

VIA GREGORIANA 9, ROMA

—10.10.25

# CHI ESCE ENTRA

A Tribute Exhibition  
to a Disappearing Building

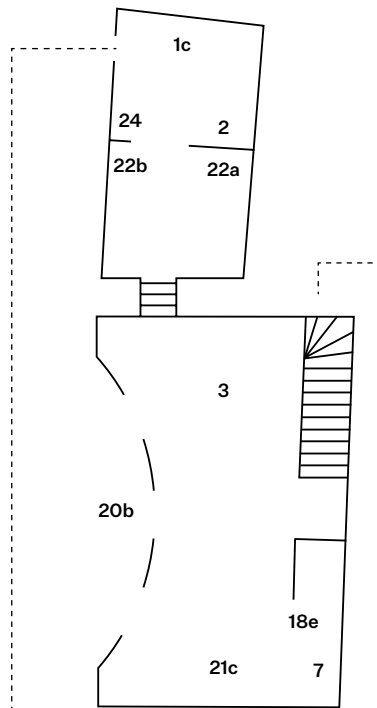
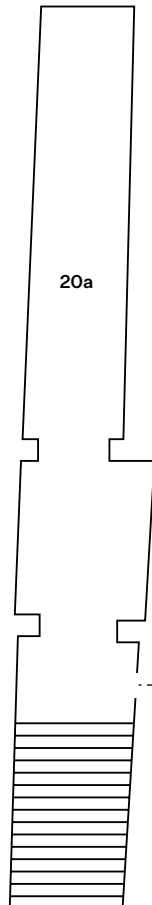
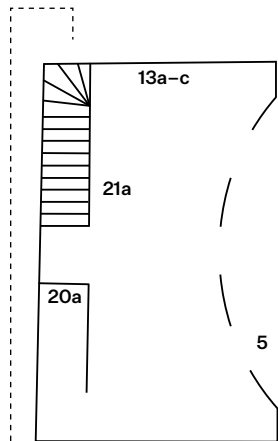
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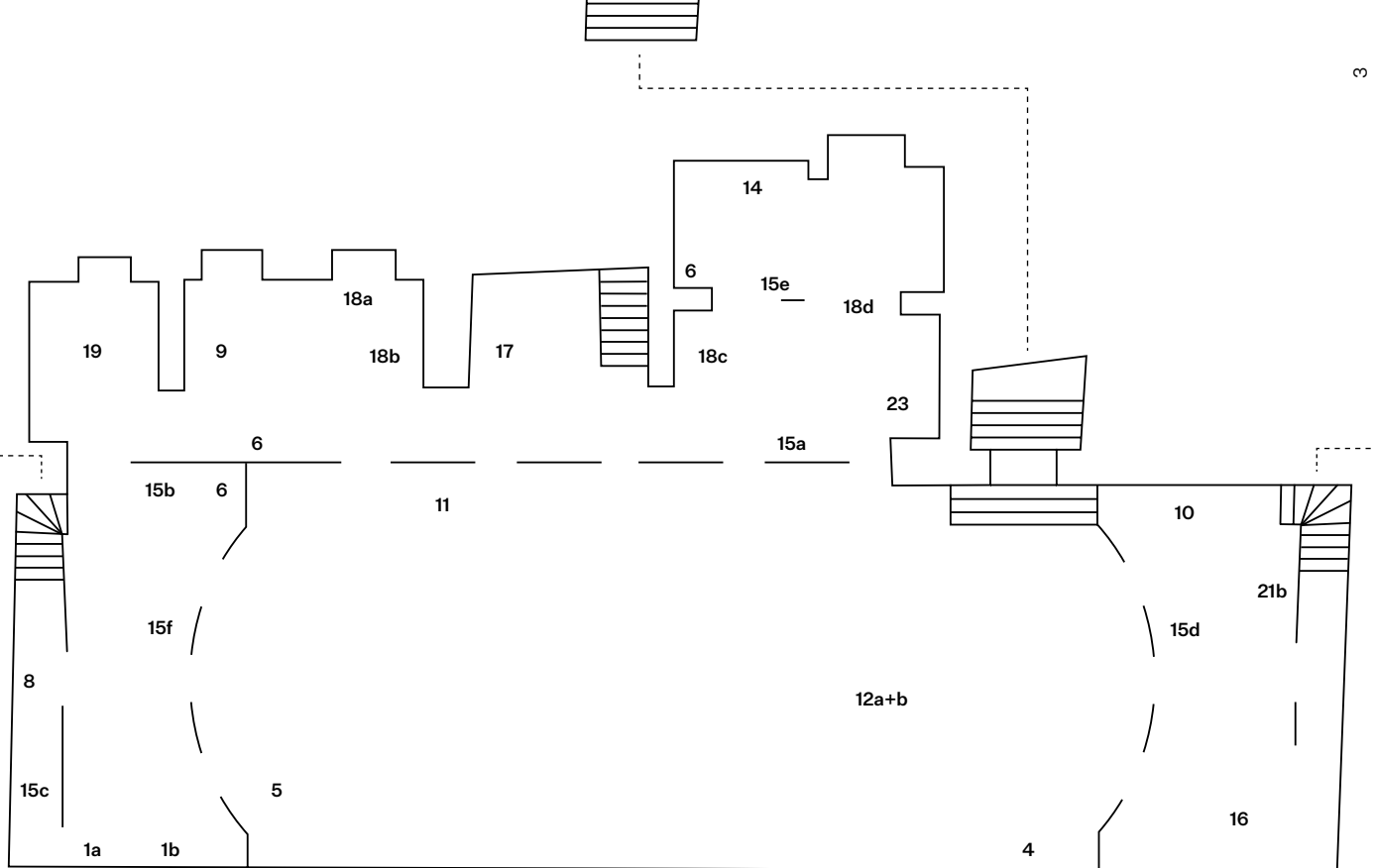
09.11.25—

*Chi esce entra* pays tribute to Via Gregoriana 9 and its cultural legacy. First inaugurated in 1911 as a private gallery by artist, collector, and art dealer Ludovico Spiridon, the building has since undergone multiple metamorphoses, serving a variety of roles throughout its history. Most famously, it was home to *La Cage aux folles*, an iconic venue that captured the spirit of Rome's vibrant nightlife in the 1980s, before falling into disuse. Abandoned for nearly three decades since, it stands today as a contemporary ruin – tucked away in the historic center. Before this space transforms once again to become an extension of the Bibliotheca Hertziana and all traces of its former incarnations are erased, this exhibition temporarily returns the building to its original function as art gallery by inviting over twenty artists to inhabit its spaces.

Taking the current state of disrepair of Via Gregoriana 9 as its point of departure, *Chi esce entra* reclaims this moment as yet another meaningful chapter in the building's century-long history. By bringing contemporary art into a poetic and sensorial dialogue with the architecture, the exhibition proposes a heterodox gesture of memory while simultaneously offering a counterpoint to traditional historiography. Through their interaction with the site, the works of art – some of which created in situ – foster a critical and speculative examination of the politics of memory and cultural heritage in relation to architecture. Engaging with themes of decay, vulnerability, and intimacy, they reflect on how processes of memory and oblivion materialize in public and domestic spaces, ultimately contributing to how individual and collective identities are shaped.

The exhibition title is borrowed from a work by Vincenzo Agnetti, which also provides the interpretive key to the project. The phrase *Chi esce entra*, literally, to exit is to enter, suggests that to disappear is to return in another form. In this sense, the impending metamorphosis of Via Gregoriana 9 offers a unique opportunity to rediscover this building and its history, and to invite the public to participate in this collective homage.





**1. Vincenzo Agnetti**  
(Milan, 1926—1981)

Vincenzo Agnetti was intrigued by the limits of language and the relativity of meaning. He shared with many of his contemporaries of the Italian *neoavanguardia* a fierce defiance towards the power of words. His *Feltri* series is illustrative of the artist's concern with language. Although he referred to them as *Ritratti* or *Paesaggi*, these pieces are in fact monochrome felts in which letters were branded and subsequently retraced with paint. The texts are short aporias – contradictory or absurd statements that conceal poetic truths, inviting us to look at reality from new perspectives. A famous example from this series, *Chi esce entra*, lends its title to the exhibition. This seemingly impossible spatial situation – who exits enters – is further reinforced in its nonsensical redundancy when juxtaposed with its counterpart – *Chi entra esce*. Yet, this phrase also evokes a liberating continuous movement: every exit is also an entry. There are no ruptures, only transitions, like the upcoming transformation of Via Gregoriana 9.

**1a** *Chi entra esce*, 1971  
Portrait. Colored felt  
stamped and painted  
120 × 80 cm

**1b** *Chi esce entra*, 1971  
Portrait. Colored felt  
stamped and painted  
120 × 80 cm

**1c** *Costruiremo le case come  
una volta senza tetti e senza  
mura*, 1971  
Landscape. Colored felt  
stamped and painted  
120 × 80 cm

Courtesy Archivio Vincenzo  
Agnetti, Milan

**2. Louise Bourgeois**  
(Paris 1911—2010 New York)

This little artwork by Louise Bourgeois joined the Bibliotheca Hertziana's art collection through the medieval art historian Richard Krautheimer (1897—1994). It is a bronze cast of a sculpture in rose onyx, originally titled *Cunt I* and later renamed *Untitled (Femme)*. Exceptionally on view to the public on the occasion of this exhibition, this sculpture exemplifies Bourgeois's formal experimentations around the human body – a recurring motif in her work through which she explores the themes of femininity, sexuality, and domesticity. This sculpture, more specifically, belongs to a body of work produced in stone and bronze during the 1960s that are centered on genitalia and often seem to challenge the gender binary. It emerged from a gradual process of abstraction and culminated in a fusion of female and male genitalia with a prehistoric hand axe, which recalls a common mythic origin of sex, violence, technology, and art emerging from the rubbles of the former art gallery.

**2** *Femme*, 1970  
Bronze, dark patina  
15.9 × 7 × 4.4 cm

Collection Bibliotheca Hertziana  
– Max Planck Institute for Art  
History, Rome

**3. Francesca Cornacchini**  
(\*1991 in Rome, lives and works  
in Rome)

Francesca Cornacchini's artistic practice weaves the social, political, and technological struggles of contemporaneity with her personal experience. Taking inspiration from underground culture and embracing radical feminist viewpoints, her visual and performative works blend violence with fragility to express a profound dissatisfaction with today's existential conditions. Realized during the exhibition opening, her performance *And if I Could, No End in Sight* saw the artist ignite a stadium torch and burn a mark directly onto the walls of the former art gallery at Via Gregoriana 9, thus adding a new layer to the visible traces of the building's history. Brightly illuminating the entire space for a few minutes and filling it with smoke, the torch – both a symbol of resistance and of collective spirit – becomes a vehicle for an incendiary gesture of appropriation, establishing an ephemeral bridge between architecture, body, and memory, of which only a freshly burnt scar on the walls remains visible.

**3** *And if I Could, No End in Sight*,  
2023/2025  
Site-specific intervention  
with stadium flare  
Dimensions variable

Courtesy the Artist

**4. Jesse Darling**  
(\*1981 in Oxford, lives and works in Oxford)

In his practice, Jesse Darling often revisits art historical genres, subjects, and formats to stage a poetic reflection on vulnerability – of people, bodies, and life in general in a crisis-ridden reality. The ongoing series *Untitled (Still Life)* draws directly from the tradition of still lifes and, more specifically, from the so-called vanitas paintings, a subgenre illustrating the certainty of death and the futility of worldly pleasures. In Darling's interpretation, real flowers, presented inside a museum vitrine, are left to wither over the course of the exhibition. Resisting classification as still life, this "living" vanitas challenges the notion of permanence commonly associated with art, exposing the illusion of immutability and timelessness promised by institutions charged with preserving cultural memory. In its perishability, Jesse Darling's work resonates powerfully with the impending demolition of Via Gregoriana 9.

**4 *Untitled (still life)*,**  
2018—ongoing  
Vitrine, vase, flowers  
Dimensions variable  
Edition of 2 plus 2 AP (#2/2)

Courtesy the Artist, Arcadia Missa, London Chapter NY, New York, Molitor, Berlin and Galerie Sultana, Paris

**5. Eva Fàbregas**  
(\*1988 in Barcelona, lives and works in Barcelona)

Using soft and malleable materials and consistently blurring the line between the organic and the synthetic, Eva Fàbregas challenges the rigidity of sculpture to explore tactile and sensorial modes of perception of reality. *Exudates* is an ongoing body of work realized *in-situ*. Through a delicate process involving textile materials, latex, and inflatable balls, this uncanny, organic-looking installation appears to grow or ooze from the architecture itself, like proliferating mold or colonies of bacteria progressively taking over the derelict space. The title refers to the scientific term for fluids, such as sap or pus, secreted by organisms in response to wounds or infections. Here, it is Via Gregoriana 9 itself – the building – that becomes a living organism, a decaying one, admittedly, but alive nonetheless.

**5 *Exudates*, 2024—ongoing**  
Air, latex, elastic mesh  
and inflatable balls  
Dimensions variable

Courtesy the Artist and Bombon Projects, Barcelona

**6. Tarik Hayward**  
(\*1979 in Ibiza, lives and works in La Vallée de Joux, Switzerland)

Tarik Hayward's work engages with the notion of ruin and the elusive quest for a stable, protective home. He experiments with found materials, unconventional building techniques, and DIY engineering to create objects and installations that are simultaneously artworks and tentative domestic furnishings or implementations. To create *Urgent Paradise*, Hayward planted used neon tubes into homemade concrete that he poured into holes previously dug in his garden. Evoking classical fluted columns stripped of their defining supporting function and installed at the construction site of Via Gregoriana 9, these unstable and fragile sculptures are animated and imbued with the glimmer of a new meaning through a simple yet powerful gesture: lighting a single bulb in their core that shines through the milky glass of the non-functional neon tubes.

**6 *Urgent Paradise*, 2015—ongoing**  
Concrete, used neons, cables,  
light bulbs, 3 sculptures  
170 x 40 x 40 cm each

Courtesy the Artist

**7. margaretha jüngling**  
(\*1988 in Thusis, Switzerland,  
lives and works in Zurich)

With dual training as both a chef and an artist, margaretha jüngling developed a transdisciplinary practice involving food, installation, text, and performance to reflect on the crises of our time. Her works regularly involve tasting as a collective and participatory experience, inviting audiences to question our relationship with the world and with one another through relationality. For this exhibition, margaretha jüngling conceived an edible installation around sensory memory. In a nod to Marcel Proust, it features ingredients such as a madeleine and tea-infused eggs to be served at the opening. Subsequently installed in the space, the leftovers of this action include the engraved glass tabletops that the artist produced for this occasion as well as the scent specially created to commemorate the building of Via Gregoriana 9 to further activate the visitors' senses with aromas of stone, metal, and bodily fluids, among others.

**7 *their remains remember*, 2025**  
Engraved glass panels, food  
residues, tissue, fragrance  
140 × 75 × 10 cm

The objects are the remains of  
an edible installation realized on  
occasion of the exhibition opening.  
The fragrance was created in  
collaboration with Elia Brülhart.

Courtesy the Artist

**8. Thomas Julier**  
(\*1983 in Brig, Switzerland,  
lives and works in Zurich)

Thomas Julier's practice centers on image production and how reality is perceived, manipulated or distorted through capturing devices and visual media. The diptych presented in this exhibition consists of photographs of shop windows taken by the artist in an abandoned mall in Croatia. UV-printed on aluminum – a technique commonly used in advertising and marketing – these images show the faces of mannequins printed on cracking laminated posters, thus materially echoing their own subject matter. By using different treatments of the medium, depending on the part of the image, one side of the print is rendered reflective, thus allowing the exhibition space itself to be mirrored in the image of the dirty window and creating a *mise en abyme* between the represented space and the architecture of Via Gregoriana 9.

**8 *2024–09-25 16:33-38, 2024-09-25 11:20:46*, 2025**  
UV-print on aluminum, 2 panels  
180 × 120 cm each

Courtesy the Artist

**9. Tarik Kiswanson**  
(\*1986 in Halmstad, Sweden,  
lives and works in Paris)

Tarik Kiswanson's artistic practice is informed by his Palestinian family's journey of exile, which took them from Jerusalem to Libya, then Jordan, and finally Sweden, where he was born. His works explore themes of rootlessness, metamorphosis, and memory, often resignifying found objects imbued with intimate and personal significance, to turn them into vessels of universal meaning evoking shared experiences of displacement and transformation. *Passing* belongs to a series of mixed media works in which Kiswanson X-rayed garments he subsequently printed on canvas before enhancing the image through embroidery. The depicted pieces of clothing include a traditional Palestinian dress belonging to Kiswanson's mother, which he overlaid with one of his own hoodies, as a possible metaphor for cultural heritage, diasporic memory, and transgenerational transmission.

**9 *Passing*, 2019**  
Inkjet on cotton, embroidery  
220 × 130 cm

Courtesy the Artist and carlier |  
gebauer, Berlin/Madrid

**10. Corrado Levi**  
(\*1936 in Turin, lives  
and works in Milan)

In 1985, students of Corrado Levi – then a professor at the Faculty of Architecture in Milan – organized an exhibition in the derelict premises of the Brown Boveri factory, which had stood abandoned for over twenty years. The project aimed to bring the building back to life by reinterpreting its past from a contemporary perspective. On this occasion, Levi made a site-specific intervention: next to the fading sign “Uomini” over the door of the men’s toilets, he added the words “di Corrado Levi”. This mischievous gesture plays with the artist’s signature, but for Levi, who had been a member of the Revolutionary Homosexual Front (*Fuori!!*), it is also a symbolic appropriation of the place, evoking practices of clandestine sexual cruising in abandoned buildings and public toilets. Echoing this gesture, the photographic edition documenting this work is exhibited next to the entrance to what was once the restrooms of the nightclub *La Cage aux folles*.

**10** *Uomini di Corrado Levi*,  
1985/2020  
Pigment print on canson platine  
paper mounted on aluminum  
49,5 × 33 cm  
Edition 5+2AP

Courtesy the Artist and Ribot  
gallery, Milan

**11. Paul Maheke**  
(\*1985 in Brive-la-Gaillarde, France,  
lives and works in Montpellier)

Whether working with performance, installation, drawing, or video, movement and corporeality lie at the core of Paul Maheke’s practice. His artworks interrogate normative identity constructs and institutional politics of memory through the lenses of decoloniality and the legacy of dissident movements. Drawing inspiration from underground culture, animism, and spirituality, among others, he challenges the mechanisms through which marginalized bodies have been erased from historiography. The installation presented at Via Gregoriana 9 features a quote from Fiona Buckland’s book *Impossible Dance: Club Culture and Queer World-Making* across six curtains hanging from the ceiling. Through the translucent fabric, this sentence seems to imprint directly onto the now crumbling walls, echoing the building’s past as a nightclub to resonate with the many stories and ghosts of anonymous queer people that likely gathered and danced here.

**11** *The dance floor could never  
be a story with one voice. The  
dance floor is packed with stories  
all pulsating with their own  
experiences and needs*, 2017  
6 curtains, digital print on fabric  
335 × 185 cm each  
Edition of 2 (#1/2)

Courtesy the Artist and Galerie  
Sultana, Paris

**12. Marie Matusz**  
(\*1994 in Toulouse, lives  
and works in Basel)

Marie Matusz’s practice draws on philosophy, linguistics, and sociology to explore immanence through an intricate play with materiality and perception. Her sculptures and installations typically combine sleek industrial materials reminiscent of Minimalism, such as metal, mirrors, or acrylic with organic and handmade elements to create visually striking objects and structures that are as seductive as they can appear ominous. *Towards Vanishing* is a series of large sculptures that resemble display vitrines and museum cabinets. They encase a work on canvas amid an arrangement of mirrors and acrylic plates of various shades and grades of opacity that simultaneously conceal and reveal their central component. Using transparency and reflection to condition perception, these sculptures propose a meditation on disappearance – the disappearance of the canvas at their core, and that of the surrounding architecture of the former art gallery, which the sculptures visually integrate and interact with through their surfaces.

**12a** *Towards Vanishing: Making  
Ends Meet*, 2025  
Natural pigment, varnish,  
lacquer, graphite and oil paint  
on phenolic plywood, MDF,  
PMMA, mahogany  
260 × 260 × 25 cm

**12b** *Towards Vanishing: Baroque  
Seeker, I Would Like to See the  
Tip of Your Shoes*, 2025  
Natural pigment, varnish,  
lacquer, graphite and oil paint  
on phenolic plywood, MDF,  
PMMA, mahogany  
260 × 260 × 25 cm

Courtesy the Artist and Blue  
Velvet, Zurich



**13. Mónica Mays**  
(\*1990 in Madrid, lives  
and works in Madrid)

In her work, Mónica Mays assembles found materials, domestic objects, and organic elements often marked by an obsolete or dilapidated appearance. Her compositions sometimes recall chimeric human-machine bodies, limbs, and organs strangely suspended in a liminal state of decay. In their mutant organicity, however, these uncanny objects also encapsulate a material archive of crafts and technologies seemingly gazing back at us from a future in which their meaning will have been lost. The three wall pieces presented here are made from the upholstery of discarded chairs – a recurring type of object in Mays' practice. Laid bare like the inner parts of a dissected body, these materials reveal the manufactured origin of the chairs and unveil what is meant to remain hidden. Under the cheeky title *Bottoms*, the works allude to the body part that typically meets the chair, playfully reversing the relation between furniture and subject, horizontal accommodation and stretched canvas. Framed in this way, the objects lose their function but instead gain the aura of relics.

**13a *Bottoms I*, 2025**  
Insides of found chairs,  
wood, glass  
66 × 66 × 9 cm

**13b *Bottoms II*, 2025**  
Insides of found chairs,  
wood, glass  
66 × 66 × 9 cm

**13c *Bottoms IV*, 2025**  
Insides of found chairs,  
wood, glass  
66 × 66 × 9 cm

Courtesy the Artist and Blue  
Velvet, Zurich

**14. Hana Miletić**  
(\*1982 in Zagreb, lives  
and works in Bruxelles)

Hana Miletić's practice is rooted in an exploration of the social and cultural conditions that shape contemporary public space visually. Her textile pieces from the series *Materials* originate from photographs in which she documents improvised or provisional forms of repairs that she discovers on the street, such as sticky tape sealing a cracked shopping window. The artist then abstracts these visual signs from the picture and meticulously reproduces them through weaving. This manual labor evokes age-old technologies and a culture of mending rather than discarding and replacing. Transposed out of the domestic context, this gesture of care highlights our paradoxical relationship to the built environment, caught between the sacralization of ruins or monuments and the neglect of street furniture, thus questioning the primacy of functionality and practicality over affect and conservation.

**14 *Materials*, 2023**  
Hand-woven textile  
205 × 172 × 2 cm

Courtesy the Artist and  
LambdaLambdaLambda, Prishtina

**15. Effe Minelli**  
(\*1988 in Pompei, lives  
and works in Torre del Greco)

Effe Minelli's work explores the point of friction between History – with a capital H – and personal biographies. He is interested in affects and desires – especially those evading the cis-heteronormative and patriarchal model – and their often encrypted or camouflaged traces in historiography and material heritage. By giving voice to these silenced stories, Effe Minelli illuminates the hidden yet pervasive historical link between dissident intimacies and public insurgency. For this exhibition, Effe Minelli has developed a new series of works in small and intimate formats. *Interno* are mirrors onto which the artist affixed porcelain compositions and archival images relating to his own biography. Rather than taking center stage in the exhibition space, these objects await discovery in inconspicuous corners and recesses, creating unexpected reflections between their depicted subject and the surrounding architecture.

**15a *Interno 1*, 2025**  
Porcelain, mirror, photograph  
35 × 40 cm

**15b *Interno 2*, 2025**  
Porcelain, mirror, photograph  
35 × 40 cm

**15c *Interno 3*, 2025**  
Porcelain, mirror, photograph  
35 × 40 cm

**15d *Interno 4*, 2025**  
Porcelain, mirror, photograph  
35 × 40 cm

**15e *Interno 5*, 2025**  
Porcelain, mirror  
30 × 30 × cm

**15f *Interno 6*, 2025**  
Porcelain, mirror, photograph  
45 × 30 cm

Courtesy the Artist and zaza',  
Milan/Naples

**16. Lulù Nuti**

(\*1988 in Levallois-Perret, France, lives and works in Rome)

Lulù Nuti's practice addresses the influence of social and natural environments on culture. *I Frutitori* is part of a series of five sculptures created through an experimental process actively involving non-human agents. Evoking classical architectural features, structures made of stale bread were left for 72 hours on the edge of the Tiber Island in Rome, to be consumed and altered by the local fauna and natural elements. The resulting forms were used to create molds to produce the final fiberglass sculpture, thus preserving the outcome of this process simulating the slow but inevitable degradation that erodes the architectural traces of our past, ultimately obliterating them. The original matrix included a mini-camera device that documented the surrounding landscape during the process, which the sculpture revives through a built-in projector.

**16 | *Frutitori*, 2025**

Sculpture in raw fiberglass, leftover bread, seeds, spirulina, algae, brass, and bronze, projector  
159 × 91 × 40 cm

Courtesy the Artist  
and ADA, Rome

**17. Francesca Pionati and Tommaso Arnaldi**

(\*1990 in Avellino / \*1993 in Rome, live and work in Rome and Milan)

Working as a duo, Francesca Pionati and Tommaso Arnaldi investigate the aesthetic and political entanglements between urban infrastructures and systems of governance. Their research-based practice takes a critical look at the social and housing conditions of underprivileged people in Rome and Italy, with a focus on the affective politics of architecture. The work they created for this exhibition is part of a research on the decadence of middle-class in Italy amid multifactorial crises. To realize this piece, they cut in half a Louis-Philippe style armchair – a focus of petty bourgeois homes in Southern Italy – and fused it with the visual prototype of a chair reproduced in affordable materials. Aligning with abolitionist principles, this object engages in iterative, speculative, and prefigurative design, embodying the subversive potential of building alternative housing infrastructures, as well as the paradox of a struggling lower-middle class that clings to conservative elites, often at the expense of those still less privileged.

**17 SEAT, 2025**

Found chair, wood, linen, cotton, metal, chalk  
80 × 100 × 120 cm

Courtesy the Artists

**18. Aurélien Potier**

(\*1992 in Chenôve, France, lives and works in Marseille)

The materials that Aurélien Potier uses in his sculptures evoke construction sites – not active ones, but rather those abandoned midway and left unfinished for years and decades to rot and collapse before completion. Using elements such as metal cables, hooks, salt crystals, and wax, Potier creates compositions that appear in a precarious state of suspension, threatening balance, both literally and figuratively. Assembled and installed in response to their architectural environment, these sculptures generate an alienating experience of space, conveying a visceral sense of vulnerability. With their titles alluding to movements or gestures, the hanging compositions presented at Via Gregoriana 9 suggest a corporeal and affective continuum between the building in its actual state and the physical body.

**18a *Deviate*, 2023**

Industrial cables, cable ties, salt crystals, steel  
250 × 40 × 40 cm

**18b *Intract*, 2023**

Industrial cables, cable ties, salt crystals, steel  
250 × 40 × 40 cm

**18c *Pierce*, 2023**

Industrial cables, cable ties, salt crystals, steel  
160 × 40 × 40 cm

**18d *Extract*, 2023**

Industrial cables, cable ties, salt crystals, steel  
250 × 40 × 40 cm

**18e *Reach*, 2025**

In-situ installation, wax  
Dimensions variable

Courtesy the Artist and Gianni  
Manhattan, Vienna

**19. Hannah Quinlan**

**& Rosie Hastings**

(\*1991 in Newcastle / \*1991 in London, live and work in London)

In their work, Hannah Quinlan and Rosie Hastings explore the history of queer politics and aesthetics. Their film *In My Room* stems from research into the disappearance of queer spaces of encounter in the United Kingdom over the past two decades – due to gentrification, the atomization of subcultures, and the digitization of human contacts. Having spent years archiving and documenting these environments, Quinlan and Hastings have developed a poetic but also critical look at these spaces that are themselves not immune to multiple forms of discrimination and exclusion. Set in a ghostly, timeless atmosphere, the video focuses on spaces of predominantly cis-male sociality, which have historically dominated the queer landscape but are now particularly vulnerable to a process of cultural disintegration. This work offers a sensual and ambiguous depiction of the reproduction of relational dynamics of power and domination within these vanishing spaces, celebrating their utopian promise while simultaneously questioning them.

**19** *In My Room*, 2020  
HD video, 17'44"

Courtesy the Artists, Arcadia Missa, London and Galerie Isabella Bortolozzi, Berlin

**20. Prem Sahib**

(\*1982 in London, lives and works in London)

Through a variety of media, Prem Sahib investigates the dynamics of queer desire and sexuality with an almost erotic attention to architecture and spatiality. While his artworks may appear abstract and self-contained, they suggestively embody the potential for carnal encounters, performatively interacting with the space – for instance, playing with scale as in his sculpture *Brotherhood* – and challenging the audience by conditioning their sensorial experience. For this exhibition, Sahib specially adapted his work *Man Dog* to the premises of Via Gregoriana 9. Through sound and light, the entrance corridor is transformed into a transitional passageway between the lively street and the derelict interior of the building, a blinding present and a shady past. The dark red glow, evocative of cruising areas, is also an eerie sign, when reinforced by the guttural sounds filling the space. In a niche on the opposite side of the building, an obsidian mirror echoes this soundtrack, periodically emitting the voice of a man caught in a hateful rant. In this work, the building becomes an echo chamber of queer desire, reflecting both its emancipatory force and its potentially violent reality.

**20a** *Man Dog*, 2020

Obsidian, steel, audio file, amplifier, sound exciter, speaker cable, power pack  
41.5 × 36.5 × 4 cm

**20b** *Brotherhood*, 2017

Steel, rubber  
180 × 100 × 10 cm

Courtesy the Artist and Phillida Reid, London

**21. Davide Stucchi**

(\*1988 in Vimercate, Italy, lives and works in Milan)

Davide Stucchi's artistic practice is characterized by an interest in the cultural and affective connotations of seemingly ordinary objects. In his sculptures and installations, he repurposes and transforms domestic artifacts, often through a subtracting gesture that simultaneously strips them of their original function, while imbuing them with a world of references, possible meanings, and a good measure of irony and fantasy. Light is a recurring element in his work, evoked through dismantled and altered lamps, switches, or the presence of light bulbs and neon tubes. Such light symbolizes enlightenment but also denotes the intangibility and fragility of what truly matters. While Stucchi's works, with their campy aesthetics or sometimes grotesque anthropomorphism, may seem lighthearted or frivolous in appearance, they suggest that beneath the surface, even trivial objects can conceal deep emotional value.

**21a** *Nervy Talk*, 2025

Plastic found chair, Circular led, cable, electric plug  
95 × 47 × 47 cm

**21b** *Lamp Shades IX*, 2025

Iron lampshades, plastic ties  
44 × 45 × 33 cm

**21c** *Lamp Shades X*, 2025

Iron lampshades, plastic ties  
39 × 53 × 33 cm

Courtesy the Artist and Martina Simeti, Milan

**22. Grégory Sugnaux**  
(\*1989 in Fribourg, Switzerland,  
lives and works in Fribourg)

Working primarily with painting, Grégory Sugnaux probes the discrepancy between his medium's historical sacredness and the banality – perhaps even fallacy – of images in the age of memes, deepfakes, and AI-generated counterfeits. Drawing his subjects from the web and pop culture, he hunts for ghosts – the souls of motifs, exhausted of meaning after countless acts of appropriation and resignification. Using the same approach, Sugnaux explored Via Gregoriana 9 during a 2024 residency at the Bibliotheca Hertziana, seeking to uncover its history and searching for signs of its former uses. This research resulted in a hypnotic video documenting an exhibition attended by no one, except perhaps the building's spirits. For the first and the last time, it is being presented in the very place where it was filmed. Every now and then, the soundtrack from a found mixtape from *La Cage aux folles* – the club that once inhabited these walls – swells until the entire space resonates with the music that played there decades ago.

**22a** *Post Scriptum*, 2024  
4K video, loop, 40'

The work was produced with the collaboration of Virginie Sisteck and Paul Fritz.

**22b** *Thomas*, 2025  
Oil on canvas  
30 × 20 cm

Courtesy the Artist

**23. Ian Waelder**  
(\*1993 in Madrid, lives and works  
in Frankfurt and Mallorca)

Ian Waelder's practice is rooted in family memory and traces of his own biography. *Stain & Repair (Handle with care)* centers on the Opel Olympia, a 1935 car model his grandfather was forced to sell to fund his escape from Nazi Germany. The diptych is composed of two pictures the artist discovered, in which the car appears only fleetingly, albeit unrecognizably. Waelder sourced the first image from a blog dedicated to car spotting in movies, while the second comes from illustrated maintenance instructions. After screen-printing these images on canvas, Waelder layered raw linen over the image, which he subsequently stained with various substances. Hidden behind this translucent veil, the images become obfuscated, inviting the viewer to move physically to discern them – a fleeting vision, much like an intimate memory triggered by a chance encounter.

**23** *Stain & Repair (Handle with care)*, 2023  
Inkjet print on cotton canvas covered with a layer of raw linen with water stains, ink, glue, tissue paper, glass cleaner, pencil, tippex and felt-tip pen, stretched on aluminium frame  
390 × 163 cm

Courtesy the Artist and carlier I gebauer, Berlin/Madrid

**24. Rachel Whiteread**  
(\*1963 in London, lives  
and works in London)

Rachel Whiteread is known for her practice of casting what she calls the “negative space” of everyday objects and architectural spaces, capturing their empty volume rather than merely their surface. As a result, she makes visible and palpable what would otherwise be imperceptible and, therefore, overlooked. Her ghostly works become metaphors for how our memory functions, in that archiving or remembering something necessarily entails forgetting something else. By focusing on negative space, particularly that connected to ordinary objects and structures, Whiteread highlights our blind spots, both in intimate memory and official historiography. *Pallet* is a small bronze cast of a cardboard piece imprinted with regular circular patterns recognizable as the edges of drink cans. By preserving the trace of this mundane piece of refuse in bronze, Whiteread elevates it to a quiet monument to transience, an icon of emptiness.

**24** *Pallet*, 2016  
Patinated bronze  
46 × 33 × 3 cm

The Artist  
Courtesy Galleria Lorcan  
O'Neill, Rome

10.10—09.11.25

Exhibition opening hours  
Wednesday to Sunday, 16:00—20:00  
Via Gregoriana 9, Rome

COMMISSION: Bibliotheca Hertziana –  
Max Planck Institute for Art History (BHMPI)

SUPPORT: Max Planck Foundation (MPF)

## EVENT PROGRAM

29.10, 18:00—22:00  
Performance night with Lara Dâmaso,  
Sorour Darabi, ISAM, and more

30.10, 17:00 (Via Gregoriana 22)  
Catalog presentation followed by a round  
table discussion with Anna Puigjaner (ETH Zurich),  
Facundo Revuelta (University of Buenos Aires),  
Yousef RIWAQ, Ramallah), moderated by HE Shen  
(ETH Zurich)

## CURATOR'S GUIDED TOURS

Italiano: 18.10, 16:00 / 5.11, 18:30  
English: 22.10, 18:30 / 8.11, 16:00

INFORMATION AND REGISTRATION  
[biblhertz.it/chi-esce-entra](http://biblhertz.it/chi-esce-entra)

## EXHIBITION CREDITS

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CURATORIAL ASSISTANT: Silvia Carletti

PROJECT DIRECTOR: Tristan Weddigen / BHMPI  
EXECUTIVE ASSISTANT: Mara Freiberg  
Simmen / BHMPI

TECHNICAL MANAGER: Roman Franz / MPF  
ARCHITECT: Alessandro Casadei / AKA architetti  
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GRAPHIC DESIGNER: Susanna Foppoli  
PHOTOGRAPHER: Enrico Fontolan / BHMPI  
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