



Il giardino di Villa Lontana è stato concepito nel 1600 come un susseguirsi di spazi aperti e chiusi in dialogo tra loro. Gli ambienti aperti creano uno scenario di antichi cipressi e pinus pinea, comunemente noto come pino domestico o pino marittimo, immensamente alti. Questi sono un simbolo di Roma e sono autoctoni dell'area mediterranea.

Sveltano anche tre cedri del Libano. I semi di questi alberi furono piantati nel 1600. Vi sono nel giardino anche limoni, melograni, alberi di canfora, robinie e pruni.

La diversa altezza degli alberi crea un rapporto ritmico con la Villa ed il cielo. È facile comprendere come Poussin abbia risposto nei suoi dipinti alla luce e al paesaggio circostante di Ponte Milvio. Gli spazi aperti del giardino sono incorniciati da basse siepi di bosso.

Questi conducono a spazi chiusi definiti da alte siepi di alloro, attraverso le quali bisogna attraversare una soglia per entrare. Camminare attraverso il giardino significa sperimentare una serie di aperture che conducono in spazi più raccolti ognuno diverso dall'altro.

Il paradigma concettuale di tenda dell'archeologo ha condotto il pensiero curatoriale della mostra. Il padiglione archeologico è il punto di partenza, il fulcro - cervello, nel sito di scavo. La sua forma temporanea tridimensionale offre riparo per la riflessione. È qui che si svolge la pianificazione e dove gli oggetti riportati in luce vengono misurati e registrati. Strati di storia si incontrano e si sovrappongono nel giardino di Villa Lontana, sculture di epoche diverse sono una accanto all'altra. Inserendo in questo dialo-

go opere contemporanee che esprimono durata, narrativa e storia si anima la nostra esperienza con i manufatti presenti nel giardino, la nostra percezione del passato e la sua contemporaneità.

Chiedere dove e quando iniziano i metadati di Villa Lontana significa mettere in moto flussi di storie interconnesse. L'acqua – come l'aria, fluisce costantemente. È dentro i nostri corpi, è la nostra connessione con l'atmosfera terrestre. Il pozzo è una vera da pozzo veneziana del 1700. È un punto di entrata nella terra. L'acqua è vita, metaforicamente e letteralmente. Scorre tra i punti di connessione, attraversa strati di terreno e riproduce il modo in cui le nostre menti elaborano e comprendono l'esperienza. Le radici degli alberi – che non vediamo, si diramano sottoterra quasi quanto gli alberi sono

alti, simile al modo in cui sperimentiamo ciò che ancora non abbiamo compreso.

Una necropoli romana di oltre centosessanta tombe risalenti alla prima metà del I secolo d.C. è stata recentemente riportata in luce lungo l'antica via Cassia – dove oggi si trova il garage di Villa Lontana. La storia è in continua evoluzione. Manufatti, da domestici a dimenticati, urne, sarcofagi, grandi edifici... emergono come tracce di culture passate su cui possiamo riflettere. Resti e tracce di oggetti stimolano nuovi pensieri e nuovi lavori.

Questa mostra colloca i lavori di Larry Achiampong, Elisabetta Benassi, Alessandro Cicoria, Barry Flanagan, Clementine Keith-Roach, Louise Lawler, Maria Nordman, Sudarshan Shetty, Daniel R. Small, Franco Troiani in questa conversazione.

The garden of Villa Lontana was conceived in 1600 as a series of open and enclosed spaces. The open spaces create a vista containing ancient and immensely tall cypresses and pinus pinea, also known as parasol pine or umbrella pine. These are a symbol of Rome. They are indigenous to the Mediterranean area. There are also three cedars from the Lebanon. The seeds of these trees were planted in the garden in the 1600s. Other trees in the garden are lemon, pomegranate, camphor, locust and plum.

The varying height of the trees creates rhythmic relationship with the Villa and with the sky. It is easy to see how Poussin responded to the light and shape of the surrounding landscape of Ponte Milvio. The open plan spaces of the garden are framed by low level

boxwood hedges. These lead to enclosed spaces defined by tall hedges of laurel through which one crosses a threshold to enter. To walk through the garden is to experience a series of openings.

The conceptual paradigm of an archaeological pavilion frames the curatorial thinking of this exhibition. The archaeological pavilion is an armature for the brain in the site of excavation. Its temporary, three dimensional form provides shelter for reflection. It is where planning occurs and the artefacts are measured and recorded. Layers of history come together and overlap within the garden of Villa Lontana. Sculptures from different eras are situated here. Bringing contemporary works which engage with duration, narrative and history into a dialogue with the garden animates our

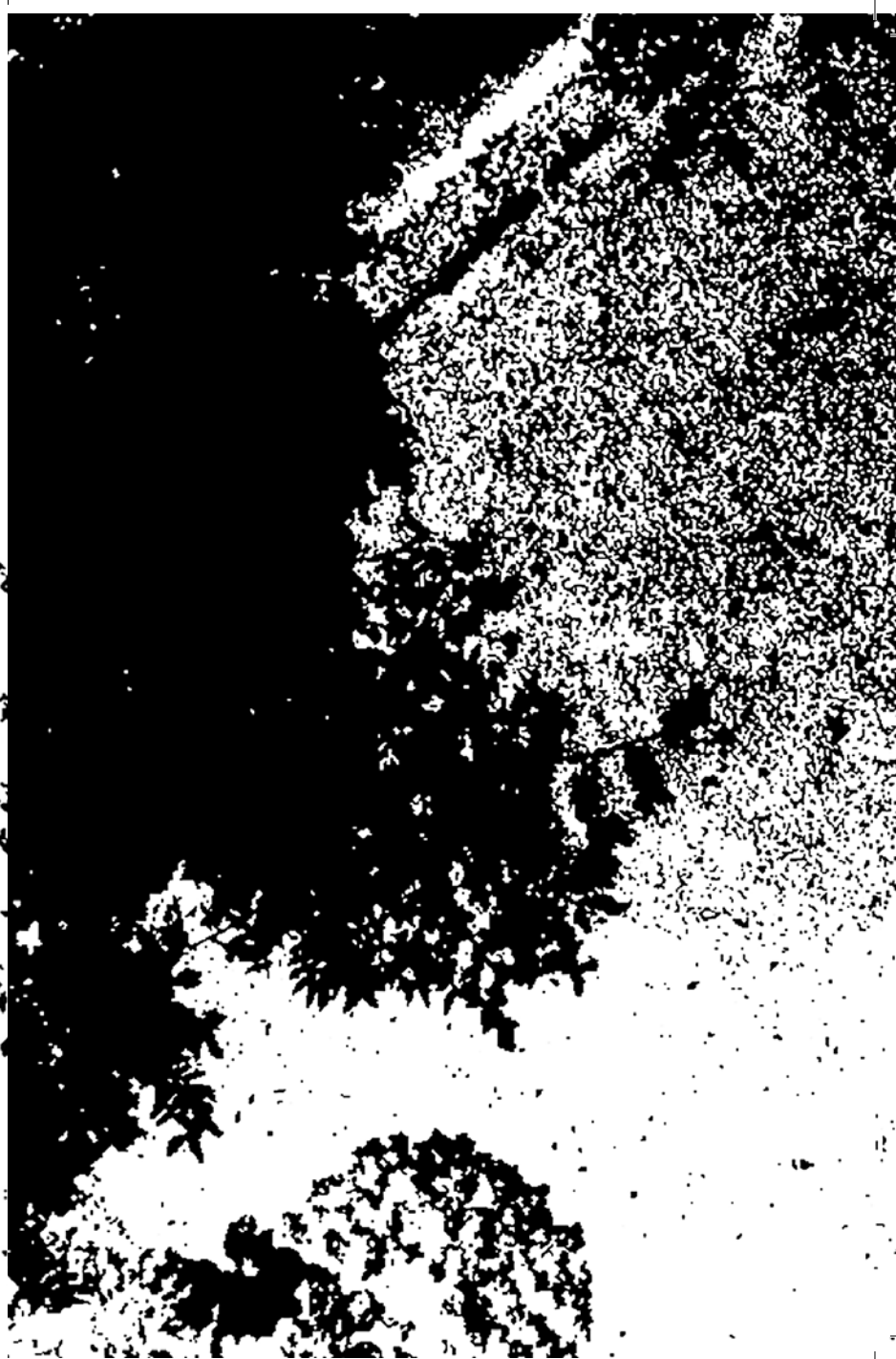
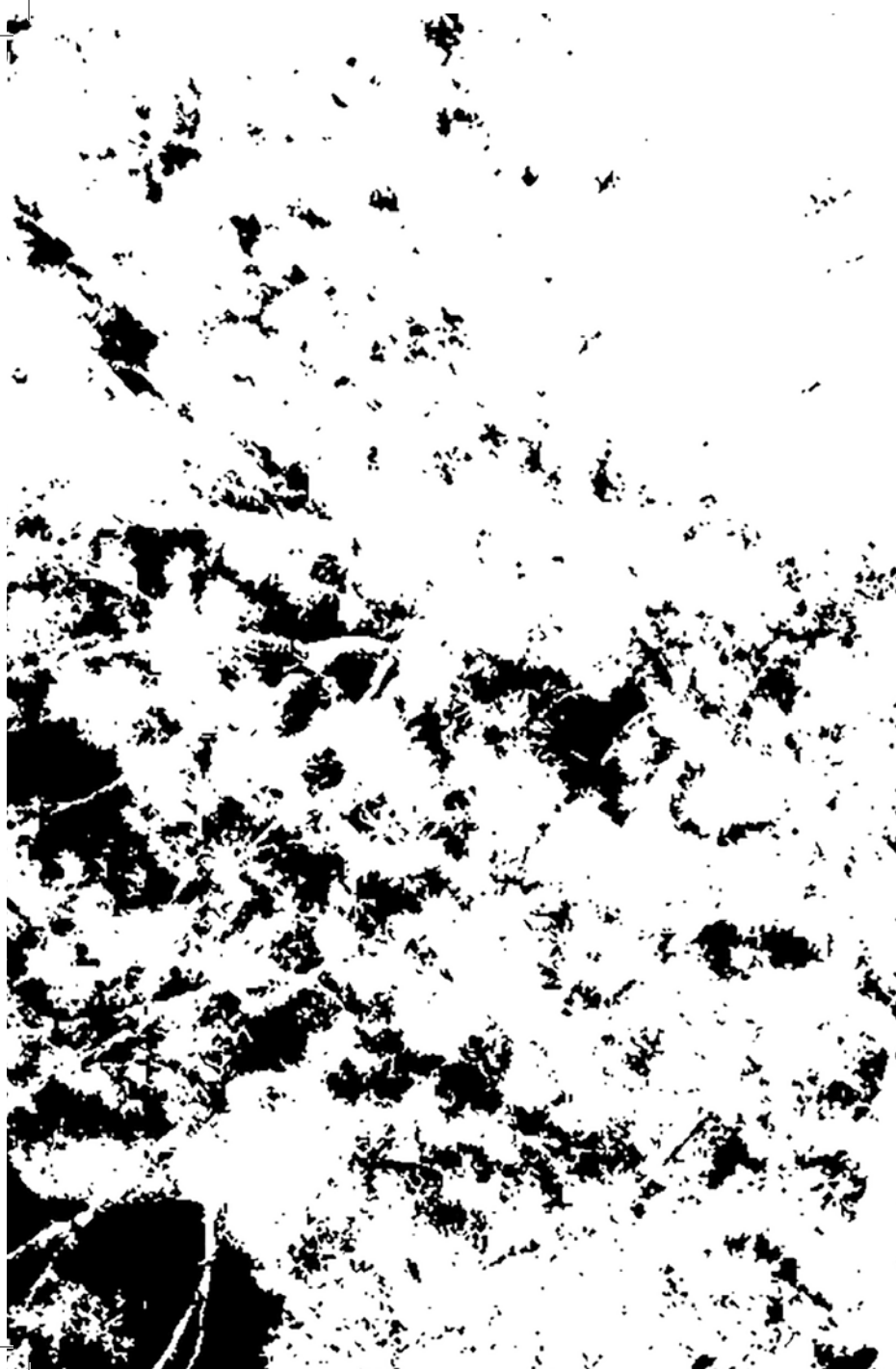
experience of the artefacts present in it. This plays with our perception of the past and its presentness.

To ask where and when the metadata of Villa Lontana begins is to set in motion streams of interconnected threads of histories. Water like air constantly flows. It is inside our bodies, it is our connection to the earth's atmosphere. The well is a Venetian 'vera da pozzo' from 1700s. It is a point of entry into the earth. Water is life, metaphorically and literally. It flows between connecting points, it drills through layers of soil and rock replicating the way our minds process and understand experience. The roots from the trees which we don't see also descend almost as low as the trees are high. This is similar to the way we experience what we don't yet understand.

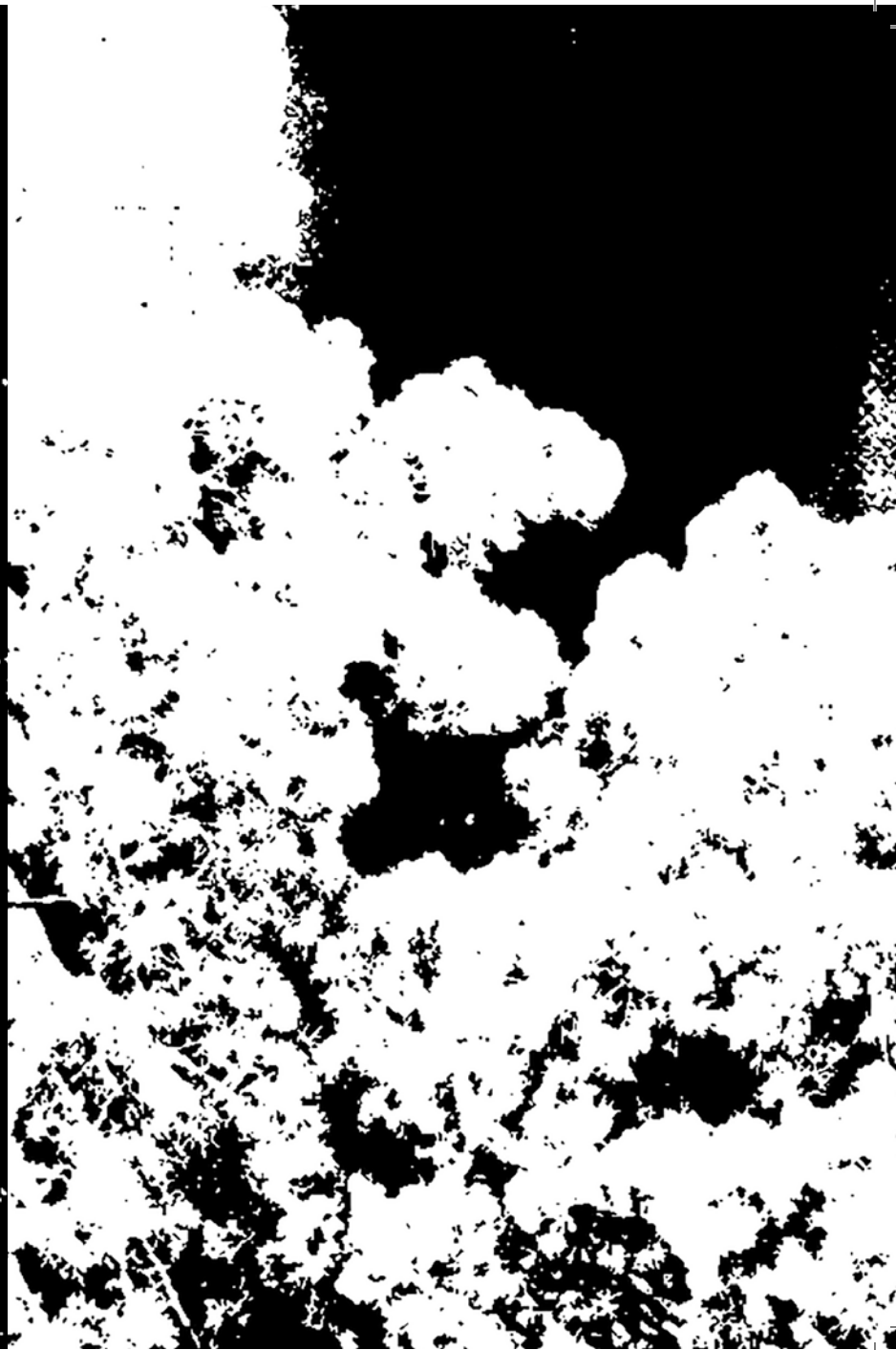
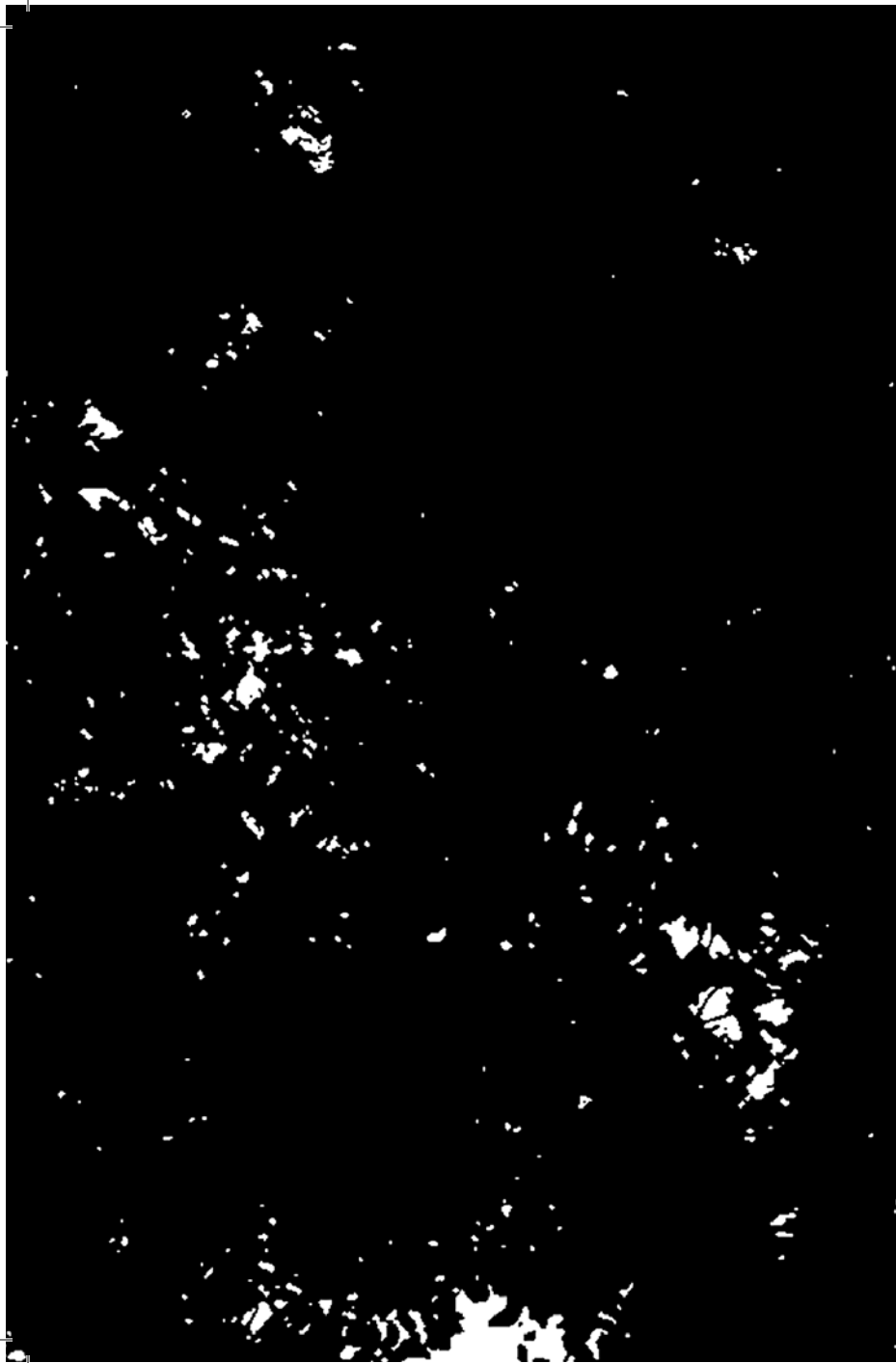
A Roman necropolis of more than one hundred sixty tombs dating back to the first half of the I century BC has recently been rediscovered along the ancient via Cassia - today this is the site of Villa Lontana's garage. History is always unfolding. Artefacts, from domestic to forgotten and overlooked, urns, sarcophagi, grand edifices... emerge as the specifics and traces of previous habitations over which we ponder. Remains and traces of objects lead us to new thoughts and new works ensue. This exhibition situates works by Larry Achiampong, Elisabetta Benassi, Alessandro Cicoria, Barry Flanagan, Clementine Keith-Roach, Louise Lawler, Maria Nordman, Sudarshan Shetty, Daniel R. Small, Franco Troiani into this conversation.

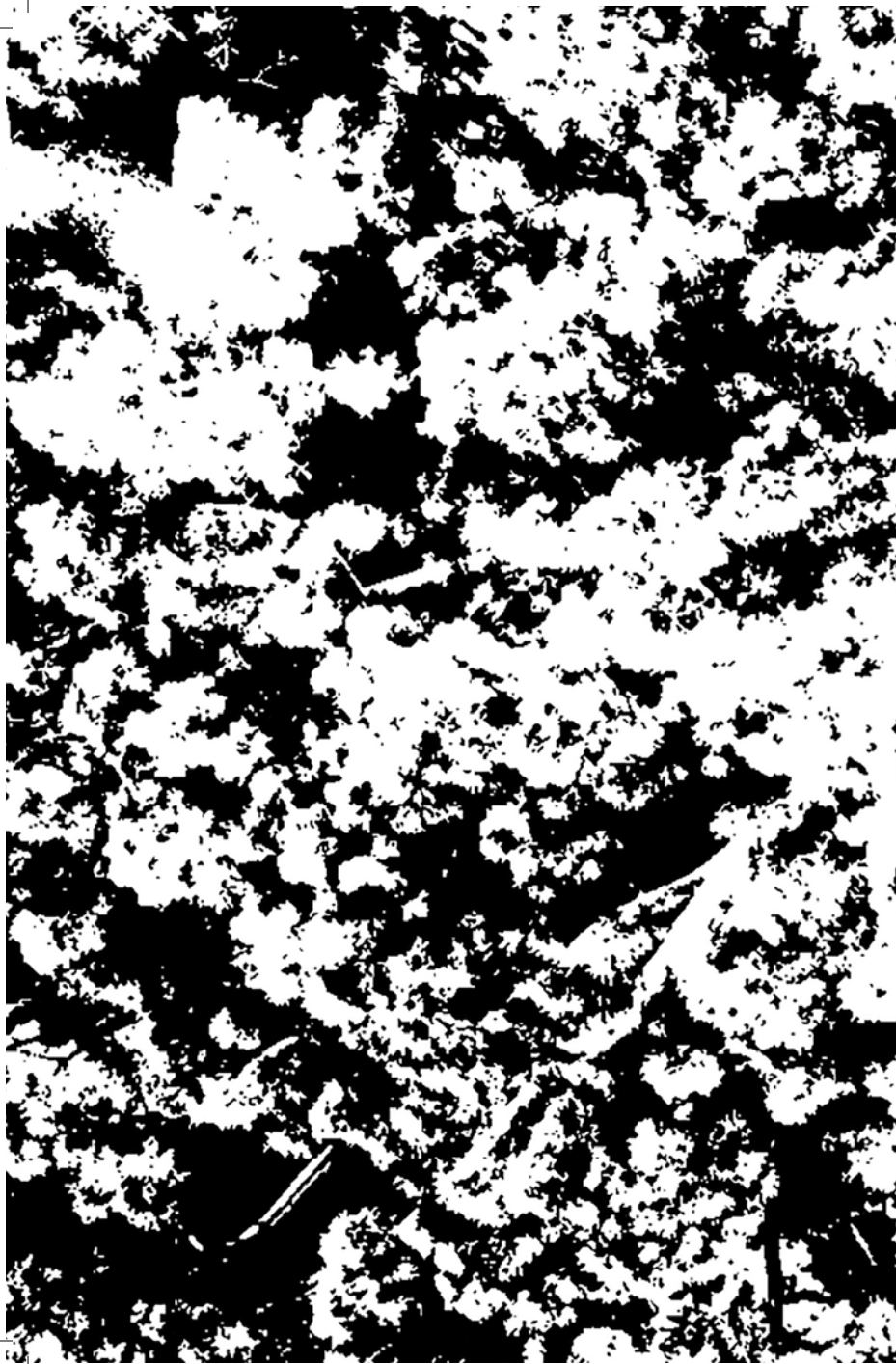
Jo Melvin &
Vittoria Bonifati

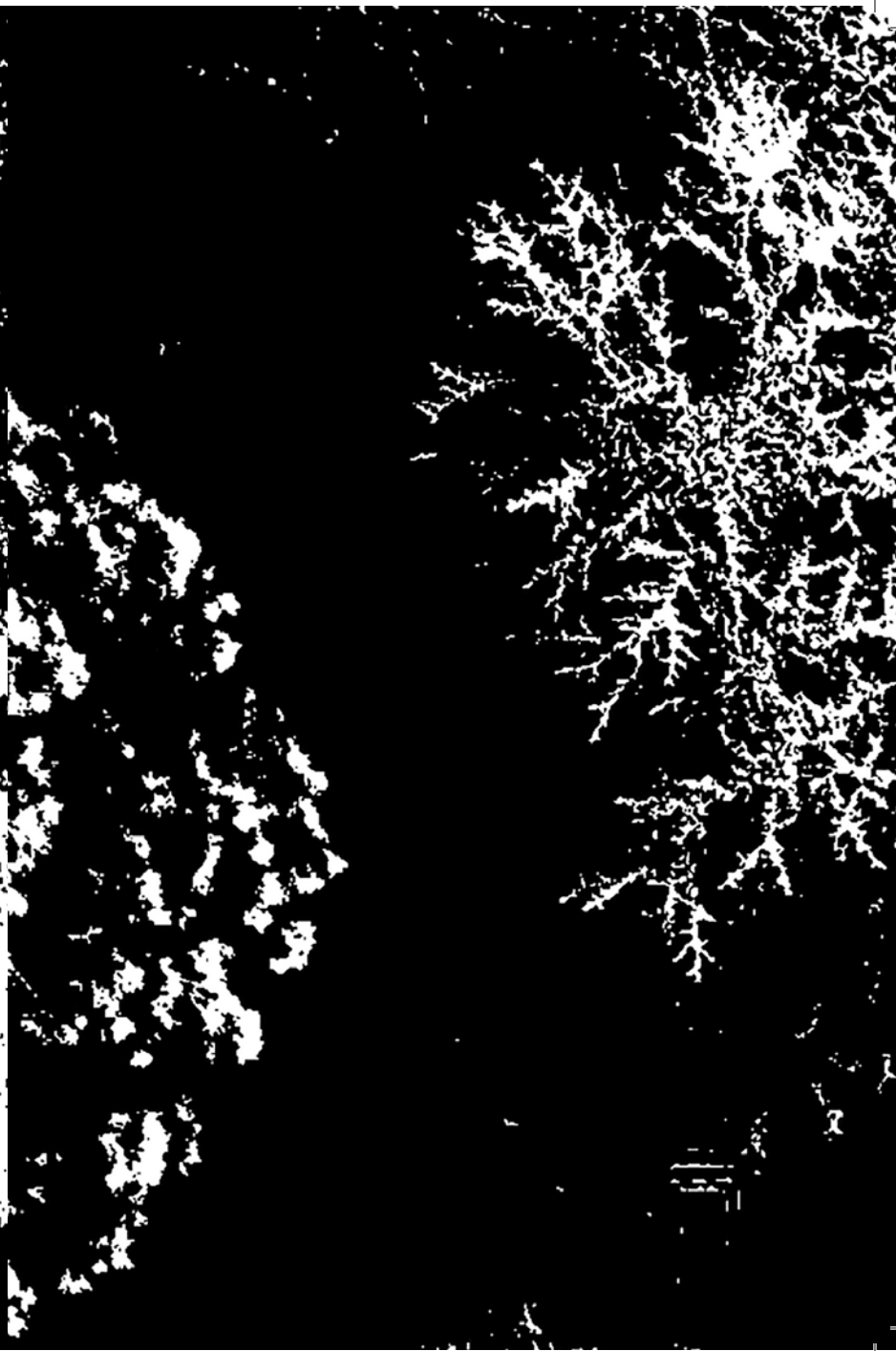


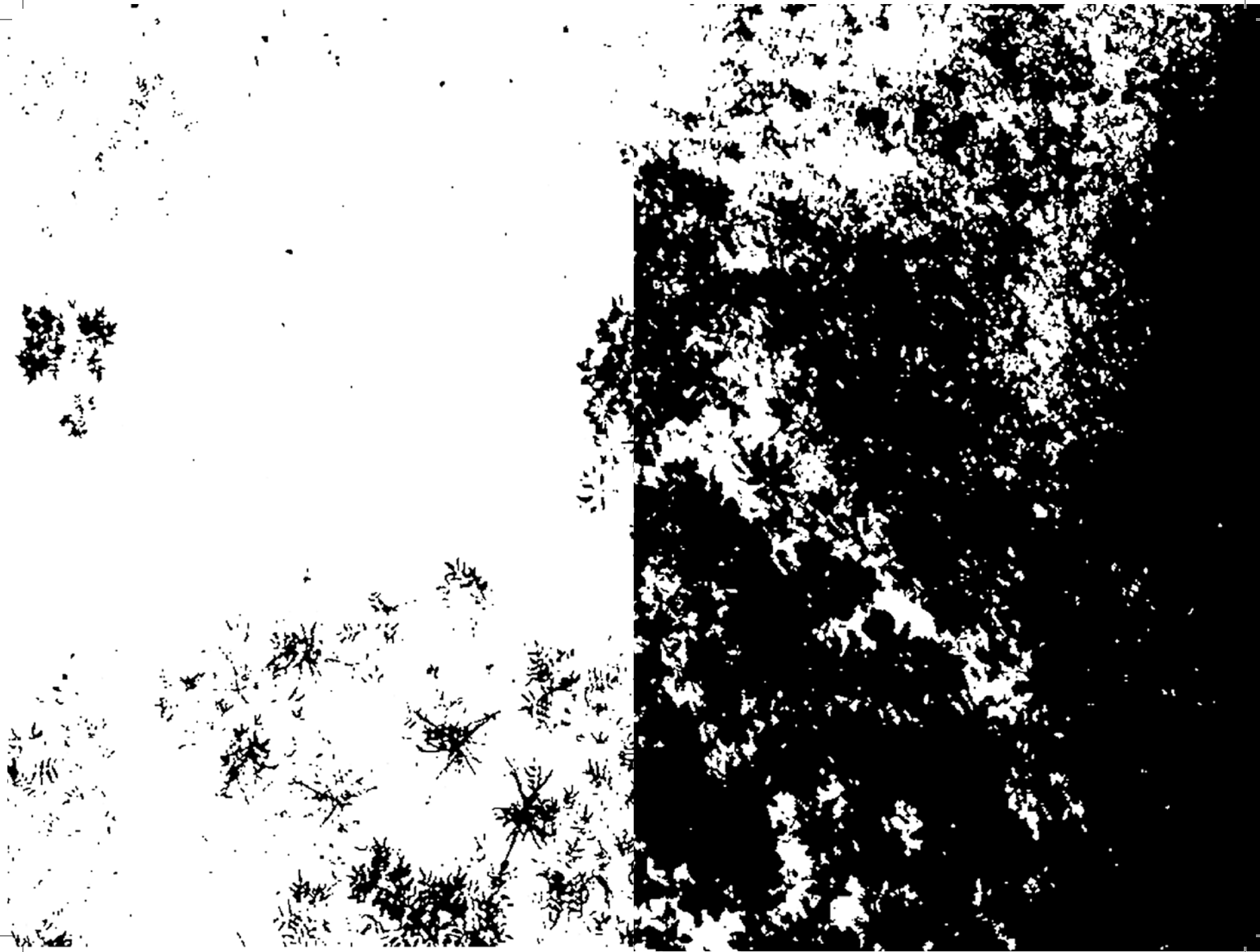


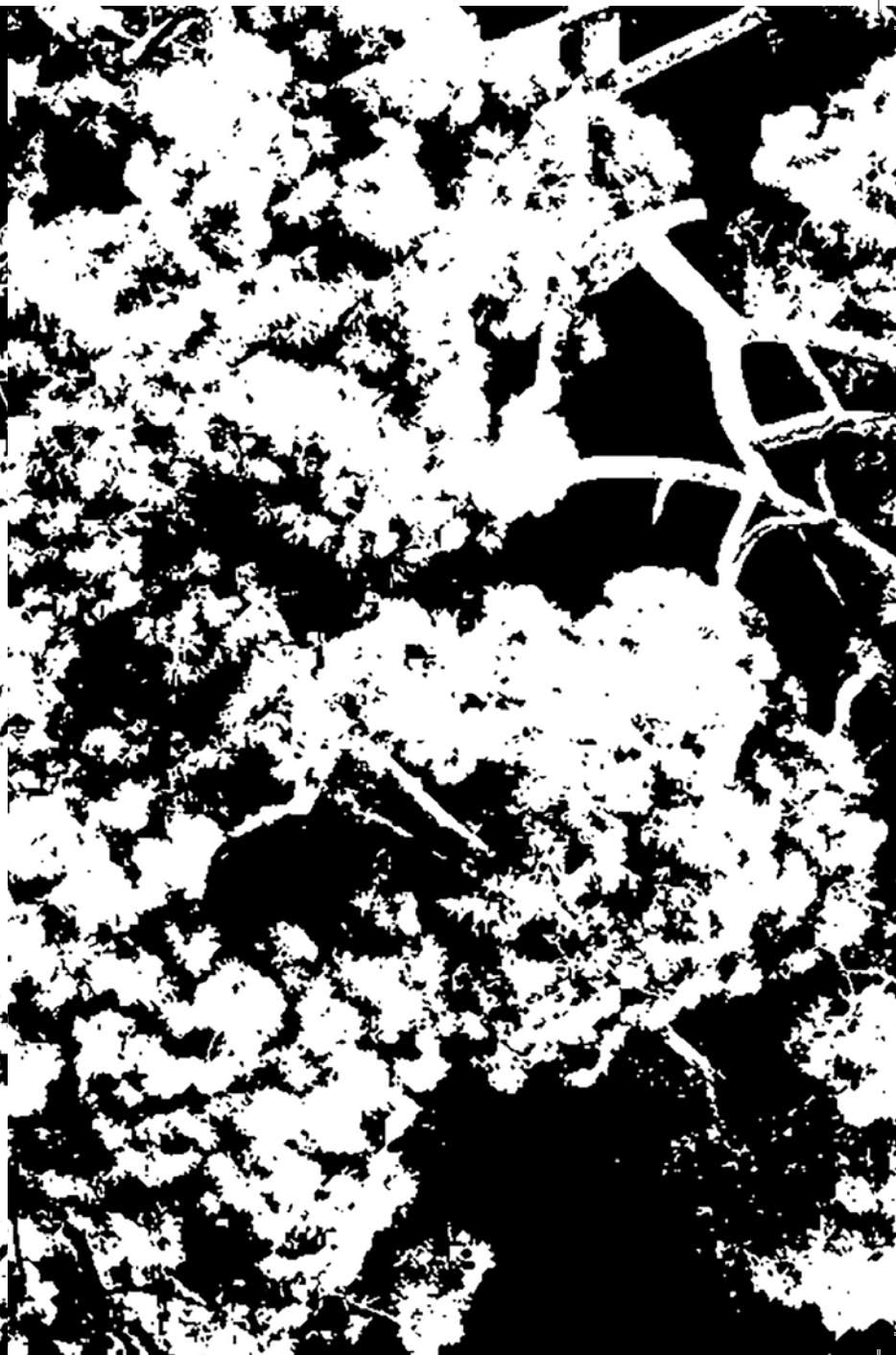
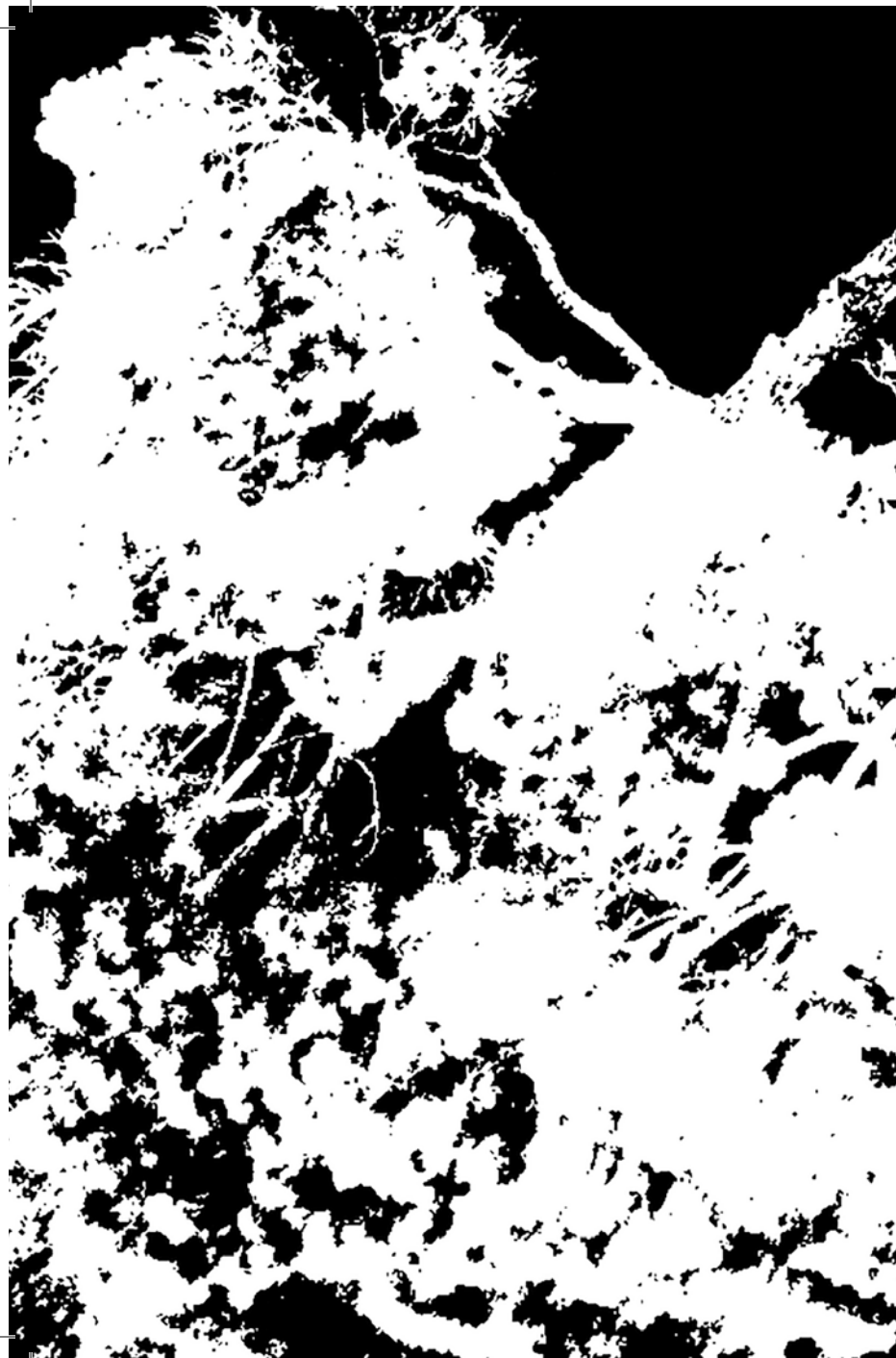


























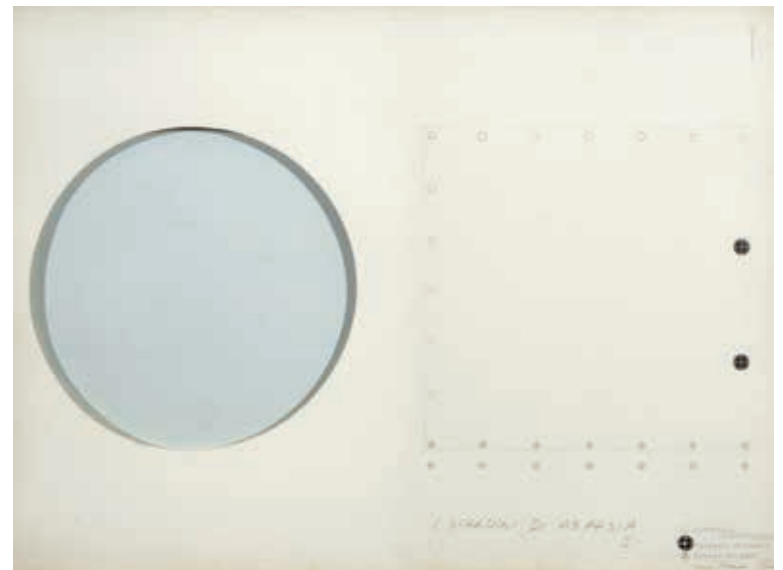
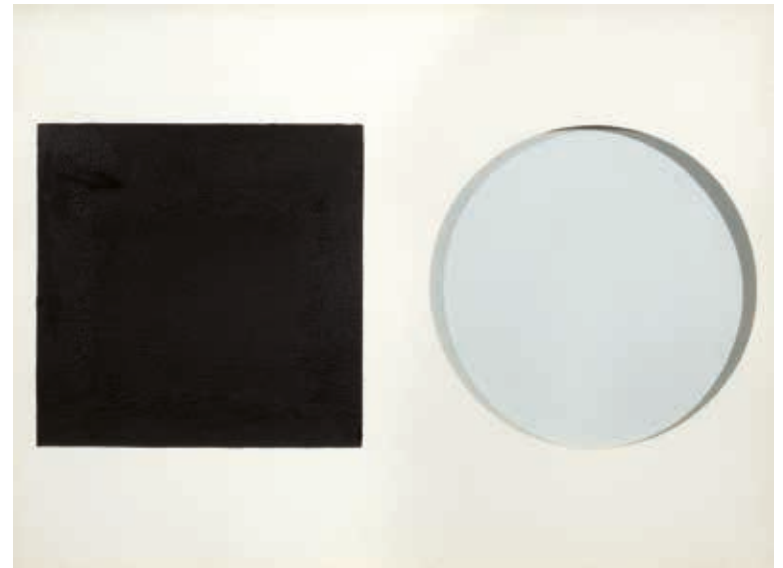


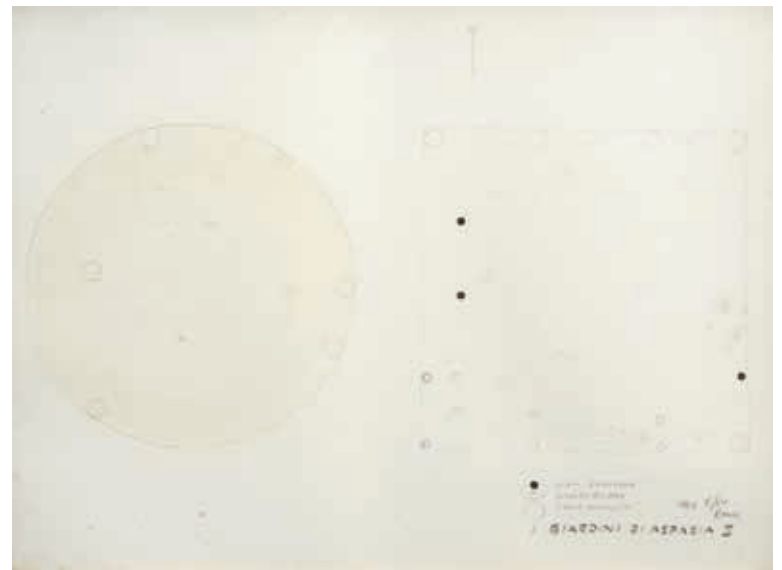
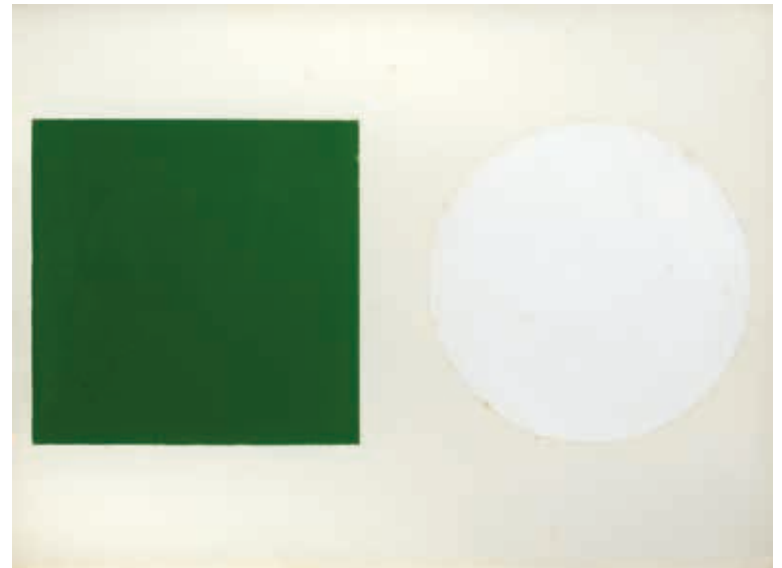


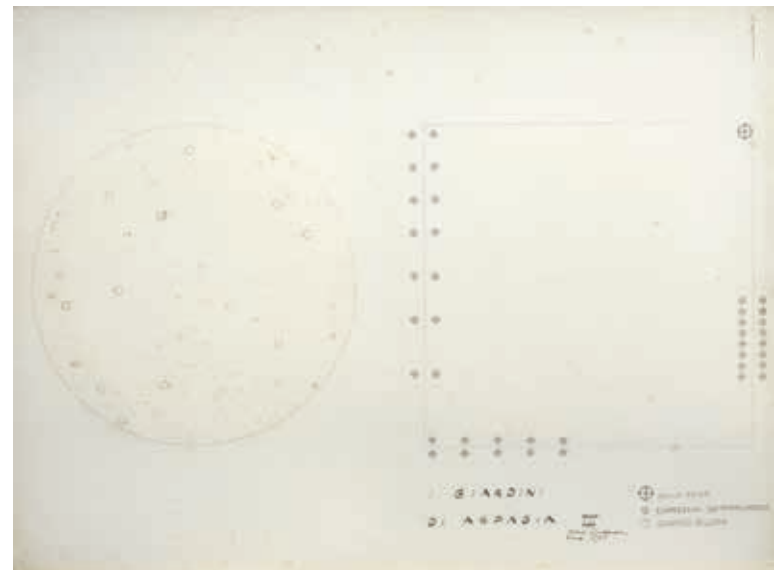
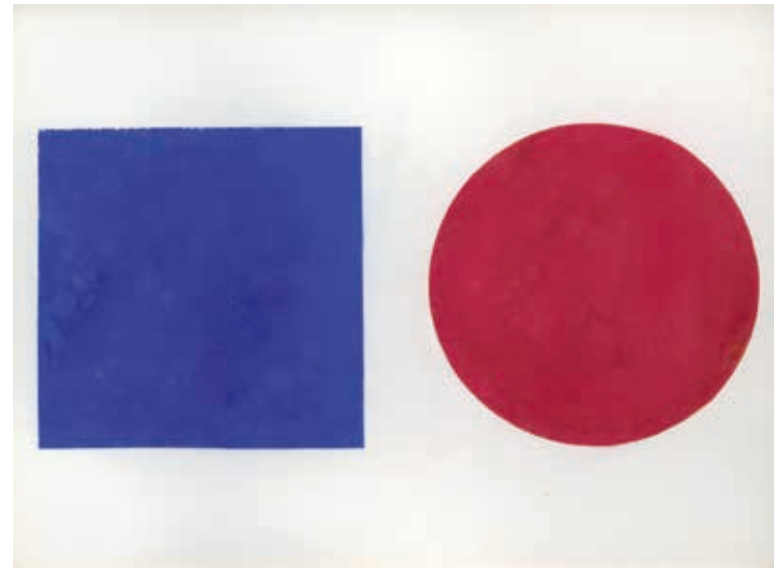
























LARRY ACHIAMPONG

Relic 0 (2017) esplora la storia culturale attraverso il paesaggio, la colonizzazione di territori africani, di paesi e di coloro che li possiedono. Il lavoro di Larry Achiampong affronta la migrazione e l'espropriazione delle terre coloniali. Il video mette a confronto il nostro senso della storia e le nostre relazioni con le specificità del luogo. Ci porta in un viaggio geografico, storico e culturale: politico, sociale e personale.

Relic 0 (2017) explores cultural history through landscape, the colonisation of African territories, of countries and their sovereignty. Larry Achiampong's work addresses migration and dispossession in colonial territories, the film confronts our sense of

history and our relations to the specifics of place. It takes us on a geographical, historical and cultural journey that is each of the following; political, social and personal.

ELISABETTA BENASSI

Letargo (Roma 51593M) (2018) si rifà ad un precedente lavoro di Elisabetta Benassi, *Letargo* (2016), presentato nel cortile di Magazzino, Roma. L'auto è parcheggiata nel garage di Villa Lontana sull'antica Via Cassia. Per secoli questa è stata la principale strada consolare d'ingresso a Roma dal nord. *Letargo (Roma 51593M)* è un reperto archeologico che collega idee di velocità e valore con la terra e il metallo presenti nell'opera. *Per una lira io vendo tutti i sogni miei* (2008) usa il testo della

canzone di Lucio Battisti del 1966 per attualizzare le transazioni nascoste e gli scambi presenti nel mercato dell'arte. Si riferisce alle reti invisibili tra le persone ed alle conversazioni tra di esse.

Letargo (Roma 51593M) (2018) is a re-staging of a previous situation of *Letargo* (2016) when it was sited in Magazzino gallery in Rome. The car is parked in the garage of Villa Lontana on the ancient Via Cassia. It is the main route to Rome from the North and has been for centuries. The car, filled with earth, is an archaeological artefact and connects ideas of speed and value with earth and metal. *Per una lira io vendo tutti i sogni miei* (2008) uses the lyrics of the song by Lucio Battisti from 1966, to actualise the hidden transactions and exchanges of the art market. It suggests elu-

sive networks between people as well as our ongoing conversations.

ALESSANDRO CICORIA

Ville Lontane (2018) è un nuovo lavoro realizzato da Alessandro Cicoria per la mostra. Presenta il volo di un frammento scultoreo recentemente riscoperto nei pressi di Tor di Quinto, verso Villa Lontana. Il buco scavato da Cicoria nel giardino, si riferisce agli stilemi delle tombe etrusche. La scultura è un frammento di gesso alabastrino con la superficie coperta da un'emulsione fotografica, ed è sepolto in una scatola nel giardino di Villa Lontana. *Ville Lontane* presenta il desiderio arcaico del volo, l'illusione della scoperta e la distorsione della temporalità. Il volo è descritto in un libro a tiratura limitata attraver-

so una serie di fotografie che documentano il percorso immaginario di questo oggetto.

Ville Lontane (2018) is a new work by Alessandro Cicoria made for this exhibition. It presents the flight of a sculptural fragment recently rediscovered near Tor di Quinto, towards Villa Lontana. The hole dug by Cicoria in the garden refers to the stylistic features of Etruscan tombs. The sculpture is a fragment of alabaster chalk with the surface covered by a photographic emulsion, it is buried in a box in the garden of Villa Lontana. *Ville Lontane* presents the archaic desire of flight, the illusion of discovery and the distortion of temporality. A limited edition book documents the imaginary flight of this object through a series of photographic images taken on its route.

BARRY FLANAGAN

Sand Girl (1970) filma il processo scultoreo in azione usando la pellicola per coglierne la sua formazione progressiva, dall'inizio al completamento. Il film presenta la lenta azione temporale nel realizzare una scultura attraverso l'uso della sabbia, infine lasciando l'impronta del corpo sulla terra. *miracle in the cabbage patch VIII, 78* (1978) è in marmo di Pietrasanta ed è realizzata da Flanagan in una forma apparentemente semplice.

Sand Girl (1970) films the process of sculpting in action using the medium of film to explore its durational aspect from instigation to completion. The film presents the temporal action of making sculpture from earth, (sand/

clay) and towards the close it shows poetically the processes of lost wax casting. *miracle in the cabbage patch VIII*, 78 (1978) is constructed from found marble in Pietrasanta. Flanagan compiles the figure in a deceptively simple way.

CLEMENTINE KEITH-ROACH

Per la mostra Clementine Keith-Roach ha realizzato una serie di nuovi lavori: stampi in calcestruzzo e terra dal giardino di Villa Lontana. Quando fu inventato il cemento, si sperava che questo sarebbe durato per sempre. Keith-Roach sperimenta un composito misto a cenere di consistenza analoga a quella dei calchi fatti dagli archeologi delle vittime sepolte sotto la lava a Pompei. Il suo lavoro, attraverso il processo di fusione, mostra all'esterno ciò che solita-

mente rimane all'interno dello stampo.

For this exhibition Clementine Keith-Roach has made a series of new work. She cast the sculptures on site using concrete, mixed with soil from the grounds of the garden of Villa Lontana. When cement was invented it was hoped this new material would last forever. Keith-Roach experimented with an ashy composite similar to those of the casts taken by archeologists of the dead buried under the lava at Pompeii. Her work exposes the casting process and renders what is the inside of the mould, outside.

LOUISE LAWLER

Birdcalls (1972-81) irrompe nella mostra ogni mezz'ora. Il lavoro include sia una componente audio che un testo, pre-

sentato nella mostra come una cartolina disponibile per i visitatori da portare via. *Birdcalls* presenta una cacofonia di nomi e suoni che suggeriscono una polifonia di voci diverse, ognuna delle quali canta la propria melodia. Ci invita a riflettere: quali sono i richiami degli uccelli e quali sono le lingue che sentiamo oggi? Dove sono le lingue del passato che non possiamo sentire più?

Birdcalls (1972-81) is played every half an hour. The work includes both a sound and a text component, which in this exhibition was presented as a postcard available for visitors to take with them. *Birdcalls* presents a cacophony of names and voices to suggest the polyphony of different voices, each singing their own tune. It leads us to think further about which bird-

calls and indeed which languages we hear now. What and where are the birdcalls and the languages that we no longer hear from the past?

MARIA NORDMAN

Nel 1984 Maria Nordman creò un giardino immaginario all'interno della Galleria Pieroni in Via Panisperna a Roma. La mostra era intitolata *I GIARDINI DI ASPASIA*. I disegni di Maria Nordman creano uno spazio immaginario per la mente, collegano storia, lingua e possibilità di conversazioni in questi giardini. Aspasia è stata una filosofa dell'antica Grecia i cui insegnamenti influenzarono Socrate, Platone, Aristofane ed altri. Le opere di Nordman sono idee viventi e aperte al cambiamento, hanno una forma che sembra non essere mai finita. L'aspetto durevole nel

suo lavoro vuole significare la nostra esistenza in un continuo presente.

In 1984 Maria Nordman created a fictional garden inside the Galleria Pieroni in Via Panisperna in Rome. The exhibition was called *I GIARDINI DI ASPASIA*. Maria Nordman's drawings of Aspasia's garden create an imaginary space for the mind. Aspasia was an ancient Greek philosopher whose teachings influenced Socrates, Plato, Aristophanes and others. *I GIARDINI DI ASPASIA* connects history, language and the possibility of conversations in these gardens.

Nordman's works are living ideas that are open to change. She constantly re-situates existing works so that in a way she does not finish a work. This durational aspect means that we continually experience in the present,

something that we might have thought to be past.

SUDARSHAN SHETTY

Shoonya Ghar (2015) utilizza il racconto narrativo per intrecciare storie tra luoghi e persone - momenti della nostra esistenza (vita, nascita, morte, omicidio, tradimento, tragedia) che non sempre è possibile comprendere. Shetty crea un tableau scavando nel passato, usando un vecchio legno per creare il palcoscenico della messa in scena di questi momenti chiave della vita. Il film è girato in una cava di pietra in disuso, è un'allegoria architettonica di storie. *Shoonya Ghar* è ispirato al *doha* (la parola hindi per distico) che si ritiene sia stato pronunciato da Gorakhnath nel XII secolo d.C. Gorakhnath, il grande poeta mistico, influenzò molti

poeti *nirgun* che lo seguirono, incluso Kabir, il poeta del XV secolo d.C.

Shoonya Ghar (2015) uses narrative to weave connections between places and people poetically - moments of our existence (life, birth, death, murder, betrayal, tragedy) in ways we do not necessarily understand. Shetty creates a tableaux by excavating the past, using repurposed old timber to create a stage for the enactment for these key moments in life. The work was filmed in a disused quarry. The film is an architectural allegory of stories. *Shoonya Ghar* is inspired by a *doha* (the Hindi word for couplet) believed to have been uttered by Gorakhnath in the 12th century AD. Gorakhnath, the great mystic poet, influenced many *nirgun* poets that fol-

lowed him, including the 15th century poet Kabir.

DANIEL R. SMALL

Petrified Order: Laptop (2017) presenta un dilemma di ciò che viene ricordato e ciò che viene dimenticato. La tecnologia familiare del computer, su cui facciamo sempre di più affidamento, invita a domandarci cosa succederà quando la tecnologia sarà defunta, quando non la ricorderemo più o quando non potremo più accedervi. Come viene compreso il contesto di un oggetto e il suo valore d'uso quando viene rimosso dal suo contesto culturale? Cosa viene ricordato? E perché alcune cose vengono ricordate quando altre sono dimenticate?

Petrified Order: Laptop (2017) presents a dilemma of what is remembered and what is forgotten.

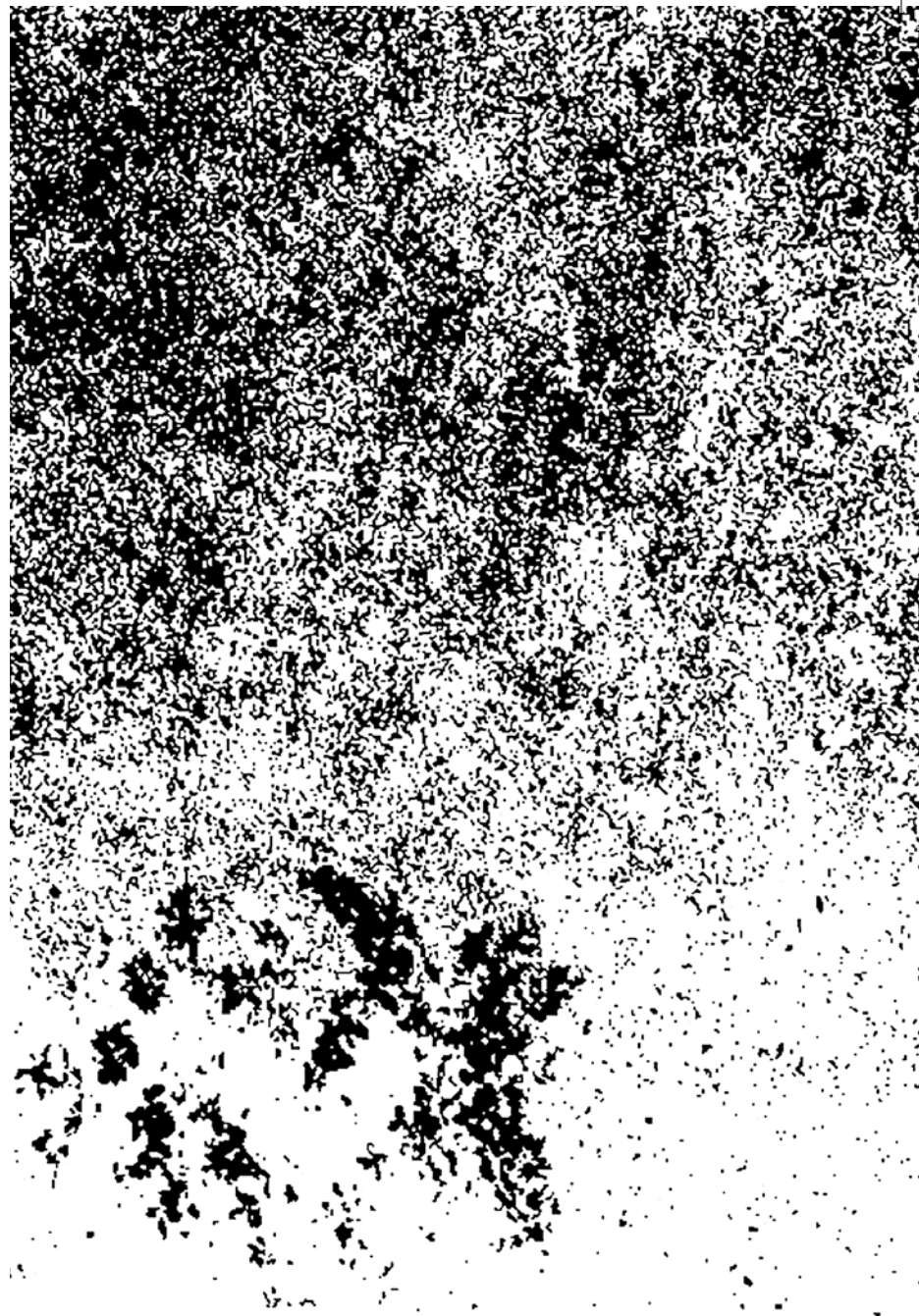
The familiar functional technology of the laptop we rely on makes us wonder what happens when the technology is defunct, or when we don't remember, or can no longer access its use. It raises questions like: How is the context of an object and its use value understood when it is removed from its cultural situation? What is it that gets remembered? And why do some things get remembered when others are forgotten?

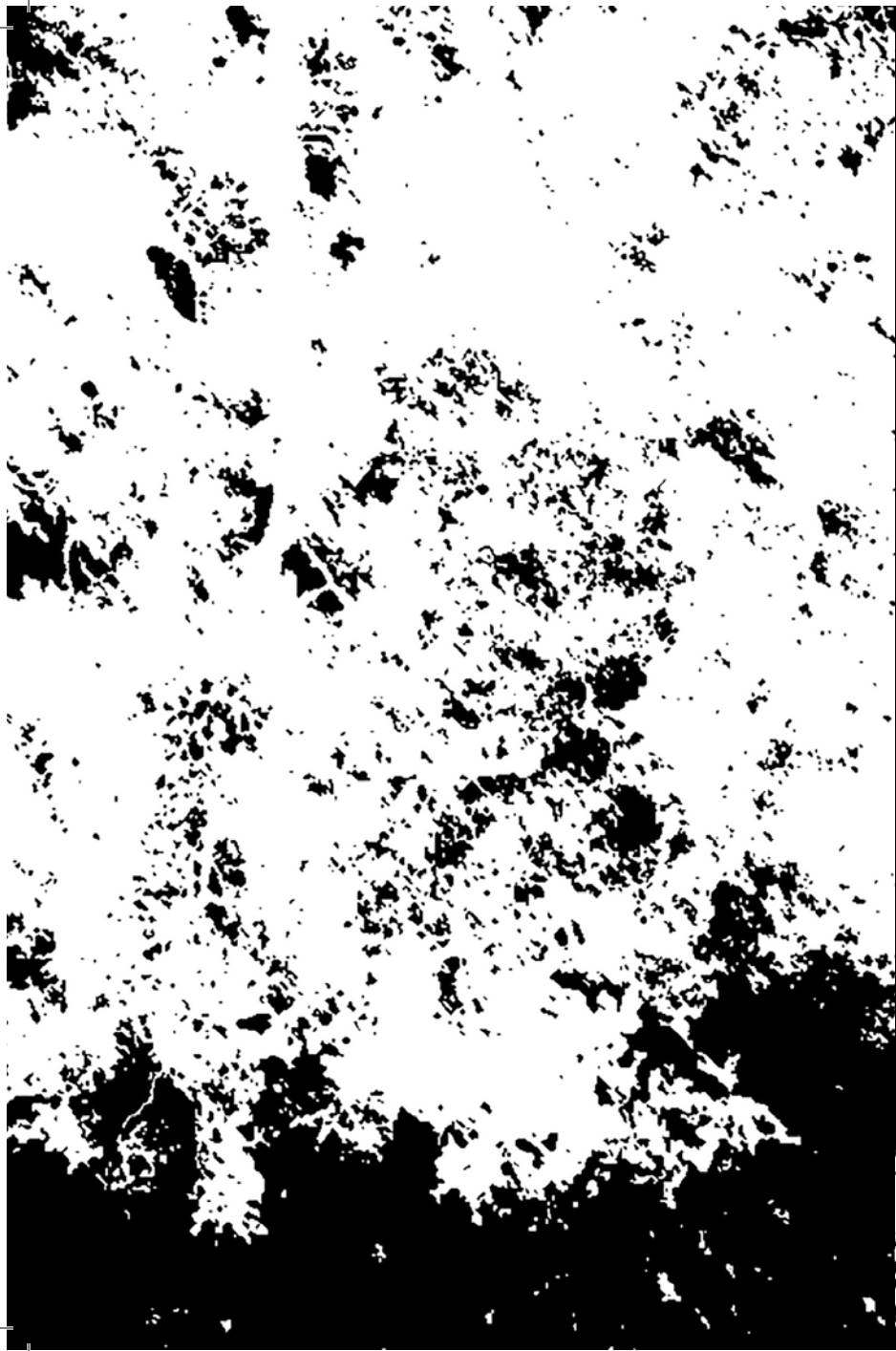
FRANCO TROIANI

Sacrario Metafisico (1994) e *Tempio di Ade* (1996) affrontano rappresentazioni metafisiche della vita e della morte. Il processo di Troiani giustappone costruzioni artistiche. La formazione geometrica delle sculture viene unita a oggetti che sembrano provenire da un altro

contesto. Gli oggetti, i colori e le forme sono echi dell'antichità. Con *Arcaica* (1996) assistiamo al processo archeologico della scoperta di diversi oggetti creando un misterioso tableau per gli occhi e la mente.

Sacrario Metafisico (1994) and *Tempio di Ade* (1996) address metaphysical representations of life and death. Troiani's process juxtaposes purposeful construction and discovery. The geometric formation of the sculptures are combined with objects that appear to come from another context. The objects, colours and shapes are echoes of those from the ancient times. With *Arcaica* (1996) we witness the archaeological process of uncovering different objects from different areas to create a mysterious tableau for our eyes and minds to enter.

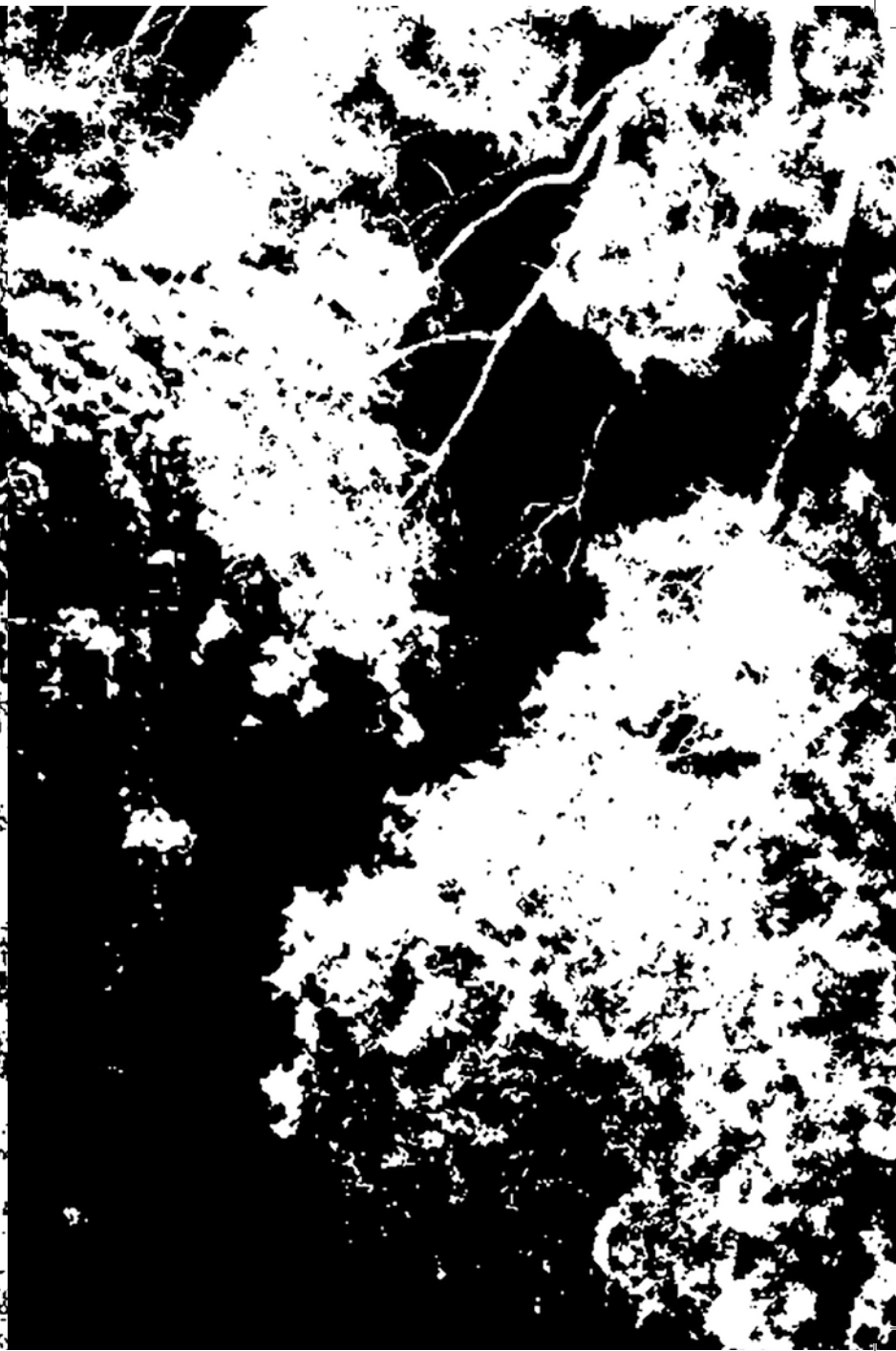
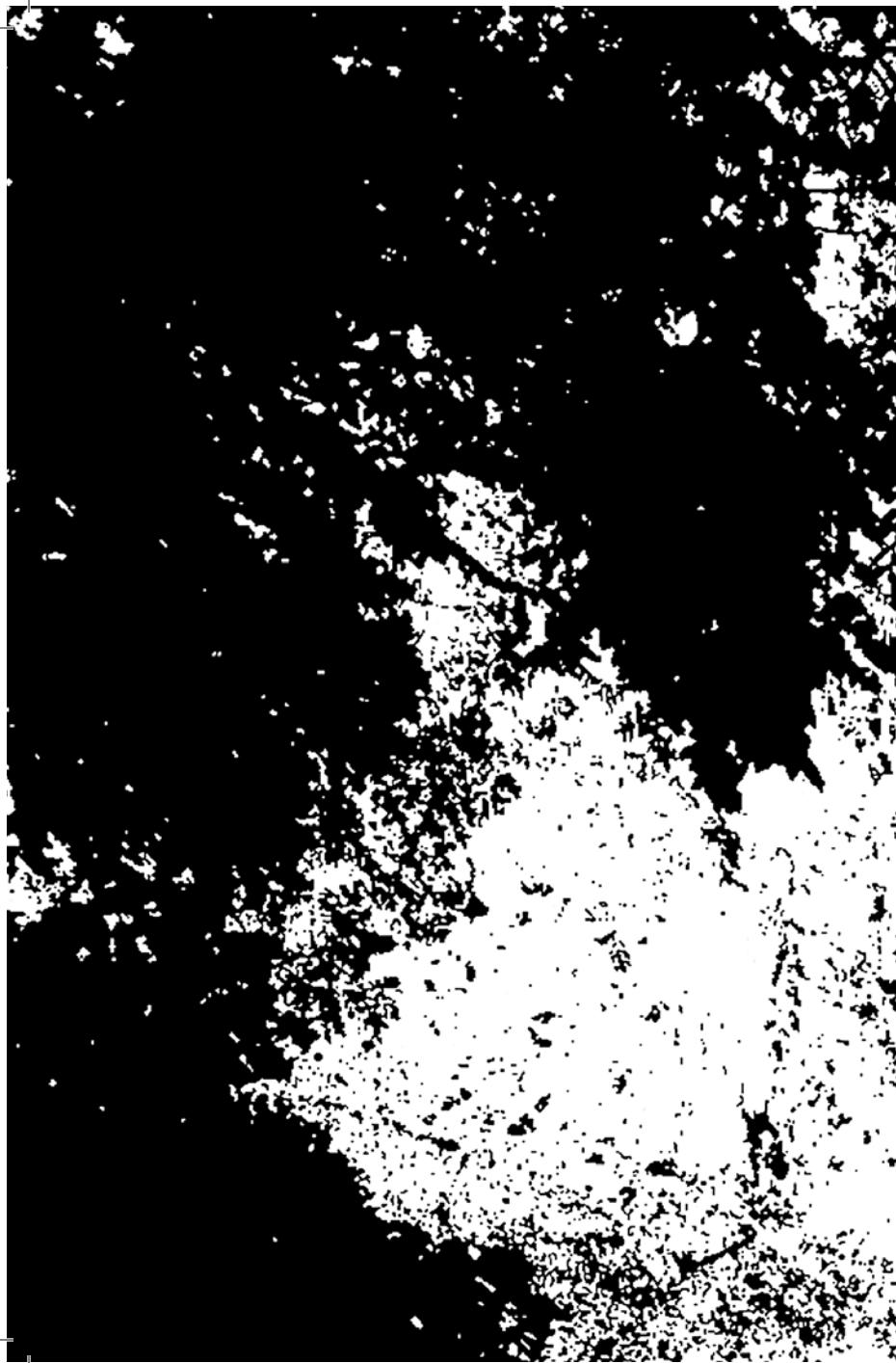




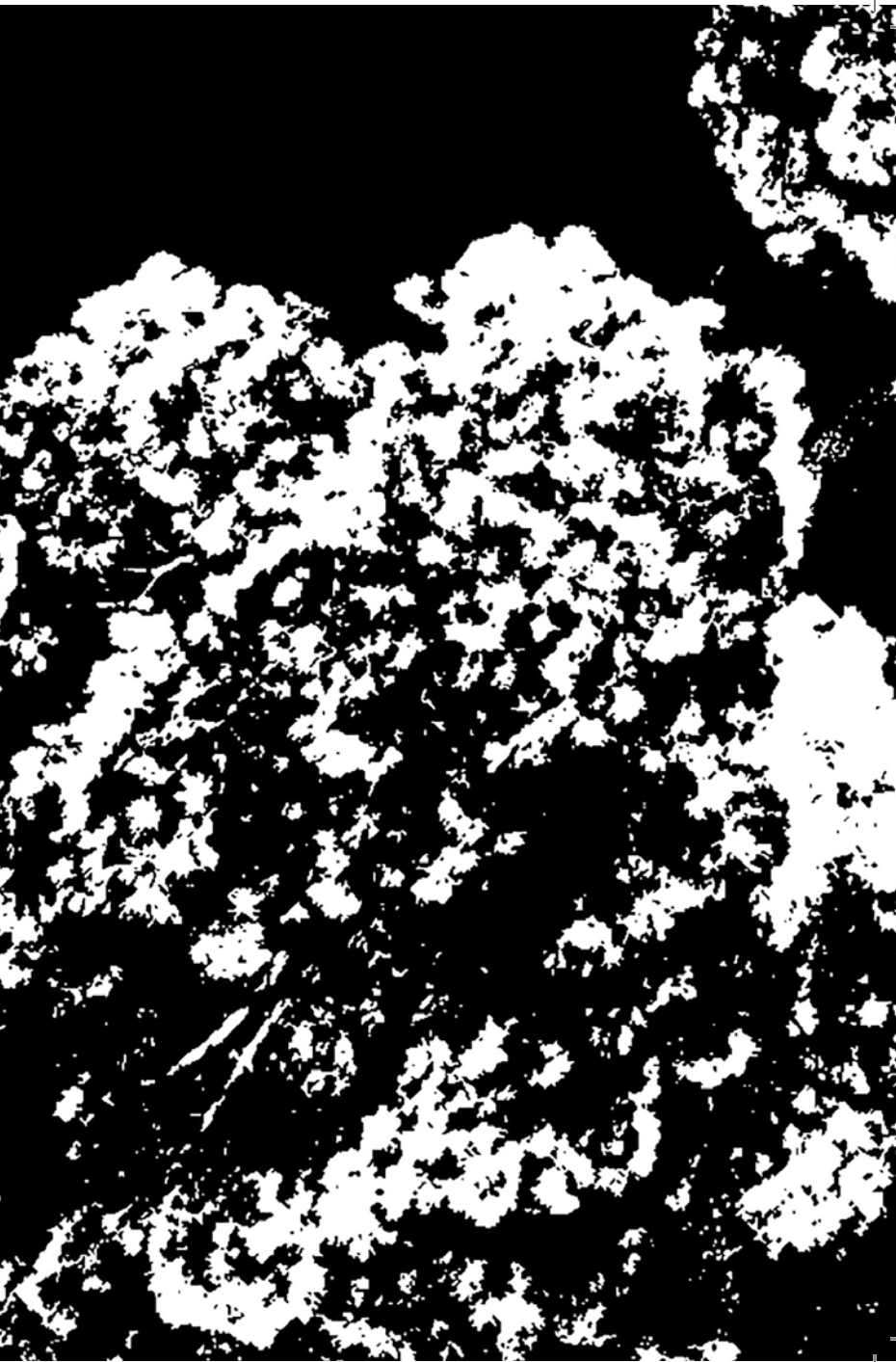


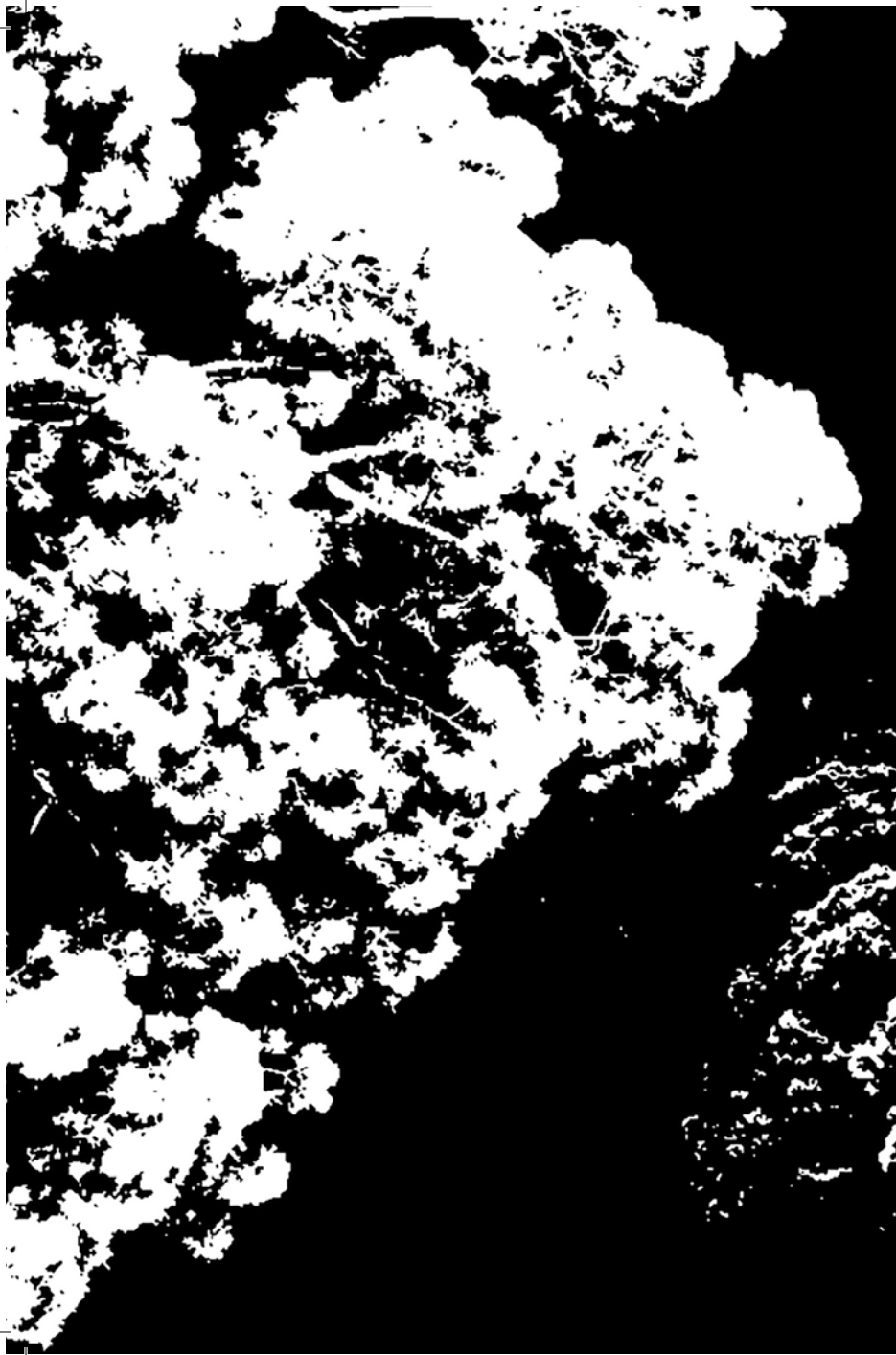












Larry Achiampong
Elisabetta Benassi
Alessandro Cicoria
Barry Flanagan
Clementine Keith-Roach
Louise Lawler
Maria Nordman
Sudarshan Shetty
Daniel R. Small
Franco Troiani



I am leaving these words as an account, that they might one day provide guidance to the Relic Travellers' Alliance.

You might be wondering, even after agreeing to be a part of such an initiative, why should it exist if the African continent is experiencing a moment of great prosperity, harmony and independence?

During your initiation, you will have been informed of how imperative this project is, to sustaining a healthy future for all of us. It is of great importance that you understand the time in which you're living is different, even in comparison to the moment in which this testimony was recorded.

That other planet, where I was conditioned...

We were programmed to dream the same dreams...

The world is ever changing, and promises would have been made to you. I lived at a time in which these promises were referred to as Globalisation – the belief

that a world interconnected through joint efforts of nations; their people, intellects and their resources could contribute to a place in history where inequality on all bases might be eradicated. This Western concept was sold to your ancestors for a long time.

Through these deceitful and cunning ideas was embedded the fundamental mechanic that one would depend on the plight of others in order for one to prosper.

And for centuries, this idea succeeded – in killing, enslaving, dehumanising, and disenfranchising many.

It is because of this that many traditions across our connected nations are mourned, for they have been lost eternally. History failed to reflect these barbaric acts, because it was just that; His story. And through didactic accounts of the West's pillaging exploits, masked as 'great discoveries' and 'world-saving' wars spawned generations of the misinformed. If you tell a lie long enough, it will become truth.

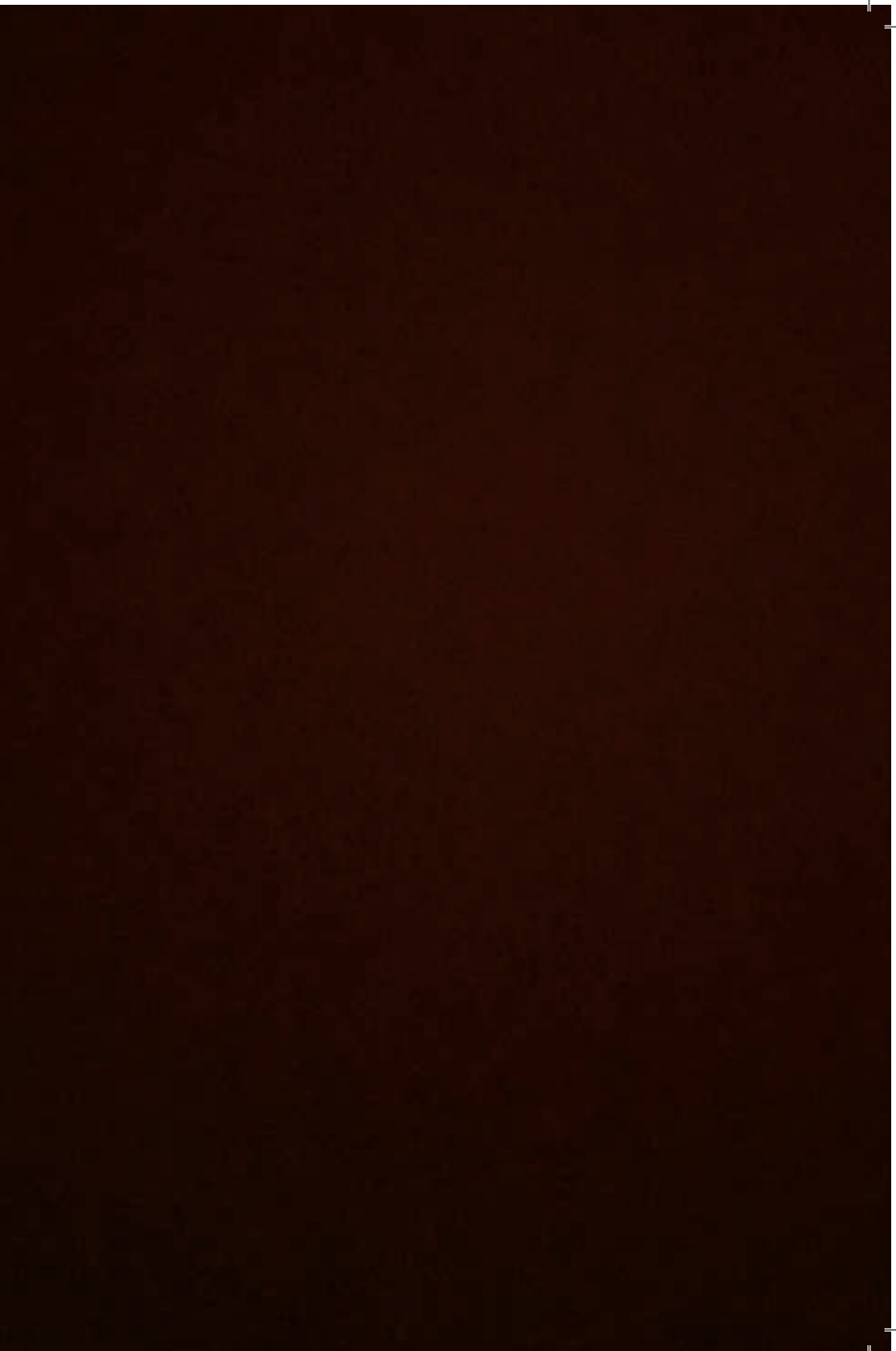






Un passo avanti dai piedi
di questo albero verso nord

A step forward from the foot
of this tree towards north





EXTRACT FROM CONVERSATION
BETWEEN CHERYLL POTTER
AND JO MELVIN – 11 OCTOBER 2009

JM I know you were the model in Barry Flanagan's film *Sand Girl*. Had you modelled for him previously?

CP I hadn't done any modelling for Barry, but I had spoken with him about modelling and my own interest in the nude male. I remember he asked me during the week if I was free on Saturday would I be prepared to model for him at his studio in Vauxhall. My husband, Jonathan Parks and I had lodging in his house in Camden with his wife and daughters.

JM Did Flanagan talk about his intentions with you?

CP No

JM What happened when you got to the studio?

CP I hadn't been there before. It was an old industrial space. I knew I'd have to take my clothes off, but I was surprised he asked me to lie under a hanging rope tied to the roof girder. He hooked a bag of sand onto it and took out a large knife to cut a hole in the bag and pushed it so that it started to swing over my body. He then took out a Super 8 movie camera and filmed the

event. It took about twenty minutes or so. He didn't speak until just before the end, when he told me to get up slowly because he wanted to film the sand falling away from my body.

JM Do you remember anything else about it? Were you at all nervous?

CP I wasn't nervous at all. Barry was very gentlemanly and even though he didn't say anything, he made me feel completely at ease. I do remember I wore a necklace with plastic beads that I'd made. I really liked it.

JM What happened when he'd finished filming?

CP Barry took me to the Café Royale on Piccadilly. I'd never been there before. I was stunned by it - such a splendid place. We had this really amazing tea, with sandwiches and fancy cakes. And he insisted, also a bottle of whisky... It was incredibly generous and also quite overwhelming. I suppose I was kind of stunned by the occasion and the contrast between the plushness of the Café Royale, the studio and how I normally lived.

Flanagan paid his collaborators with 'funds' until the mid 1970s when he was sufficiently solvent to give them cash. The 'funds' are lino prints. He authenticated each one with a thumb print in blue ink. This references the Royal Mint as well as a blueprint being a draftsman's plan. The 'funds' are art as money and exchange value as art. Now the 'funds' are for sale in galleries and Potter's are in Tate's collection.

Flanagan's interest in money as subject matter for art practice continued. In 1971 he contributed to an extended nationwide exhibition called *Art Spectrum* by distributing the participant's fee he had received equally to the exhibitors. He intended to give a 50p coin to each one. But because the bank did not have enough in stock, he gave each one a postal order to redeem the value at the Post Office.

Excavations from Villa Lontana

Internal Objects

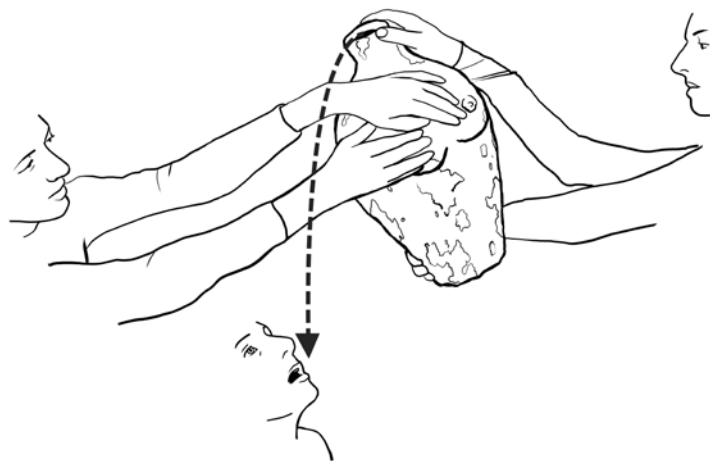
Fig. 1



Fig. 2



Reconstruction



Part Objects

(a)



(b)



(c)



(d)



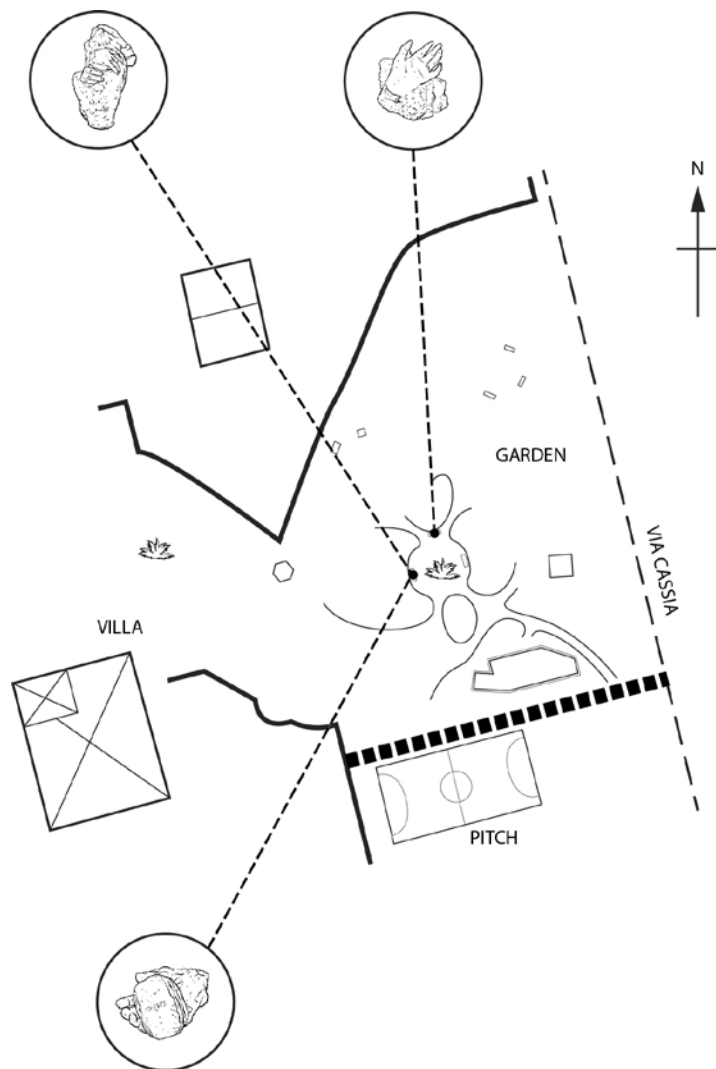
(e)



(f)



Site Map

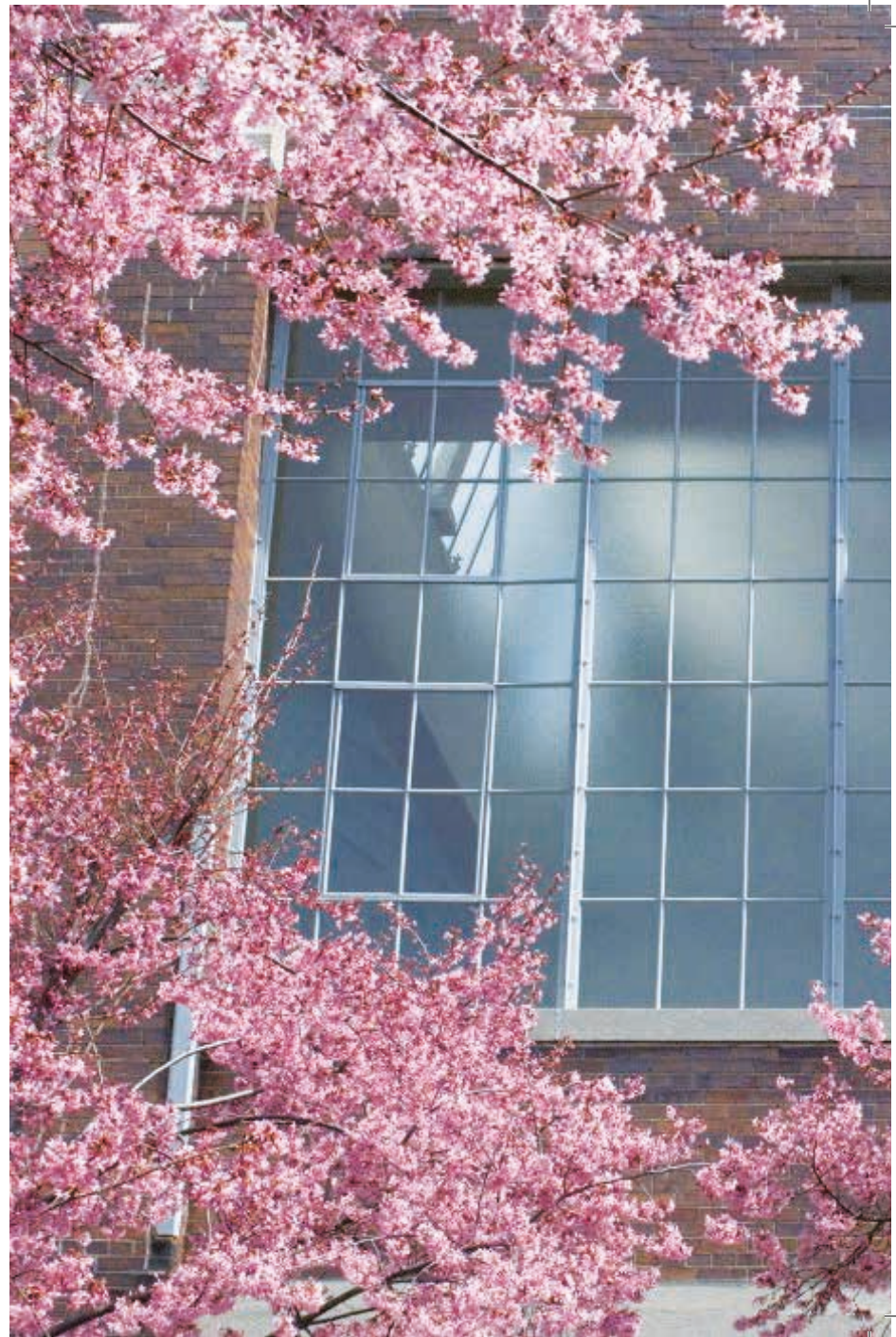


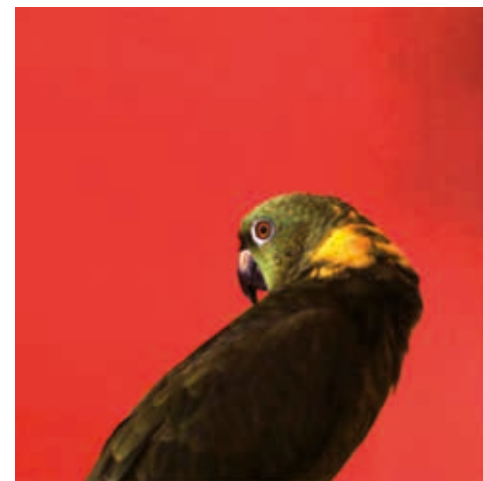
Fragments



VITO ACCONCI
CARL ANDRE
RICHARD ARTSCHWAGER
JOHN BALDESSARI
ROBERT BARRY
JOSEPH BEUYS
DANIEL BUREN
SANDRO CHIA
FRANCESCO CLEMENTE
ENZO CUCCHI
GILBERT and GEORGE
DAN GRAHAM
HANS HAACKE
NEIL JENNEY
DONALD JUDD
ANSELM KIEFER
JOSEPH KOSUTH
SOL LEWITT
RICHARD LONG
GORDON MATTA-CLARK
MARIO MERZ
SIGMAR POLKE
GERHARD RICHTER
ED RUSCHA
JULIAN SCHNABEL
CY TWOMBLY
ANDY WARHOL
LAWRENCE WEINER

BIRDCALLS BY LOUISE LAWLER





pencil paint collage on acid free paper
size of paper: 60 x 70 cm

a drawing of two sides may be encountered
by two or more persons
who might meet on either side of the paper
or by one person meeting with diffused rays of the sun;

&--

the drawing could exist during
the time of inter-attention –
the place of standing on the ground:
would a question thereby occur

as to the place where a drawing is found
& pulled into luminosity & into human memory

***ENCOUNTERING THE NATURE OF BUILDING BY ONE PERSON
WITH THE NEXT & THE NEXT –
IN A PARTICULAR PROPOSED CITY SITE --***

If the drawing is sited in its case –& pulled
into the luminosity of a room –
could it cause a reconsideration of the earth
as a place to build -?

& If the drawing is not pulled out of its case into the presence of human consciousness
& solar arrival -- then it is not a drawing which could be said to exist.

Presencing can also indicate – the action of co-curating
a place on the surface of the earth – for building a garden
for any person – when the original name of the earth is
GARDEN....-- IL GIARDINO REALE

The drawings placed into wheeled cases
can take different positions in any entry hall
& could become known by non- repetitive ***presencing***
potentially furthering a cooperation between people &
the colorations of the sun- used for building
a project for a city.

PER QUESTA CELEBRAZIONE IN UN GIARDINO D I R O M A

V I L L A L O N T A N A NOV 10 2018 12:00 - 12:30 & 16:30 - 17:00

FOR ALL THE GUESTS & HOSTS

per G L I O S P I T I

V I T T O R I A B O N I F A T I J O M E L V I N

D I N O & E R N E S T A S A N T A R E L L I --

D O R A S T I E F E L M E I E R & M A R I O P I E R O N I

& A R R I V I N G P E R S O N S

I L S O L E & L A V O C E D I A S P A S I A D I M E L O S

C O N D I S E G N I M I T Z E I C H N U N G E N Z U R R E A L I S I E R U N G
A V E C L E S D E S S I N S P O U R U N N O U V E A U J A R D I N
P O T E N T I E L L E M E N T C O N S T R U I T E N S E M B L E

with drawings for a new garden potentially built cooperatively
in a site to be found together -- in an unused place near R O M A
as proposed with & by the S U N & T H E V O I C E O F

A S P A S I A O F M E L O S

enunciating each word as a new sculpture

AUGURI --

M A R I A N O R D M A N



Shoonya Ghar takes its title from the poetry of Gorakhnath, the 12th century mystic poet associated with the tradition of *nirgun* poetry. Difficult to translate with precision, *nirgun* refers to the one without attributes, to the formless, to emptiness and the void or *shoonya*. Structured in the form of *dohas* or verses that play with duality, these poetic traditions focus on *alakshana* or *alakh* - the lack of specificity and on that which cannot be divided - *akhand*, which also refers to the cosmos. Yet the *doha* reaches for this idea of the cosmos by means of poetic division and multiplicity, making it impossible to grasp truth as an ontological state.

In the *doha* form, the impossible terms of *alakh* and *akhand* are visualized through concrete images: *Shoonya gadh shehar, shehar ghar basti* - fort, city, home, settlement. The lines that follow immediately ask, *kaun suta, kaun jage hai* - who is asleep and who awake? The poet suggests that something, many things are encompassed in that emptiness – the sleeping body, the wakeful mind, the empty settlement that is crowded with presence – the

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void is never empty, neither is it a void. The film's opening sequence plunges the viewer straightaway into an empty structure/emptied home – its titular object – set into an cavernous, emptied quarry, a site from which something has been extracted and carried away systematically over time.

In the latter half of the film *Shoonya Ghar*, a young couple walks through the corridor conversing about kinship, how their ancestors were related to each other. She asks him if he remembered what their crazy uncle used to say - that we all come from the same “bag”. What did that mean, she puzzles? That we all, as people, come from the same source and return to the same? Where does the crow fly with the offerings made to ancestors? If we only knew, she suggests, we might be able to connect our identity to its proper origins. He in turn remembers that others, elsewhere, held similar beliefs but for them the origin was merely a node, where identity was gathered and scattered, gathered and scattered continuously. That node then is an encompassing emptiness.



Commercial Invoice

INTERNATIONAL AIR WAYBILL NO. 783007442225		NOTE: All shipments must be accompanied by a FedEx International Air waybill.					
DATE OF EXPORTATION 9/29/18		EXPORT REFERENCES (i.e. order no., invoice no., etc)					
SHIPPER/EXPORTER (complete name and address) Daniel Small 2027 Vestal Avenue #3 Los Angeles, CA 90026 USA		CONSIGNEE (complete name and address) Vittoria Bonifati Via Cassia Antica 35 Roma, Italy 00191					
COUNTRY OF EXPORT USA		IMPORTER - IF OTHER THAN CONSIGNEE (complete name and address)					
COUNTRY OF MANUFACTURE USA							
COUNTRY OF ULTIMATE DESTINATION Italy							
NO. OF PKGS.	TYPE OF PKG.	FULL DESCRIPTION OF GOODS	QTY.	UNIT OF MEASURE	WEIGHT	UNIT VALUE	TOTAL VALUE
1	Box	electronic prop from Ikea that has been coated with stone - this piece is a contemporary artwork that I (Daniel Small) produced. The electronic prop is a hollow laptop	1	each	4.4	50.00	50.00
TOTAL PKGS. 1					TOTAL WEIGHT 4.4		TOTAL INVOICE VALUE 50.00
CHECK ONE <input type="checkbox"/> B.O.B. <input checked="" type="checkbox"/> C & F <input type="checkbox"/> C.I.F.							

THESE COMMODITIES, TECHNOLOGY, OR SOFTWARE WERE EXPORTED FROM THE UNITED STATES IN ACCORDANCE WITH THE EXPORT ADMINISTRATION REGULATIONS. DIVERSION CONTRARY TO U.S. LAW PROHIBITED.

I DECLARE ALL THE INFORMATION CONTAINED IN THIS INVOICE TO BE TRUE AND CORRECT.

Daniel Small
SIGNATURE OF SHIPPER/EXPORTER

10/4/18
DATE

EMAIL TO JO MELVIN
AND VITTORIA BONIFATI
4 OCTOBER 2018
FROM DANIEL R. SMALL

FedEx called me this morning, and informed me that I needed to more thoroughly fill out the commercial invoice description, because they believed it really was an ancient petrified artifact and I was illegally importing it! This development is actually quite intriguing while also being quite annoying. However, it is an interesting anecdote that you can share.

I spent half of my day on the phone with FedEx explaining what it is and re-filling out the commercial invoice form and sending to the case worker for FedEx. I'm hoping they get back with me soon or just release the piece and deliver it. You have the FedEx tracking number (783007442225) so you know exactly where it is too.





PERFORMANCE LECTURE NOTES

Read quite slowly for people to hear the sound of the “English” voice.

key

[PAUSE]

(Italics hand gesture and step forward)

Greetings and welcome! I am Jo Melvin and with Vittoria Bonifati, I have curated this exhibition. I would like to take this opportunity to thank Vittoria for enabling this exhibition *(hand gesture and step forward)* and this performance lecture to take place.

I welcome you to Villa Lontana [PAUSE] to enjoy its beautiful garden: and to think and ponder the conversations and themes that surface through our exchanges between art from the Fondazione Dino ed Ernesta Santarelli with contemporary works. These encounters create juxtapositions and transmutations in the garden.

ARCHEOLGI and meta-data: the construct of Archaeology – or what we *(hand gesture and step forward)* call archaeology and understand it to be necessarily involves metadata.

Metadata [PAUSE] suggests these layers of what we *(hand gesture and step forward)* necessarily can’t see, can’t *(hand gesture and step forward)* necessarily feel, can’t *(hand gesture and step forward)* necessarily hear, and can’t *(hand gesture and*

step forward) necessarily touch [PAUSE] as well as the interconnecting structure, or armature which is the the archelogy of Villa Lontana's garden.

The senses, (*hand gesture and step forward*) our senses, become buried, hidden, obscured: over time, in our lives, in the lives of others and in our accessing of (*hand gesture and step forward*) *these others' lives*, and our own "other" life.

In (*hand gesture and step forward*) *metadata* we necessarily are speaking of the senses: we are also speaking of the elements. The ancient Greeks distinguished the elements as follows: earth: air: fire: water: and aether. In various ways these elements combine to create formless form and form-formlessness.

Plummet into the earth's depths for fire, aether and water. Rupture the surface for water.

Water from the well, pulled up to the surface, extends to depths which may not be as deep as those of the tree's roots. Take a moment to look upwards: Look up to the sky

It's hard to quantify how far we see into its depth [PAUSE] this is when height becomes depth. Looking upwards the vista is framed and formed by the tops of trees, voluminous, they provide shade, colour, beauty and they replenish our oxygen in the middle of the city of Roma. And these umbrella pines or parasol pine trees, so immediately identifiable as a symbol of Roma, stand as tall as their roots extend

below our feet into the ground. As we've remarked already, the seeds for these trees were planted more than 400 years ago – this moment is, (*hand gesture and step forward*) *of course*, more than 1600 years after the creation of the oldest work in this exhibition; the Egyptian funerary relief.

Deeper into the bowels of the earth is rock and fire, the substrata's interlocking and disconnected movements goes in waves like the sea, it may be slow or rapid.

The stratified economic, social, political and personal climate of our cultures and cultural exchange press on us now with urgency. The ancient Chinese curse 'may you live in interesting times' underlines the curatorial proposition for the 58 th Venice Biennale, in 2019.

WATER: HEIGHTS: ROOTS EARTH: DEPTHS: SKY

When three people come together and agree on some kind of recollection, or interpretation of the 'facts' of an occasion, 'history' (*hand gesture and step forward*) *it is said*, is in the making: the expression 'lost to history' suggests that (*hand gesture and step forward*) *history* (borne from, or out of, these fictitious three people), is some great arbitrating personage who decides. The question is: (*hand gesture and step forward*) *who decides?* And this question is part of all our collective responsibilities...

Listen to Silence [PAUSE] What is lost? Irretrievable loss, and what to do with something, an artefact, object, a thought, that is impossible to RECOLLECT because our language and context has changed so much in time to rupture the connections. This is unlike finding space to remember the 'forgetting and the overlooked' which with sympathetic conditions can be re-discovered and experienced.

In different ways each of the artists we have chosen faces head on a materialisation of these urgent concerns and we would like to salute [PAUSE] Larry Achiampong, Elizabetta Benassi, Alessandro Cicoria, Barry Flanagan, Clementine Keith-Roach, Louise Lawler, Maria Nordman, Sudashan Shetty, Daniel R. Small and Franco Troiani without whose conviction this project would not have been possible.

I would like to dwell for a moment on the fragment from Heraclitus who would have been speaking some 400 years before our oldest work just mentioned: 'you cannot put your foot twice into the same river' [PAUSE] the river is always flowing, and your foot [PAUSE] my foot, is always changing [PAUSE] so even when we think we know something [PAUSE] this slippery (*hand gesture and step forward*) *something* is open to change.

We owe enormous thanks to Paola Santarelli for her generosity in allowing these works from the Fondazione Dino ed Ernesta Santarelli to be placed in the garden for the duration of this exhibition, and

whose intimate knowledge has informed our decisions. Thank you all for coming and for listening.



Testo scritto da Jo Melvin per il finissage della mostra
ARCHEOLOGI, 10 novembre 2018, Villa Lontana.
Il testo è stato letto da Vittoria Bonifati come Jo Melvin.

Text written by Jo Melvin for the finissage of
ARCHEOLOGI, 10 November 2018, Villa Lontana.
The text has been performed to the public by Vittoria
Bonifati as Jo Melvin.

Tracce di Jo Melvin e Vittoria Bonifati
Photo: Valeria Giampietro

Traces of Jo Melvin and Vittoria Bonifati
Photo: Valeria Giampietro

FRAGMENTS FOR A GARDEN IN ROME

Adam Green

The crater was five miles in circumference, and about a thousand paces deep; its sides were covered with brush wood, and at the bottom there was a plain on which cattle grazed. In the woody parts, boars frequently harboured; in the midst of the plain, within the crater, was a narrow passage through which, by a winding path, you could descend about a mile amongst rocks and stones, till you came to another more spacious plain covered with ashes: in this plain were three little pools, placed in a triangular form, one towards the East, of hot water, corrosive and bitter beyond measure; another towards the West, of water saltier than that of the sea; the third of hot water, that had no particular taste.¹

In the centre was a garden raised on arches lit by festoons of lights and connected with the Rows by eight graceful bridges, beneath which hummed the interlacing streams of motor traffic, pulsating as the current alternated between east and west and north and south.²

Round the garden is a covered portico; underneath which is a subterranean passage supposed to have been used as a cellar, as several large jars were found in it; in this passage were also found seventeen skeletons one of which from having a number of gold ornaments is supposed to have been the lady of the house. Another skeleton, supposed to be the master, was found at the entrance with several coins and gold ornaments in one hand and a key in the other.³

Around the whole garden, four inches below the surface of the ground, a groove between two and three inches deep, has been formed in the walls, to receive a three-quarter inch pipe for conducting the water.⁴

Near the entrance of the garden is a smaller water, perhaps once a stew, where fish were preserved for immediate use, as the multiplicity of fast-days in the Romish calendar demanded a perpetual supply. There is a ridiculous story of a coach and six horses being lost in this water, though it is silent as to the owner, and the time when the accident happened.⁵

There are several aviaries at the entrance of the garden, also the royal menagerie, which contains a number of very fine beasts. Among others are some zebras.⁶

Also, at the entrance of the garden is a fine hedge of cotoneaster.⁷

Near the centre of the garden is placed a large and commodious green-house, and two stoves, one of which contains a cistern for aquatic plants: and a circular health-house and conservatory.⁸

Near the centre of the garden stands a substantial summer house, or hall, named “the Hall of Fragrant Plants”.⁹

In the centre of the garden, where the walks cross each other, is an iron cupola, which is covered with creepers, and forms a pleasing object to the eye from the different parts of the garden.¹⁰

In the centre of the garden is a reservoir for water; and at the farther end a small temple, the six pillars of which still remain.¹¹

In the centre of the garden was a fish-pond, the

circumference of which measured sixteen hundred paces, or four hundred from side to side, where innumerable water-fowl resorted, and there were steps on every side to descend to the bottom.¹²

In the centre of the garden lay one of the monkish fish pools, an oblong sheet of water, deep set like a mirror, in green sloping banks of turf. In its glassy bosom was reflected the dark mass of a neighbouring grove, one of the most important features of the garden.¹³

The grove is illuminated by about 2000 glass-lamps, and a great number of variegated lamps are interspersed, which produce a fine effect. In cold or rainy weather the musical performance is in a Rotundo.¹⁴

Everyone at first entering the rotundo at this time, feels the same sensation, as at hearing suddenly a fine concert; architecture having the same effect on the eye as music on the ear, the mind is absorbed in an extacy.¹⁵

1 Giulio Cesare Braccini, quoted in “Remark upon the soils of Naples” by William Hamilton, in *Philosophical Transactions*, Volume 61, 1772: 11.

2 H. G. Wells, *The World Set Free; A Story of Mankind* (New York: 1914), 75.

3 *Views of Pompei, Drawn on Stone by J. D. Harding; after drawings by W. Light* (London: 1828), 5.

4 *New England Farmer*, Volume 6, Boston, 1828: 388.

5 John Dunkin, *The History and Antiquities of Bicester, a Market Town in Oxfordshire* (London: 1816), 83.

6 “Extract from a Journal of a Gentleman on a Visit to Lisbon” in *Select Reviews of Literature*, Volume 6: 412.

7 *Bulletin of the Garden Club of America* (Lake Forest: 1947), 8.

8 *The Picture of Glasgow, and Strangers' Guide* (Glasgow: 1818), 195.

9 *The Scottish Gardener: A Magazine of Horticulture and Floriculture*, Volume 2, Edinburgh: 349.

10 James Forbes, *Hortus Woburnensis: A Descriptive Catalogue of Ornamental Plants*, (London: 1833), 299.

11 *Views of Pompei, Drawn on Stone by J. D. Harding; after drawings by W. Light* (London: 1828), 5.

12 Francesco Saverio Clavigero, *The History of Mexico*, Volume 1 (London: 1807), 379.

13 Washington Irving, *Abbotsford Newstead Abbey* (London: 1835), 154.

14 John Bew, *The Ambulator; or, The Stranger's Companion in a Tour Round London* (London: 1794), 270.

15 *A Description of Ranelagh Rotundo, and Gardens* (London: 1762), 20.

PP. 1– 36
Installation view, *ARCHEOLOGI*,
Villa Lontana, Roma
Photos: Simon d'Exéa

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P. 57
Larry Achiampong, *Relic 0*, 2017
Video a colori a canale unico
10:10 minuti

Relic 0 è co-commissionato dalla
Hayward Gallery | Southbank Cen-
tre & Jerwood Charitable Foun-
dation. Per gentile concessione
dell'artista e Copperfield, London

Larry Achiampong, *Relic 0*, 2017
Single channel colour video
10:10 minutes

Relic 0 is co-commissioned by
Hayward Gallery | Southbank
Centre & Jerwood Charitable
Foundation. Courtesy of the artist
& Copperfield London

P. 59
Elisabetta Benassi, *Letargo*
(*Roma 51593M*), 2018
Mercedes, terra e bronzo
L'artista e Magazzino, Roma

Elisabetta Benassi, *Letargo*
(*Roma 51593M*), 2018
Mercedes, soil and bronze
Courtesy the artist and Magazzi-
no, Rome

P. 61
Elisabetta Benassi, *Per una lira io
vendo tutti i sogni miei*, 2008
Moneta da 100 lire

La moneta è stata portata nella
tasca delle curatrici a mostre e
fiere d'arte durante la durata della
mostra *ARCHEOLOGI*

Elisabetta Benassi, *Per una lira io
vendo tutti i sogni miei*, 2008
100 lire coin

The coin has been carried in the
pocket of the curators to exhibi-
tions and art fairs for the duration
of the *ARCHEOLOGI* exhibition

P. 63
Alessandro Cicoria, *Ville Lontane*,
2018

P. 65
Alessandro Cicoria, 2018

P. 67
Barry Flanagan, *Sand Girl*, 1970
Super 8 a colori, trasferimento
digitale da pellicola, 17 minuti
Barry Flanagan Estate, Londra

Barry Flanagan, *Sand Girl*, 1970
Super 8 colour, digital transfer of
film, 17 minutes
Courtesy Barry Flanagan
Estate, London

P. 69
Barry Flanagan, *Miracle in the
cabbage patch VIII*, 78, 1978
Marmo e tassello di legno
Barry Flanagan Estate,
Londra

Barry Flanagan, *Miracle in the
cabbage patch VIII*, 78, 1978
Marble and wooden dowel
Courtesy Barry Flanagan
Estate, London

P. 71 Clementine Keith-Roach, <i>Aitia</i> , 2018 Terracotta, gesso e acrilico	garden of Villa Lontana, Rome	Miniature model, 2016 Recycled teak wood	Video a colori a canale unico 10:10 minuti
Clementine Keith-Roach, <i>Aitia</i> , 2018 Terracotta, plaster and acrylic	P. 79 Louise Lawler, <i>Birdcalls</i> , 1972-81 Suono e testo, 7:01 minuti LeWitt Collection, Chester, CT	P. 91 Daniel R. Small, <i>The Petrified Order: Laptop</i> , 2017 Oggetto elettronico pietrificato	Larry Achiampong, <i>Relic 0</i> , 2017 Single channel colour video 10:10 minutes
P. 73 Clementine Keith-Roach, <i>Part Object 3</i> , 2018 Cemento, cenere e terra dal giardino di Villa Lontana, Roma	Louise Lawler, <i>Birdcalls</i> , 1972-81 Audio recording and text, 7:01 Courtesy of LeWitt Collection, Chester, CT	Daniel R. Small, <i>The Petrified Order: Laptop</i> , 2017 Petrified electronic prop	PP. 124, 125 Relic Traveller: Prologue Script. Scritto da Larry Achiampong. Narrato da Nephertiti Oboshie Schandorf
Clementine Keith-Roach, <i>Part Object 3</i> , 2018 Cement, ash and soil from the garden of Villa Lontana, Rome	PP. 81 – 85 Maria Nordman, <i>I GIARDINI DI ASPASIA</i> , 1984 Collage, matita, tempera su carta Mario e Dora Pieroni	P. 93 Franco Troiani, <i>Tempio di Ade</i> , 1996 Legno policromo, ottone e tempera acriliche	Relic Traveller: Prologue Script. Written by Larry Achiampong. Narrated by Nephertiti Oboshie Schandorf
P. 75 Clementine Keith-Roach, <i>Part Object 2</i> , 2018 Clementine Keith-Roach, <i>Part Object 1</i> , 2018 Cemento, cenere e terra dal giardino di Villa Lontana, Roma	Maria Nordman, <i>I GIARDINI DI ASPASIA</i> , 1984 Collage, pencil, paint on paper Courtesy Mario and Dora Pieroni	Franco Troiani, <i>Tempio di Ade</i> , 1996 Wood, brass and acrylic	PP. 126 – 129 Elisabetta Benassi Negativi in bianco e nero anni 1950–1960, formato 4x5 pollici. Le immagini sono state scattate da uno sconosciuto fotografo professionista per una compagnia assicurativa americana.
Clementine Keith-Roach, <i>Part Object 2</i> , 2018 Clementine Keith-Roach, <i>Part Object 1</i> , 2018 Cement, ash and soil from the garden of Villa Lontana, Rome	Photos: Chiara Scategni	P. 95 Franco Troiani, <i>Sacrario Metafisico</i> , 1994 Legno policromo, peperino e tempera acriliche	“Anni fa, da un rivenditore americano, ne ho acquistate una serie con incidenti automobilistici. Le immagini ritraggono le stesse automobili che negli anni sessanta Andy Warhol usava per la serie dei <i>Disaster</i> , ma senza i morti. Sono di una qualità straordinaria, mai stampate fino ad oggi. Le ho fatte riprodurre su carta in camera oscura da Davide di Gianni. La qualità particolare di queste immagini è messa in risalto dal modo in cui queste fotografie venivano eseguite: usando il flash anche in pieno giorno, che restituisce una naturalità e una tridimensionalità
P. 77 Clementine Keith-Roach, <i>Internal Object 2</i> , 2018 Cemento, cenere e terra dal giardino di Villa Lontana, Roma	P. 87 Sudarshan Shetty, <i>Shoonya Ghar</i> , 2015 HD video a colori e suono 60 minuti	Franco Troiani, <i>Sacrario Metafisico</i> , 1994 Wood, peperino stone and acrylic	
Clementine Keith-Roach, <i>Internal Object 2</i> , 2018 Cement, ash and soil from the	Sudarshan Shetty, <i>Shoonya Ghar</i> , 2015 HD Video colour and sound 60 minutes	P. 96 Franco Troiani, <i>Arcaica</i> , 1996 Travertino romano, marmo e terracotta	
	P. 89 Sudarshan Shetty, <i>Shoonya Ghar</i> , 2015 Modellino, 2016 Teak riciclato	Franco Troiani, <i>Arcaica</i> , 1996 Roman travertine, marble and terracotta	
	Sudarshan Shetty, <i>Shoonya Ghar</i> , 2015	Photos: Simon d'Exèa —	
		PP. 122, 123 Larry Achiampong, <i>Relic 0</i> , 2017	

speciale ai soggetti fotografati sia animati che inanimati.”

Black and white negatives from the 1950–1960, 4x5 inch format. The images were taken by an unknown professional photographer for an American insurance company.

“Years ago, I bought a series of photographs of car accidents from an American dealer. The images show the same cars that Andy Warhol used for the *Disaster* series in the 60s, but without the dead bodies. They are of an extraordinary quality, never printed until today. I had them reproduced on paper in the dark room by Davide di Gianni. The particular quality of these images is highlighted by the way in which these photographs were made: using the flash even in daylight, which gives a naturalness and a special three-dimensionality to both animated and inanimate photographed subjects.”

P. 130
Alessandro Cicoria, *Plasticisti*
#384729, 2018
Sali d'argento su carta colorata,
21x29 cm

Alessandro Cicoria, *Plasticisti*
#384729, 2018
Silver salts on coloured paper,
21x29 cm

PP. 131–133
Alessandro Cicoria

P. 134
Barry Flanagan, *Funds*, 1969
Archivio di Barry Flanagan,
Londra

Barry Flanagan, *Funds*, 1969
Barry Flanagan archive, London

P. 135
Album da disegno di Barry Flanagan con gli disegni della sua performance *Funds* che ha avuto luogo alla fiera Art Spectrum nel 1971
Barry Flanagan archive, Londra

Barry Flanagan sketchbook with counterfoil stubs from his *Funds* distribution performance which took place at Art Spectrum exhibition in 1971
Barry Flanagan archive, London

PP. 136, 137
Estratto di una conversazione tra Cheryl Potter e Jo Melvin,
11 ottobre 2009

Extract from conversation between Cheryl Potter and Jo Melvin, 11 October 2009

PP. 138–141
Clementine Keith-Roach,
Excavations from Villa Lontana,
2019

P. 142
Louise Lawler, *Birdcalls*, 1972–81
Suono e testo, 7:01 minuti

Louise Lawler, *Birdcalls*, 81–1972
Audio recording and text, 7:01 minutes
LeWitt Collection, Chester, CT

PP. 143, 144
Louise Lawler, *Birdcalls*, 1972–81.
Installation view, Dia:Beacon,
Beacon, New York.
LeWitt Collection, Chester, Connecticut
Photo: Ken Goebel
Courtesy of Dia Art Foundation, NY

P. 145
Louise Lawler, *Portrait*, 1982

PP. 146, 147
Testo scritto da Maria Nordman per il finissage di *ARCHEOLOGI*, 10 novembre 2018, Villa Lontana. Il testo è stato letto al pubblico da Vittoria Bonifati.

Text written by Maria Nordman for the finissage of *ARCHEOLOGI*, 10 November 2018 at Villa Lontana. The text has been performed to the public by Vittoria Bonifati.

PP. 148, 149
Maria Nordman
31 March 2019

PP. 150, 151
Sudarshan Shetty, *Shoonya Ghar*,
2015
HD video a colori e suono
60 minuti

Sudarshan Shetty, *Shoonya Ghar*,
2015
HD Video colour and sound
60 minutes

PP. 152, 153
Testo scritto da Vyjayanthi Rao
Text written by Vyjayanthi Rao

PP. 154, 155
Daniel R. Small
Dropping Well, Knaresborough,
2017
Stampa cromogenica digitale

Dropping Well, Knaresborough, 1855, Rock and Co, Engraving
“*The Petrified Order* è una serie di oggetti di IKEA svuotati internamente: un computer, una Xbox 360, un router internet e un lettore DVD, pietrificati. La pietrificazione è avvenuta in un pozzo nel North Yorkshire, in Inghilterra, dove fin dal Medioevo gli oggetti vengono lasciati trasformare in pietra. Il più antico racconto del pozzo di pietrificazione è del 1537, per centinaia di anni le persone locali credettero che il pozzo fosse maledetto da una strega di nome Mother Shipton, nata in una grotta vicina da una prostituta. Molti credevano che toccando l'acqua anche loro si sarebbero trasformati in pietra e le effigie moderne di queste persone sono state scavate tra gli alberi vicino al pozzo. Fu solo alla fine del 1800 che si scoprì che la rapida pietrificazione era dovuta ad un insolito alto contenuto di minerali nell'acqua dello Yorkshire, composta da tufo e travertino. Questi oggetti sono contemporaneamente oggetti del presente, del passato e del futuro, e sebbene riconoscibili, le loro forme sono impossibili da decifrare”.

Dropping Well, Knaresborough,
2017
Digital chromogenic print

"*The Petrified Order* is a series of hollow IKEA props: a laptop, Xbox 360, internet router, and DVD player that have been rapidly petrified. The petrification took place at a well in North Yorkshire, England, where sentimental items have been left to be turned to stone dating back to the middle ages. The earliest account of the petrification well was in 1537, and for hundreds of years locals believed that the well had been cursed by a witch named Mother Shipton who was the daughter of a prostitute and born in a cave nearby. Many believed if they touched the water they too would be turned to stone and modern effigies of these individuals have been erected by carving into trees near the well. It wasn't until the late 1800s that it was discovered the rapid petrification was due to an unusually high mineral content in the water in and around Yorkshire and was composed of tufa and travertine rock. The props are simultaneously objects, of the past and the future, and although recognizable, their forms are an impossibility".

PP. 156, 157
Daniel R. Small

PP. 158, 159
Franco Troiani, *Tempio di Ade*, 1996

Amore_violento, mito di Ade, tempio del pensiero e torre babelica. Vuoto e pieno, misteriosa condizione umana, come Luna invidio-

sa del Sole e il Sole della Luna. Proserpina colma di terra, fertile e gelosa padrona, melagrana rossa e succosa...

l'Amore è un inferno (F.T. 1995)

Breve testo scritto per la prima installazione del *Tempio di Ade* per Cancelli '96 / *Una rivoluzione naturale*, sopra i ruderi della ex chiesa di S. Maria di Civitella, frazione di Cancelli, accanto al wall drawing *Sole Bianco* di Sol LeWitt, sulla parete di una vecchia casa sulla destra. Comune di Foligno, 1996

Short text written for the first install of *Tempio di Ade* for Cancelli'96 / *Una rivoluzione naturale*, above the ruins of the former church of Santa Maria di Civita, Cancelli, next to Sol LeWitt's wall drawing *Sole Bianco*, on the wall of an old house on the right. Municipality of Foligno, 1996

PP. 160, 161
Franco Troiani, *Tempio di Ade*. Parco degli Acquedotti, Roma, 1996

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Opere della Fondazione Dino ed Ernesta Santarelli:

Rilievo con San Cristoforo, XVII sec. / Frammento di vasca, II-III d.C. / Lastra Funeraria con iscrizione, IV-V d.C. / Vera da pozzo in marmo rosso di Verona, XVIII sec. / Colonna romana in granito grigio / Altare funerario in marmo, I d.C. / Frammento di pulvino con

testa di Medusa, II d.C. / Rocchio di colonna con sopra un capitello dorico, I-II sec. / Statua femminile panneggiata e acefala, I a.C. / Colonna romana in marmo bigio / Stele egizia, II-I millennio a.C. / Divinità fluviale, XVIII sec. / Mosaico bizantino con palma, V-VI sec.

Selected works from the Fondazione Dino ed Ernesta Santarelli:

Relief of St. Christopher, XVII century / Fragment of bathtub, II-III AD / Roman column in grey granite / Funerary epitaph with bird, IV-V AD / Well in red marble from Verona, XVIII century / Funerary altar in marble, I AD / Fragment of pulvino with head of Medusa, II AD / Section of column with doric capital, I-II AD / Headless female with drape, I BC / Roman column in grey marble / Egyptian funerary relief in granite, II-I millennia BC / River God, XVIII century / Byzantine mosaic with palm, V-VI AD

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the metadata of Villa Lontana

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