental corridor in the Museum of Contemporary Art of Alcamo. A series of fabric portals unfolds along the corridor, creating a sequence of environments that harmoniously adapt to the monumentality of the space.

Each portal not only invites visitors to immerse themselves in a different spatial dimension but also establishes a direct dialogue with the works of Andrea Sala and Francesco Simeti. These artistic interventions are integrated into the portals through fabric extensions that reach the floor or through specific openings cut into the hanging sections, framing the artworks with care.

The result is an experience that blends architecture, fabric, and contemporary art, transforming the museum's corridor into a sensory and reflective journey.

Portali Spazio-Tempo, 2024
With: Leonardo Gatti, Cecilia da Pozzo
Institution: PAC 2022-2023
Curated by: Leonardo Ruvolo
Manufacture: Sartoria Pipi





The days of isolation during the pandemic have revealed the fragility of the home: our living space is not self-sufficient and, not meant to accommodate all those functions that we practiced, surviving the several days of lockdown. We baked bread, meditated, grew food, practiced sports, all in the same place. We did everything we used to do outdoor, indoor. The home interior became an extension of the balcony, and not the opposite, for a while. Following a post anthropocentric approach, the home of the future is imagined to be much closer to a domesticated wilderness. The home includes, even artificially, portions of wilderness, as design. The home thus become a virgin land where a wide range of outdoor rituals are performable, more like the habitat of animals in a zoo. The installation is a diorama for human beings, inspired by the dioramas

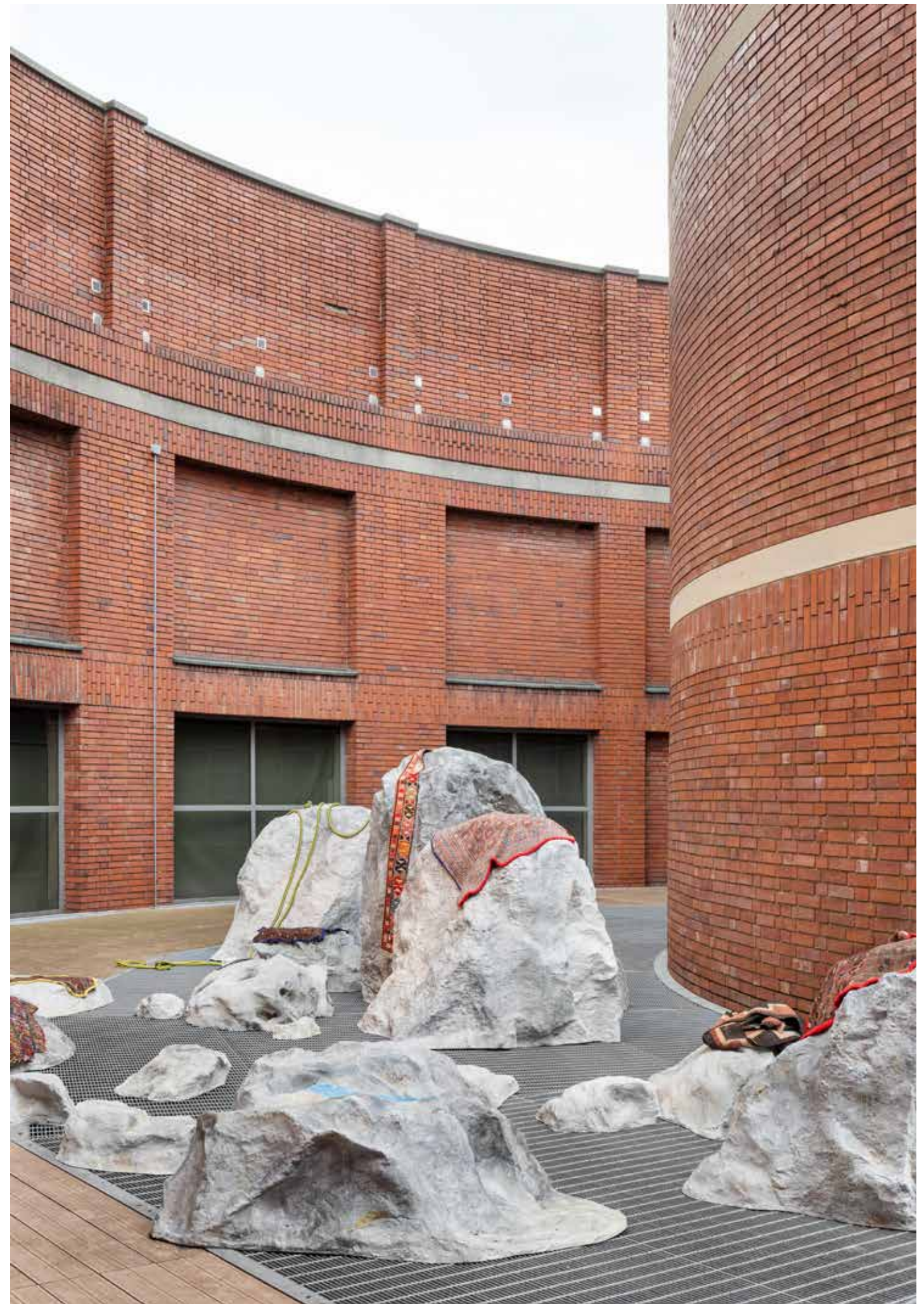
included in zoos, in which man, nature and his belongings interact in different ways. It is a prototype of a privatized ecology, based on the accumulation of memories, desires, nostalgia on an artificial landscape; the home goes beyond the hyper hygienic environment to embrace a new rocky interior. The series of objects to be found on the artificial rocks describe how man by approaching a natural environment, accurately choose the specific point on a rock on the sand on a natural surface by positioning a piece of cloth, a carpet, or a towel as a founding act.

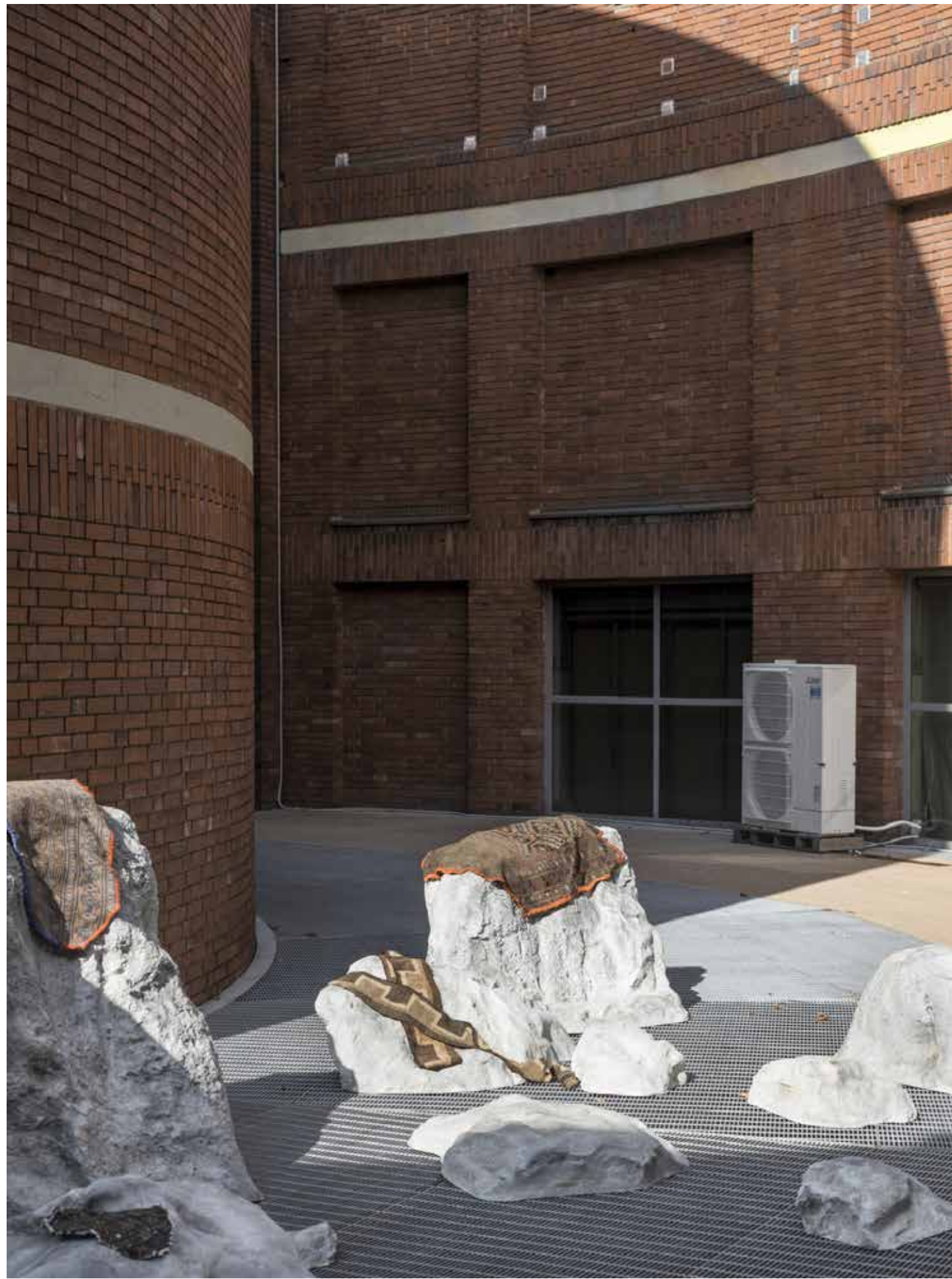
Part of the exhibition Home Sweet Home, Triennale di Milano, 2023

Curated by: Nina Bassoli

May 12 – September 10 2023 by Nina Bassoli - featuring Assemble Studio, Céline Baumann, CCA – Canadian Centre for Architecture, DOGMA, MAIO, Matilde Cassani Studio, Sex & the City, Diller + Scofidio, Maria Giuseppina Grasso Cannizzo, Lacaton & Vassal

Photos: Giovanni Galanello

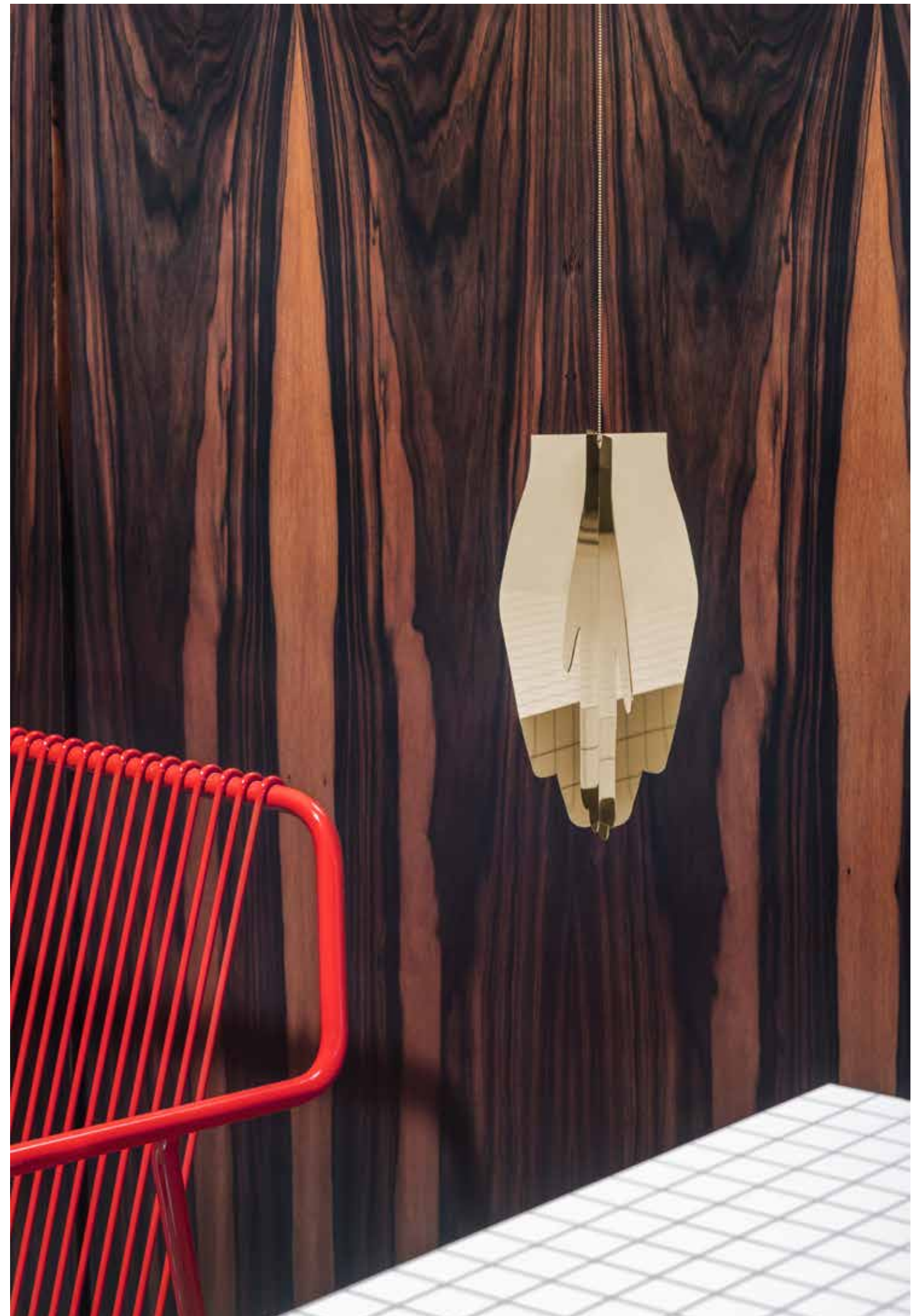


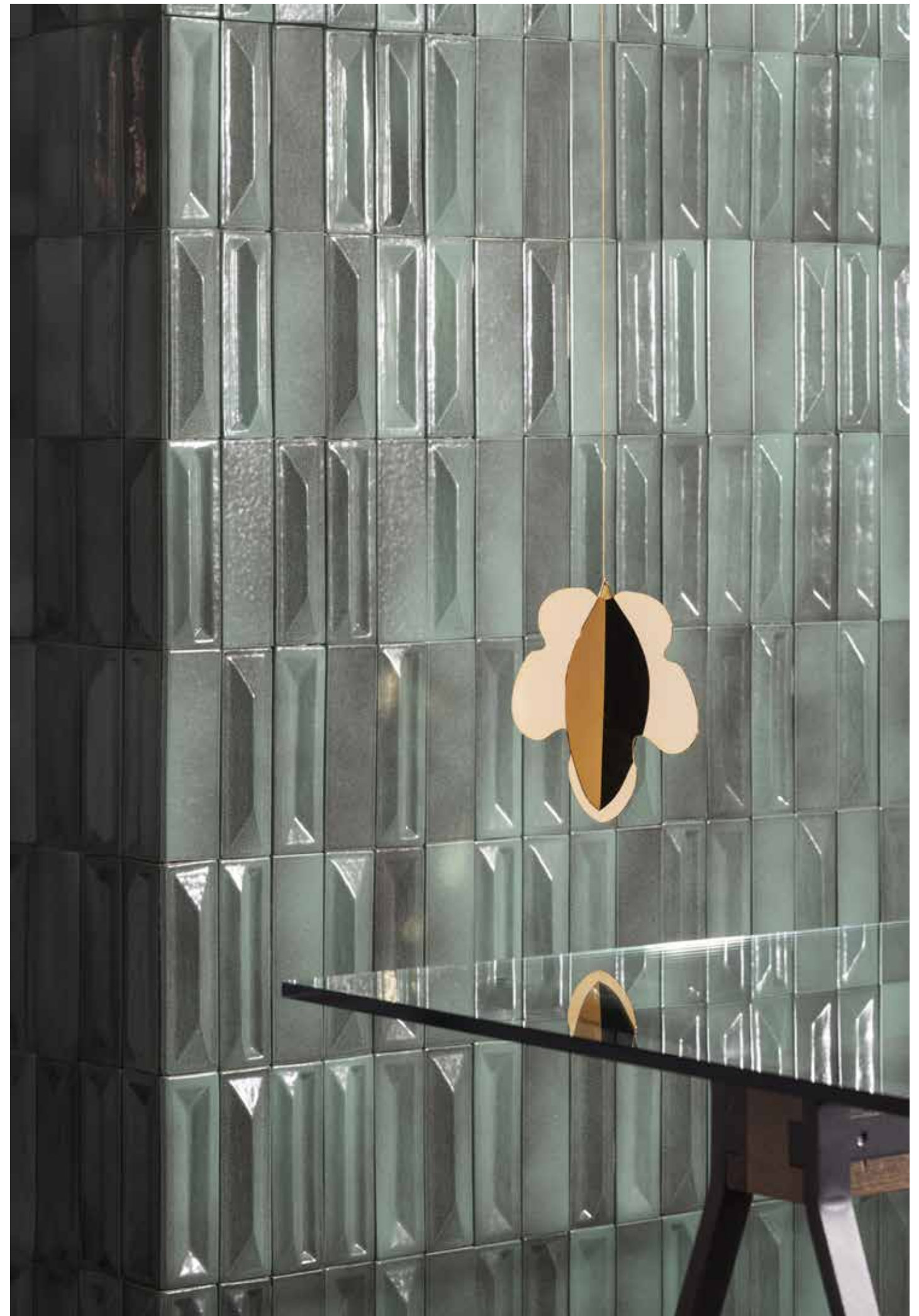


TUTTI, FONTANTA ARTE 2022

The chandelier-artistic installation, tells a very current story of contamination, of union between similar even if opposite elements, of changing identities, of apparently opposing tastes and thoughts but which belong to the same individual; of peoples and cultures that mix and become a single social nucleus, different from its origins but united and therefore extraordinary.

TUTTI is the triumph of opposites represented by a series of hanging shapes that symbolize a world of contradictions and contrasts: religious banner together with the football team's shield; man and/or woman: gender fluidity; skirt and trousers; plastic bottle and fish. To name a few..





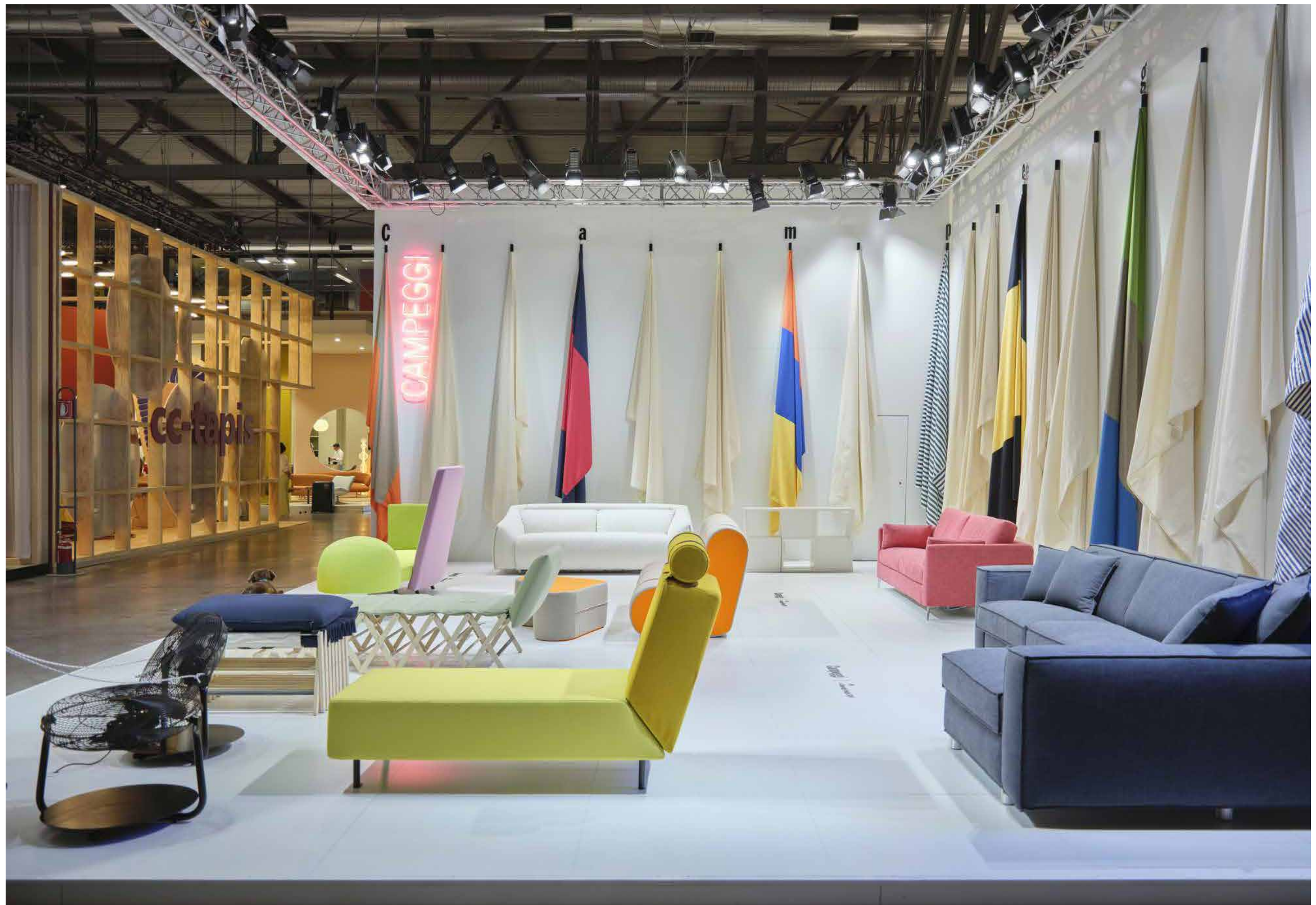
GRANPAVESE, CAMPEGGI 2024

The Grand Pavese is a naval tradition of raising a series of colored flags from ships to celebrate special events. Campeggi's Grand Pavese decorates the perimeter of the booth by unfurling a series of white flags alternating with colored flags inspired by the hues of the Campeggi milestones. The flag in the central corner completes the ornament and like the sail of a boat stands out on the bow between pieces from the past and the new collection

GRANPAVESE CAMPEGGI, 2024
Exhibition: Stand Campeggi design
Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti)
Location: Salone del Mobile 2024







TRAPUNTE, CAMPEGGI 2023

The Campeggi pavillion is set this year, where sofas are both the background and the foreground. The stand is articulated in a series of 4 scenes, portions of domestic enviroment, made of leftover textiles from the Campeggi archive. The historical colors of the past and the future collection can be observed in a succession rooms where the trasformative soul of a Campeggi product is put on srage on a everyday life evening home.

TRAPUNTE CAMPEGGI, 2023

Exhibition: Stand Campeggi design

Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti)

Location: Salone del Mobile 2023





AFTER LAUGHTER COMES TEARS, 2023

Performance Season launched in 2021. Conceived as a ‘performative exhibition’, After Laughter Comes Tears will feature the work of thirty-four artists working across the mediums of performance, installation and video. Titled after the 1964 track ‘After Laughter’ by American soul singer and songwriter Wendy Rene, the exhibition unfolds in four acts, mimicking the theatrical narrative of prologue, act 1, act 2, act 3, act 4 and epilogue. By considering moving image and installation as much as the exhibition and its scenography as performative objects, After Laughter Comes Tears proposes to expand the definition of performance. Simultaneously, it grounds the medium of performance within the museum, which traditionally hosts it as an occasional and timed utterance.

After laughter comes tears, 2023
Curators:
Joel Valabrega and Clémentine Proby
Assisted by:
Nathalie Lesure and Fanny Wateau
Exhibition design:
Matilde Cassani Studio
(Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo)
Caro: a thing of softness pillow by Alessandro Cugola and Joseph Rigo

Lighting design:
Mike Evers - Theatermachine
Assistant: Benno Barends - Theatermachine





ALMOST NOBODY, 2023

Almost Nobody investigates the rice paddies not only as an aesthetic panorama but mainly as a socio-anthropological phenomenon. The artist has focused on the progressive rarefaction of the human figure in the agricultural landscape, less and less inhabited by bodies and increasingly crossed by stories. Stories of disappeared communities, voices of ghosts echoing behind the hills, the appearance and disappearance of water, less and less abundant, the nesting of herons that mark the seasons' passage. Besides this fauna, who does inhabit these places? Almost Nobody. Then the project's theme winds around this simple question that leads to discuss what she calls "the mirage of a man", his presence isolated among animals, his being an animal among many, as fragile as the others who suffer the effects of climate change where reigns

Queen Drought. Cassani, transforms the rice paddies into a fairy-tale universe, populated by visible figures, echoes of those who are gone, elusive extras that can be glimpsed at dusk. Here she dreamed of seeing a company of scarecrows appears here and there. Almost man (or almost woman?), puppet (or doll?) on the border between realism and imagination, politically interpreted as the agricultural class symbol, the scarecrow is a visual device. Even from these brief hints, it seems clear how the scarecrow embodies the problematic relationship that is established between human and animal being within a natural landscape where the former cultivates the land and the latter feeds on it and vice versa. The scarecrow in this sense interprets in a post human key the theme of care of the territory, embracing every possible translation in the living field.

Quasi nessuno, 2023/Almost nobody, 2023

Curator: Paola Nicolin

Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Cecilia da Pozzo)

Location: Trino Vercellese

Photos: Delfino Sisto Legnani

Sponsor: Aptitude for the Arts





“Peregrinos” celebrates Logroño as a site of passage of the “Camino de Santiago”, stemming from the central presence of the monument a la Valvanerada in the Plaza de Escuelas Trevijano, starting point for the tours and activities of the festival.

Celebrates the coexistence between pilgrims, the public of the Concentrico festival and the local passers-by. The proposed new surface of the square multiplies the presence of the pilgrims on the horizontal surface, creating a manifesto of the ritualistic and spiritual interaction between man, other species, cities and landscapes.

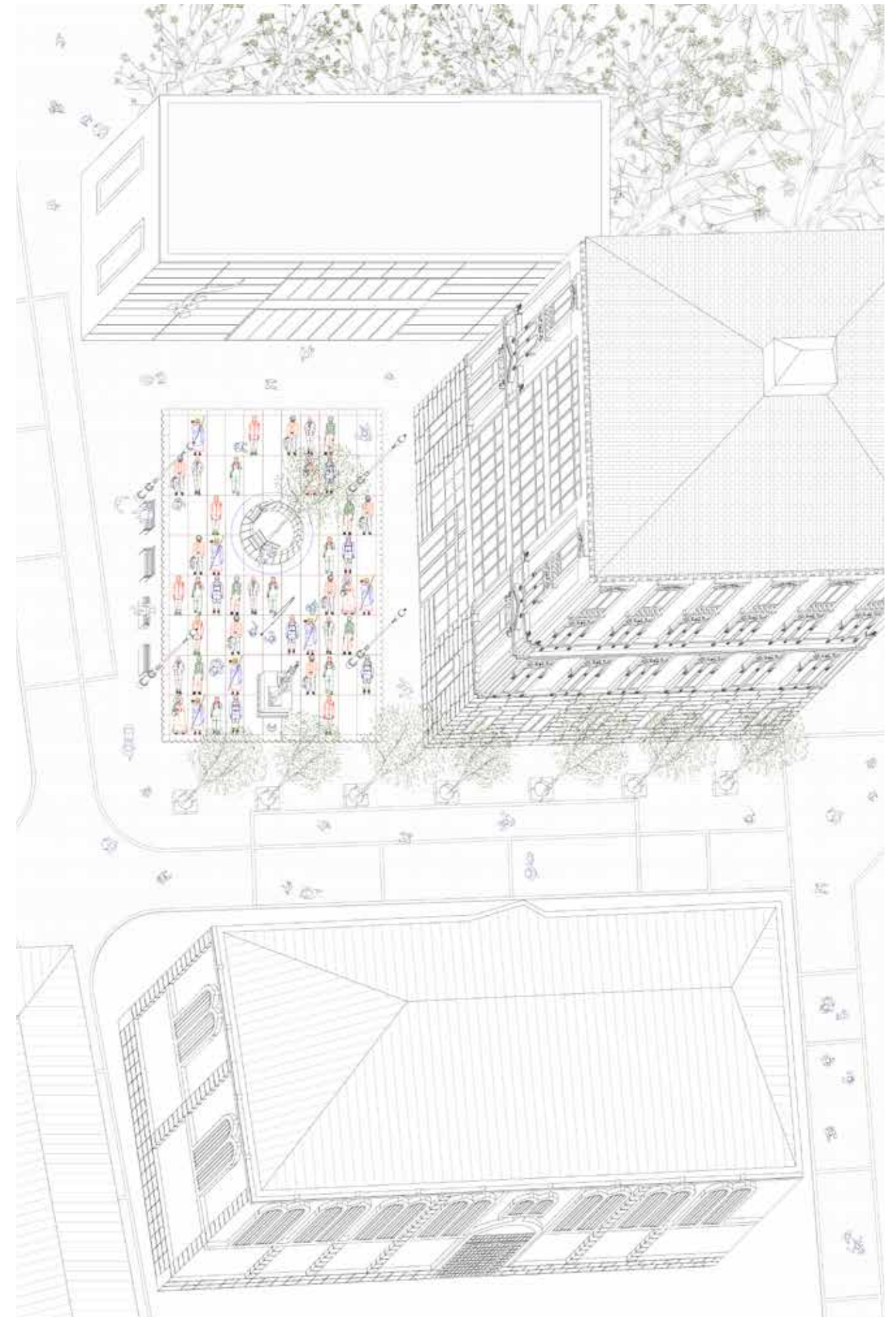
Directly connected with the ‘Plaza del Juego de la Oca’ built in Logroño in 1900 in honour of the Pilgrim’s Way to Santiago our project becomes another highlight of the ‘Camino’, being put in relationship with other stops.

The square is covered by a carpet of plywood panels, engraved with colorful

portraits of pilgrims.

The new paving, which is very intuitive from a technical point of view, consists of two layers of plywood, one that acts as a base to level out any irregularities in the existing square, and a finishing layer that is anchored to the previous one. In order to avoid cutting costs, we have decided to keep the original dimensions of the panels as a module, except for the darker border, which will instead require shaping. The different tones between the edge and the panels will be obtained thanks to a finish using an impregnating agent or flatten, which will give the material excellent resistance as well as aesthetic value.

Finally, a telescopic steel structure in the center of the square will serve as a light spot for the night and as a support for the new stamp that all visitors can place on their credential.





BIRD FLIGHT, 2022

Bird Flight takes its title from a series of paintings by the Austrian artist Erika Giovanna Klien (1900-1957), in which the flight of birds is expressed through movement and light, which are central themes in her art. Overlooked by the history of art like many other twentieth century female artists, and included in Lea Vergine's The Other Half of the Avant-Garde, published in the 1980s, Klein was one of the most interesting exponents of the Kinetism movement, founded by Franz Cizek in Vienna after the First World War.

The vision of Erika Giovanna Klien and the Kinetists opens the way to an alternative concept of change that is not activated at the expense of others. Radical in their own way, the Kinetists state that change comes from within and is based on the fundamental

effect of the human experience.” In this exhibition, the utopias linked to the theme of flight converge with two pillars of modern and contemporary art – light and movement – both of which stand at the centre of Klien's visionary art. But the show – curated by Bart van der Heide, Andreas Hapkemeyer and Brita Köhler, with a layout designed by Matilde Cassani Studio– does more than simply recount and display her work. Bird Flight, in fact, creates a conversation between the works of the Austrian artist and a number of light and kinetic works from the Museion collection. herself, in order to display her personal contribution to



Bird Flight, 2022

Exhibition: Bird Flight. Erika Giovanna Klien Erika Giovanna Klien in dialogue with contemporary artistic positions

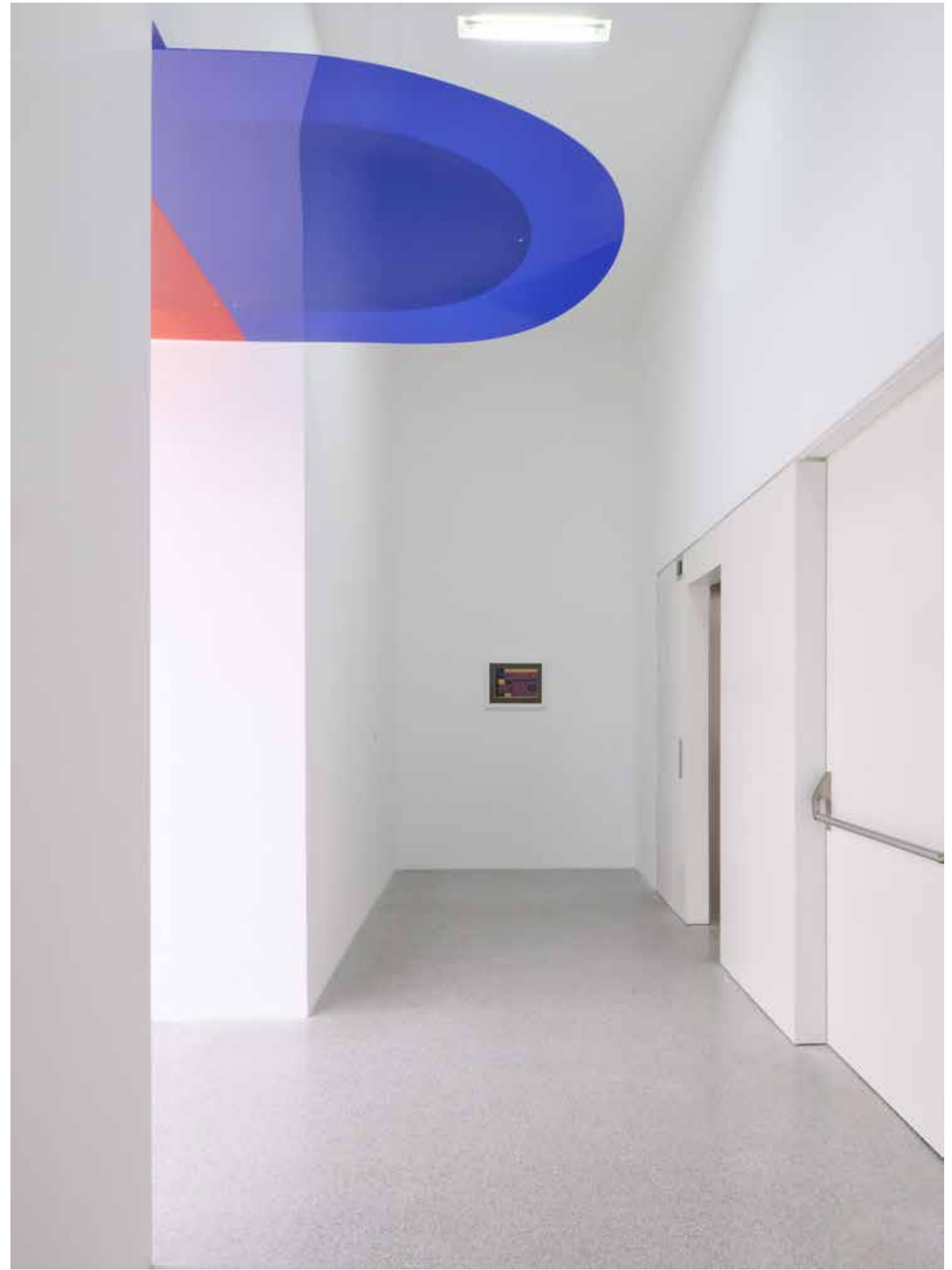
Curator: Bart van der Heide, Andreas Hapkemeyer and Brita Köhler

Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Sara Badovinac)

Location: Museion

Photos: Laura Egger, Luca Guadagnini, Daniel Walcher

Sponsor: Austrian Cultural Forum in Milan





Curated by artist, poet and performer Mirella Bentivoglio, the exhibition *Materializzazione del linguaggio* opened on 20 September 1978 at the Magazzini del Sale alle Zattere on the occasion of the 38. Esposizione Internazionale d'Arte della Biennale di Venezia. The exhibition comprised a selection of heterogeneous materials and practices reifying a more ample reflection on the 'relationship between women and language'. A language was thus coined that was an expression of the 'unconditioned and transgressive' characteristic of the verbal-visual research of 90 international female artists and poets active at the time. Poetic expression and critical awareness unfolded in opposition to patriarchal languages and took the form of visual and textual works, including poetry and prose books, artist's books, embroideries, live performances, videos, drawings, graphics, notes, scribbles, sheets and papers. In so far as the show included images of self-representation, traces of memory and performing bodies, it acted as a "reconnaissance", a "census" and an "archive" at once.

Re-Materialization of Language. 1978-2022 - the first group exhibition organized by the Antonio Dalle Nogare Foundation – is conceived as a first attempt at a philological reconstruction of the original exhibition. A re-activation and re-contextualization of the original historical instances takes place for the centenary of Bentivoglio's birth.

The exhibition's display, based on the alphabetical taxonomy of an archive, could be considered as the starting point for imagining, creating and sharing further alphabets and therefore additional narratives, which will involve the visitors too. Moreover, the matrix of the alphabet is the one which all the artists in the show use as a starting point in their works as well, in order to own it, subvert it and re-found it.

The original exhibition will periodically and progressively re-materialized by the interventions of three contemporary female artists – Monica Bonvicini (Venice, 1965), BRACHA (Bracha L. Ettinger, Tel Aviv, 1948) and Nora Turato (Zagreb, 1991) – and a series of digital and live events.





The anthropological change of the architectural profession from the twentieth-century stereotype of the charismatic grandmaster to the growing presence of women, collectives and studio couples.

The exhibition Good News aspires to document how new figures are infusing new forces into contemporary architecture. In particular, concerning the Museum's Collection and the aim of expanding it, the exhibition pays particular attention to studios' work directed or co-chaired by female designers and those professional bodies that are more aware of the changes taking place integrating them

into their design process. On display, among other things, are some of the names and stories that have had, or still have, a crucial impact: from Charlotte Perriand to the 1970s collectives, from Elizabeth Diller to "realized" young promises such as Frida Escobedo and much more. The exhibition also includes a series of video interviews with authors/ authors that reconstruct the stories and theories that accompany this narrative.



Buone Nuove, 2022

Exhibition: Buone Nuove/Good News

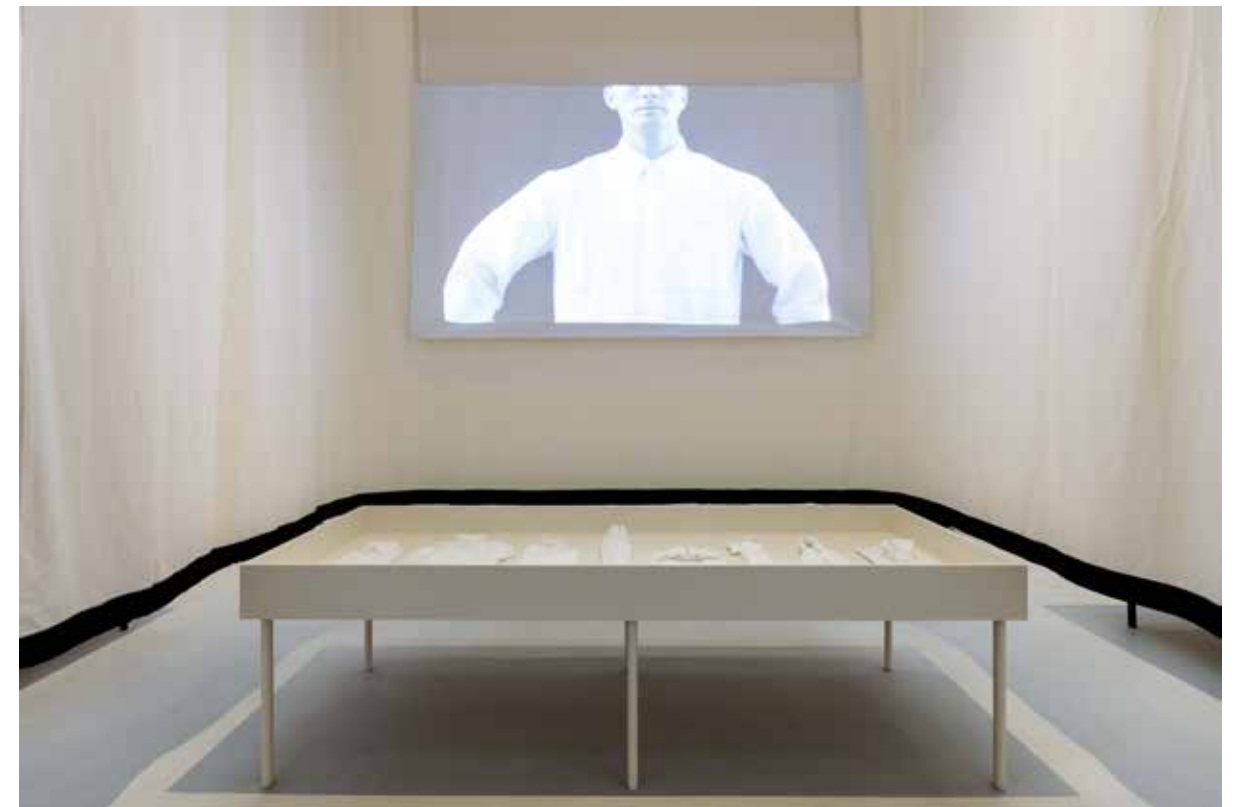
Curator: Elena Motisi, Elena Tinacci, Pippo Ciorra

Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti, Sara Badovinac)

Graphic design: Cinzia D'Emidio

Location: Museo Maxxi, Roma

Photos: Musacchio, Ianniello, Pasqualini & Fucilla



Italian public space is also an interior or, better, a direct extension of the house. In the summer months, a chair represents the boundary between public and private and, as the hours go by, it can become a living room, a support for sewing, reading and a kitchen. The landlady is responsible for the space in front of the facade of the house. She awaits the arrival of objects of all kinds and people: from food to grandchildren, from friends to husband, until the evening. From the chairs on which they were portrayed, people on display chat between Basilicata, Umbria, Calabria and Sardinia.

Estate italiana, 2022
Exhibition: Take your sit/ Prendi posizione
Curator: Nina Bassoli
Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti)
Video: Giovanni Galanello





STENDINO CAMPEGGI, 2022

The Campeggi pavilion is an enormous drying rack on which a series of fabric silhouettes hang, just like in Venice. The historical forms of the entire collection can be observed in a succession of perspectives. The longer side displays the clothes hanging sideways and is formally rigorous. The shorter side reveals a perspective breakthrough, typical of theatrical wings. A landscape of ideas hanging under the sun.

STENDINO CAMPEGGI, 2022

Exhibition: Stand Campeggi design

Design: Matilde Cassani Studio (Matilde Cassani, Leonardo Gatti)

Graphic Design: Italo Lupi Studio

Graphic Design communication: Alessio D'Ellena, Superness

Location: Salone del Mobile 2022

Photos: Giovanni Galanello





What does it mean today to talk about spirituality? on the spiritual matter of art is a project that investigates the issue of the spiritual through the lens of contemporary art and, at the same time, that of the ancient history of Rome. In a layout offering diverse possible paths, the exhibition features the works of 19 artists, leading names on the international scene from very different backgrounds and cultures. In a rigorously non-confessional vision, the exhibition, therefore, brings together works of contemporary art with a selection of archaeological relics from the capital's leading museums: the Vatican Museums, the National Roman Museum, the Capitoline Museums and the National Etruscan Museum at Villa Giulia.

Tutto, 2020

Exhibition: Della materia spirituale dell'arte

Institution: Museo Maxxi

Curator: Bartolomeo Pietromarchi

Artists: John Armleder, Matilde Cassani, Francesco Clemente, Enzo Cucchi, Elisabetta Di Maggio, Jimmie Durham, Haris Epaminonda, Hassan Khan, Kimsooja, Abdoulaye Konaté, Victor Man, Shirin Neshat, Yoko Ono, Michal Rovner, Remo Salvadori, Tomás Saraceno, Sean Scully, Jeremy Shaw, Namsal Siedlecki

With: Leonardo Gatti

Collaborators: Matteo Franti

Photos: Musacchio, Iannello & Pasqualini

Production: Colleoni, Bergamo.



Tutto draws on Sicilian baroque traditions and updates them by revealing the complexity of the new and different cultural inputs the city of Palermo experiences today. Four embroidered drapes, display four figures of saints, originally christian, carrying new and updated symbols. The project takes inspiration from the specifically Palermitan case in which there's a sincretic relationship between christian and hindu tamil communities. Santa rosalia, the city patron saint, and her rituals are participated by both communities. A daytime firework display, specifically designed for Quattro Canti in Palermo, blasts a series of colourful slips of paper with messages and images into the air. After the explosion all the pieces shot into the air slowly descend, dropping on the heads of the spectators, remaining partially attached to the facades of the surrounding buildings, clinging to a series of ropes connecting the buildings, and finally

falling to the ground.

The embroidered cloths, a selected number of paper slips and a photograph of the event are hosted in Palazzo Costantino, acting as a reminder of the celebration and becoming a collective memory for Tutto. The installation takes its cue from traditional Sicilian baroque events and engages the local residents, suggesting an official day of celebration to be added to the city's calendar of festivities. The work focuses on the idea of celebration as a tool to describe a wider system of political, social and cultural environments.



Tutto, 2018
With: Leonardo Gatti
Institution: Manifesta 12
Curated by: Bregtje Van der Haak, Mirjam Varidinis, Andres Jaque, Ippolito Pestellini Laparelli.
Graphic design: Bianca Fabbri
Photos: Delfino Sisto Legnani e Marco Cappelletti
Production: Maria Elena Ciullo
Manufacture: Sartoria Pipi
Video: Cave studio
Music: Una spina nel fianco, Tony La Mantia e Alberto Marcellino
Daytime fireworks: Fuochi Chiarenza
Drums: Giuseppe Misia e Maurizio Auccello
Supported by: AMMODO and OUTSET





“It’s just not cricket” is more than a simple exposition of objects and equipment related to the sport of cricket, even if at first glance it may look like this. The idiomatic meaning of this expression, as quintessentially English as the game of cricket itself, gives rise to the idea that we are dealing with an injustice: In English linguistic jargon, this phrase is used to express indignation at a lack of fairness or an injustice that has occurred. A colourful carpet, oversized gates, a ball and two bats, each made in North and South Tyrol from local materials: These are the components which make up the set of a seemingly interrupted game, now installed in the showroom and only awaiting the return of the players. A “display altar” features Ali Saqib’s private collection of bats from around the world, as well as balls and trophies won in countless tournaments. Alongside all this, a collection of shirts belonging to the numerous active teams in South Tyrol: Laives, Brenner, Sterzing, Auer, Bolzano – communities

that have their own cricket teams and tournaments, but with little public awareness of their existence. The encounter with young cricketers from Pakistan, Afghanistan, India and Sri Lanka, who in some cases have lived for decades on both sides of the Brenner Pass, offers respite from the usual rhetoric of identity, borders, and of north and south. The circular history of cricket, which has returned to Europe from the British colonies, spreading under very different circumstances, provides the opportunity to reflect on the values of today’s urban and rural environments, as well as challenging the categories of time, entertainment, spectacle and spectatorship.

It's just not cricket, 2018

With: Leonardo Gatti

Institution: ar / ge kunst, Bolzano and Künstlerhaus Büchsenhausen, Innsbruck

Curator: Emanuele Guidi, Andrei Siclodi

graphic design: Bianca Fabbri

Photos: Luca Guadagnini e Tiberio Sorvillo

Produced by: Barth interior, Bressanone







Broken Nature is an in-depth exploration of the strands that connect humans to the natural environment that have been intensely compromised, if not entirely severed, over the years. By casting a wide net on architecture and design projects, the exhibition will underline the concept of restorative design, highlighting objects and concepts at all scales that reconsider human beings' relationship with their environments – including both natural and social ecosystems.

The XXII Triennale di Milano comprises a selection of circa 100 projects from the last three decades, examples of restorative design, architecture, and art from all over the world. Among them, Broken Nature includes new installations and objects – like Alexandra Fruhstorfer’s Transitory Yarn, Dominique Chen’s Nuka-doko, and Google Brain’s Whale Song – and milestones like Pettie Petzer and Johan Jonker’s Hippo Roller, Elemental’s

Broken nature, 2019 ongoing
Exhibition design: Studio Folder and Matilde Cassani, with
Leonardo Gatti and Guglielmo Campeggi
Artistic direction: Paola Antonelli, Moma
with Ala Tannir and Laura Maeran, Erika Petrillo
At: La triennale di Milano

Quinta Monroy housing, Martino Gamper's 100 Chairs in 100 Days, and Zach Lieberman et al.'s Eyewriter low-cost, open source eye-tracking system. These projects, which have played an essential role in the history and advancement of design, have in some cases had a memorable impact on society and in the way humans related to the world around them. This is the first time that these projects are all placed within the same conversation, and in fact the same space, with the aim to unearth design's potential to mediate societal and behavioral changes.

A number of directly commissioned works complement the loans in the thematic exhibition. The commissions include: Accurat, Formafantasma, Neri Oxman e Sigil Collective.





The exhibition will present more than 100 works and enthralling objects that the gallerist has privately collected, with passion and dedication, during his travels around the globe. The three collections that De Carlo has chosen to showcase embody a unique narrative that traces the history and culture of the 20th century and contribute to create new relationships between art disciplines and production systems of designers and artists. **UNIQUE AND REPEATABLE** investigates the connections between art and industry, highlighting the reciprocal relationship that exists between work of art and serial artefacts. The exhibition brings together an enticing series of Weimar Republic ceramics produced before the Second World War, Alighiero Boetti's iconic embroidered text works, and the posters created between the 1960's and 1990's by the Italian graphic designer AG Fronzoni. Each collection creates a narrative that encompasses how art and taste have

embraced the industrial world and vice versa: the viewer, as Massimo De Carlo himself has done whilst creating these collections, is asked to reflect on the significance of the word unique and on what the notion and act of collecting actually means. These three very different body of works are installed in the spaces of La Triennale, where We have created an installation that allows the works to communicate with each other and highlights the narrative and sentimental value of these objects that are representations of a passion that goes beyond professional, cultural and geographical boundaries.

Unique and repeatable, 2018

Exhibition design: Matilde Cassani, with Leonardo Gatti

Collaborator: Gianmaria Spedicato

Artistic direction: Edoardo Bonaspetti

At: La triennale di Milano

Photos: Delfino Sisto Legnani e Marco Cappelletti, Gianluca di Iola

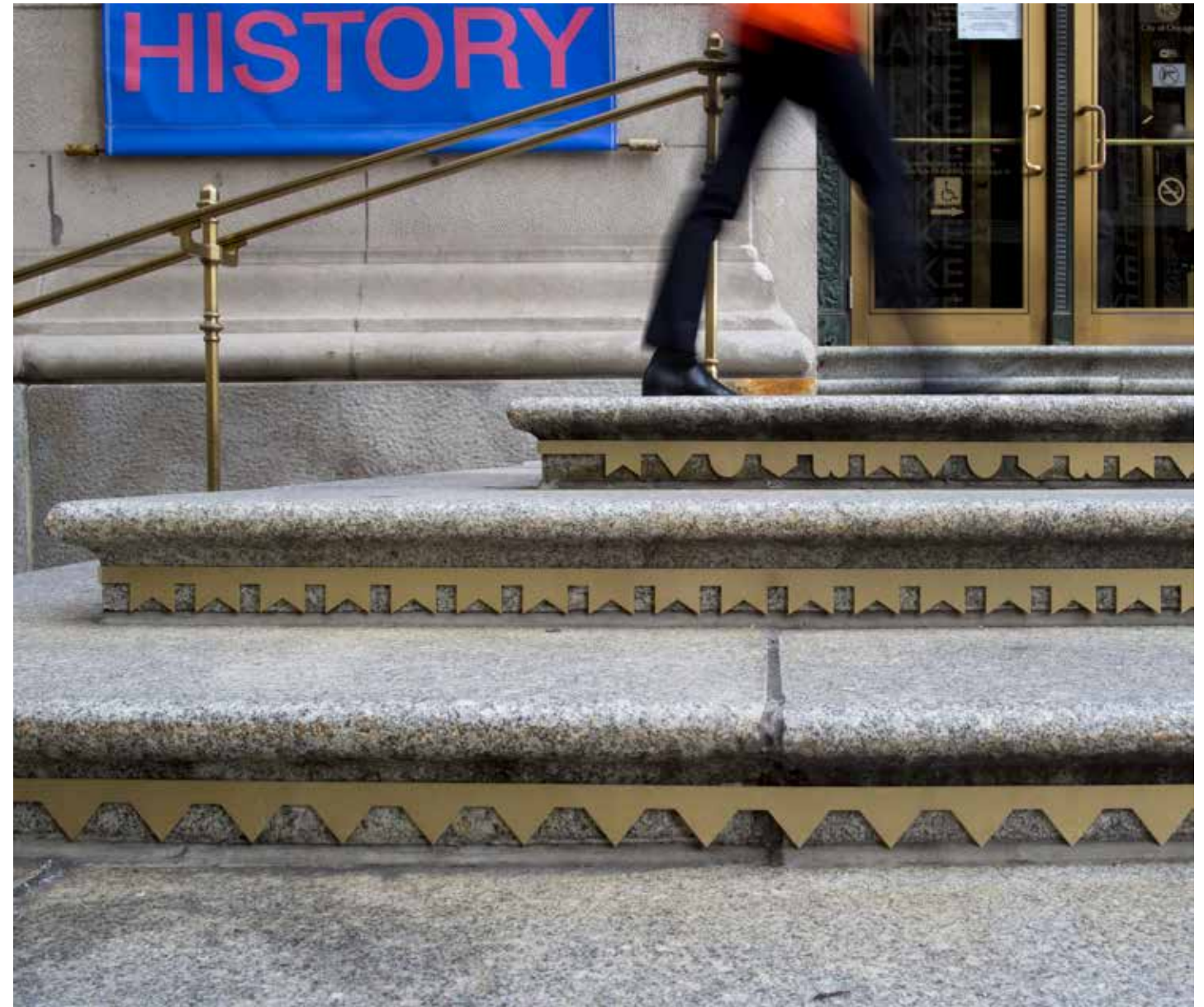




ORNAMENT, 2017

Ornament is a set of brass strips which adorns the entrance of the show in Washington Street.

The granite stair is decorated with a series of Greek frets which recall the decorative elements found in the interiors of the Chicago cultural center. The installation refers to the stair of Santa Maria del Monte in Caltagirone, Sicily. Made of 130 steps, the stair includes a series of raisers inspired at different architectural styles (from Renaissance, passing through Baroque, until the 1800) and can be intended as a travel through the history of architecture. ORNAMENT indulges and highlights the mixed style nature of the interiors and the facades of the Chicago cultural center.



Ornament, 2017

With: Leonardo Gatti

Institution: Chicago Cultural center, Chicago architecture biennale 2017

Curator: Johnston Marklee

Photos: Ibay Rigby, Flavio Coddou

Manufacture: Simone Bordini



The gonfalon, gonfanon or gonfalone (from the early Italian confalone) is a type of heraldic flag or banner, often pointed, swallow-tailed, or with several streamers, suspended from a crossbar in an identical manner to the ancient Roman vexillum. It was first adopted by Italian medieval city councils, and later, by local guilds, corporations and districts. A gonfalone normally includes a badge, or coat of arms, and ornamentation taken from the local collective memory. Its overall layout is generally fixed, according to strict heraldic rules, common to every city, while the content and the symbols, vary according to the specificity of the place. Today every Italian municipality has a gonfalone which reflects the identity of the city and is regularly used

in any official occasion: ecclesiastic ceremonies, processions, university ceremonies, town feasts and even weddings. We proposed to organize a workshop with the aim to re-think the Gonfalone, traditional symbol of identity for every Italian comune. The event's goal was to try to re-design a new urban interpretation of Prato, using, as a starting point, the existing one and its heraldic language. Building on the existing illustrations, we discussed how to re-actualize it, in accordance with the changing needs of the contemporary world, the new local identity and the collective memory. A number of representatives of the local institutions, were called upon to design a new symbol for the city.



Sewing machines, dragons, watermelons and firecrackers, 2016

With: Martina Motta

Institution: After Belonging, OAT, Oslo Architecture Triennale, 2016

Curators: Lluís Alexandre Casanovas Blanco, Ignacio G. Galán, Carlos Mínguez Carrasco,

Alejandra Navarrete Llopis and Marina Otero Ver

Graphic design: Bianca Fabbri

Photos: Delfino Sisto Legnani and Marco Cappelletti

Video: Antonio Buonsante

Rubber-stamps: Sebastiano Conti Gallenti

Workshop organization: Martina Motta and Lottozero (Tessa and Arianna Moroder)

Workshop location: Associazione culturale Chì-na (Cosimo Balestri, Emanuele Barili, Luca Ficini, Alberto e Guido Gramigni)

Manufacture: Giovanni Nizzola, La Nazionale Manifatturie S.N.C., Ricamo Bollate



Every year the numerous Sikh temples built across the Italian agricultural farmlands of the Pianura Padana host a huge harvest festival, the Vaisakhi, bringing together thousands of Sikhs. During this time, the religious diversity of the rural Italian population becomes evident; in just 20 years, the country has developed from a clear Catholic majority to a complex and unique pattern of religious communities. “The Vaisakhi questions how urban reality and the use of urban spaces change much more quickly than do urban planning policies, tools or regulations.



Countryside worship/A celebration Day, 2017
Exhibition: Monditalia
Institution: XIV Architecture Biennale, Venezia
Curator: Rem Kolhaas
Author: Matilde Cassani
Team: Delfino Sisto Legnani, Photography
Martina Motta, research assistant
Photos: Delfino Sisto Legnani





Through seemingly random scenes of Bahraini landscapes, the installation evokes the construction of a collective imaginary of remote places through their fragmented appearance in the media and in our living rooms. The normally individual act of media imagery consumption becomes a collective experience shared in the space of the Arsenale, where background imagery of the faraway is isolated and becomes a sensorial experience. These images add themselves to other images conjured in your head of this place; another set of mental images of a place you might never visit, but that you will certainly construct an imaginary of. The installation shows a landscape transformed by the passage of time, the

change of daylight, of seasons and by the succession of different moments of the day. The sensation of being inside a real place, albeit a very far one, gives the installation a quality of pure context; and perhaps offers the viewer an experimental “memento”. Time will simultaneously pass in Venice and in Bahrain. The viewer is part of a long “now” lasting as long as he has the patience to wait. Although the locations are but two points in space and time, the projections share one proposed reality.



Background, 2012

Exhibition: XIII Venice architecture Biennale, Venezia

Commissioner: Kingdom of Bahrain, National Participation

Authors: Matilde Cassani, Francesco Librizzi, Stefano Tropea

Curator: Noura Al Sayeh

Graphic design: Jonathan Hares

Photos: Giovanna Silva

Executive direction assistance: La meduse

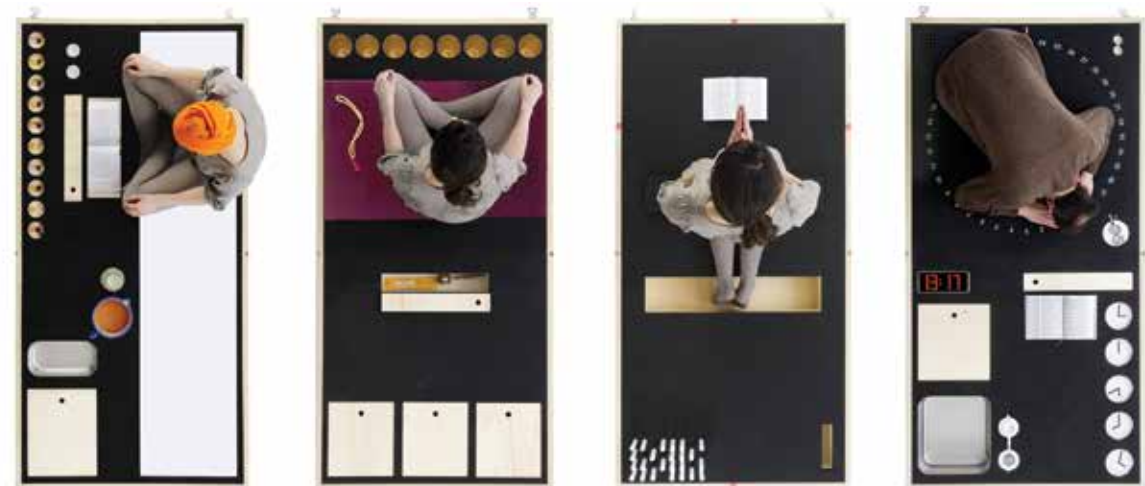
Video: Giorgio De Vecchi



Through analytical and speculative works, Sacred Spaces in Profane Buildings is a public archive and exhibition that explores the impact of religious diversity on the contemporary city and the new, non-traditional spaces in which contemporary religious pluralism manifests itself. The diffusion of new urban religious communities is a central feature in growing contemporary urban societies: until a few years ago, it was thought that the link between public and religious places would gradually disappear as societies gave way to secularity. However, the demand for religious spaces has not diminished, it has simply been altered. Sacred Spaces in Profane Buildings describes the birth of religious architecture and

communities as it manifests itself in the contemporary urban context. The project is a transversal investigation of the architectures, policies and multitude of individual acts through which each religion inhabits and transforms the city of New York, which, as most contemporary western cities, reveals a partial image of its religious landscape. The archive intends to construct a public archive that explores the urban, social and formal implications of these urban religious practices. The exhibition transformed Storefront's Acconci-Holl façade into a golden wall framing three different series of objects.





What is the impact of religious pluralism on a contemporary city? What are the new places in which religious pluralism manifests itself? The increasing phenomenon of migration imposes today a reflection on the social, economic and spatial consequences that multiculturalism brings with itself. The global diffusion of new urban religious communities that have emerged across different religions and different state and city types have become a central feature of urban societies and a new challenge for urban planners. The research aims to describe the birth of religious architecture and communities in the world's metropolises as it manifests itself. In particular, the subject of my research is the transversal investigation of the buildings, of the

policies, of the state of the art of the planning instruments and also, on the microcosm of informal and acts, thanks to which, in absence of a precise legislation, our new societies form, grow and transform. Moreover, by interlinking a series of significant case studies that demonstrate the return of the religious in the metropolises of the world will be unveiled how this kind of spatial needs, creating pressure on the policies could push the planning instruments ahead. Its purpose is to generate new knowledge about a social phenomenon with huge implications for the future urban policies that has so far received scarce attention in both architecture and urban planning.

