

**MAURO STACCIOLI**  
**SENSIBILE AMBIENTALE - SENSITIVITY TO THE ENVIRONMENT**  
Curated by Alberto Fiz

**BATHS OF CARACALLA, ROME**  
**13 June-30 September 2018**

The Rome Special Superintendence for Archaeology, Fine Arts and Landscape is promoting “Mauro Staccioli. Sensitivity to the Environment”, in collaboration with the Rome National Gallery, Mauro Staccioli Archive and Electa.

It is the first retrospective dedicated to the Tuscan artist since his death on 1 January of this year, at the age of 80.

From 13 June to 30 September 2018 twenty-six works will be marking the monumental open spaces and underground passages of the Baths of Caracalla. An exhibition, curated Alberto Fiz, that gives a fresh look at the plastic research of one of the greatest Italian sculptors of the post-war period.

The title, “Sensitivity to the Environment”, is meant to underline that this exhibition is dedicated to the contemporary Italian artist who most sensed the relationship between the work of art and the surrounding environment where it finds its setting.

**A homage made through sixteen sculptures** – such as *Seneffe*, a ten-metre-diameter work made of tubular steel, or *Portale* a ten-metre-high Corten steel “portal” – which dialogue and interact with the immense Roman bath complex.

Numerous historic works such as *Barriera* (Barrier) or *Piramide* (Pyramid) are on display. With a strong ideological and political significance, these works were displayed in Volterra in 1972 on occasion of Staccioli’s first public exhibition in an urban context.

**The ten other sculptures with their basic geometries** often in suspended equilibrium, including *Triangolo dai lati curvi* (Triangle with Curved Sides), *Ellisse verticale* (Vertical Ellipse) or *Cerchio imperfetto* (Imperfect Circle), are arranged in the atmospheric underground passages of the Baths which are also the home to ancient relics.

**An anthology of works – ranging from the late 1960s right up to 2016** - that highlights the value of history as a constant aspect of Mauro Staccioli’s research. And it is no coincidence that his preferred materials – concrete, iron and most recently Corten steel – interact with the passing of time. As Staccioli wrote, “The place is characterized by the experiences, projects, ideas, time and history that can be seen in the objects, and so it gains sense”.

The exhibition is accompanied by an **extensive monograph published by Electa** which, alongside the essay by Alberto Fiz, publishes pieces and testimonies by Marco Bazzini, Bruno Corà, Hugh Davies, Massimo Mininni, Robert C. Morgan, Giuseppe Panza di Biumo and Simona Santini, and an interview with Gillo Dorfles.

