

TUTTAUNA NOTTE 2

TUTTAUANOTTE 2

THE MOST ITALIAN CINEMATIC SHOWCASE

CURATED BY FRANCESCO URBANO RAGAZZI

ARTISTS: Atelier dell'Errore, Ciccio, Collezione Nancy Delroi, Pauline Curnier Jardin & Feel Good Cooperative, Liryc Dela Cruz, Tomaso De Luca, Michela de Mattei & Invernomuto, Anna Franceschini, Stefano Miraglia, Muna Mussie, Raffaella Naldi Rossano, Radha May (Elisa Giardina Papa, Bathsheba Okwenje, Nupur Mathur), Lucia Rebolino & Riccardo Petrini, RM, Sopratterra (Magda Drozd & Nicola Genovese), Natália Trejbalová & Matteo Pasin.

Tuttaunanotte 2, a double screening conceived and curated by Francesco Urbano Ragazzi with the aim of rereading Italy's cultural and political landscape through artists' cinema, is included in the November programme of Cinema Godard at Fondazione Prada in Milan. The selected works are presented on Sunday, November 8, at 4 pm (Program 1) and 5:45 pm (Program 2). Following the second program, a conversation takes place with the curators and some of the artists featured in *Tuttaunanotte 2*: Pauline Curnier Jardin, Tomaso De Luca, and Muna Mussie.

Launched at the e-flux Screening Room in New York in 2025, *Tuttaunanotte* is conceived as a continuously expanding palimpsest. At times dark, at others radiant, the universes unfolding on screen trace the contours of an Italian night. Dreamlike or spectral, the darkness of the screening room guides viewers into non-linear dimensions of time: from the amnesias of the colonial past to the desires stirring in the present, and onwards to premonitions of an elusive future.

Tuttaunanotte 2 gives shape to what is paradoxically defined as *The Most Italian Cinematic Showcase*. Within the programme, the notions of identity and citizenship appear in a state of constant redefinition. The invited artists are all Italian, albeit in different ways: by origin, by adoption, through proximity, in transit or by chance. Their works likewise traverse an irreducible variety of genres and styles. What brings them together on this occasion is one principle: they emerge from a collaborative ethos that transcends the boundaries of individual authorship.

Rather than simply reflecting their creators' ethical and aesthetic principles, the works presented open up pathways beyond the self. The artists participating in *Tuttaunanotte 2* pursue their research by forming coalitions. They join forces in pairs or establish groups. They give rise to temporary associations, shared studios, record labels, festivals, cooperatives, theatre companies, film clubs and exhibition spaces. Rather than taking part in a star system, they belong to a *constellation system*.

The title of the programme pays tribute to *Toute une nuit*, a 1982 film by Chantal Akerman. In one of the film's pivotal scenes, the voice of Gino Lorenzi — a pseudonym of Gérard Berliner — sings *L'amore perdonerà*, a song written in an approximate, at times even incorrect, Italian. This unruly yet deeply expressive language may well be the very one spoken by the works in the programme.

PROGRAM 1

Tuttaunanotte 2 seeks to chart an expressive landscape that is provisional and plural, resisting any fixed notion of belonging or citizenship. Narrative and abstract works, political and poetic visions, 16mm films, smartphone videos and digital animations take turns on screen, conjuring nocturnal worlds where anxieties and dreams intermingle.

The first programme brings together poetic investigations into the relationship between image, language, and behaviour. *Unpredictable Atmosphere* by Lucia Rebolino and Riccardo Petrini weaves together, through collage, techniques for visualising climatic phenomena. *Ballad of the Lights* by Tomaso De Luca and Francesco Urbano Ragazzi assembles the fragmented flow of a group chat. *PINK! Is the Warmest Colour* by Atelier dell'Errore takes the form of a guided tour through the symbols of neurodivergent eroticism. From different perspectives, *It's All About Light (To Joseph Plateau) / 2* by Anna Franceschini and *Garden of Earthly Delights II* by Ciccio explore the choreographic gestures of industrial labour. By contrast, *Fuzzy Dice* by RM transforms the unproductive time of addiction into animation. The programme concludes with *Cinema Impero* by Muna Mussie, a dialogue between the artist and artificial intelligence centred on images from the history of Italian colonialism. As the screen fades to black, *Unglued* by Sopratterra fills the space with a solemn, neo-medieval melody.

LUCIA REBOLINO & RICCARDO PETRINI
Unpredictable Atmosphere
7' 30", 2025

ATELIER DELL'ERRORE
PINK! Is the Warmest Colour
9', 2025

TOMASO DE LUCA & FRANCESCO URBANO RAGAZZI
Ballad of the Lights
21' 5", 2025

ANNA FRANCESCHINI
It's All About Light (To Joseph Plateau) / 2
2' 20", 2011

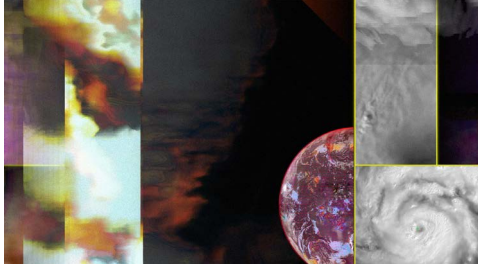
RM
Fuzzy Dice
4' 42", 2021

CICCIO
Garden of Earthly Delights II
15' 21", 2026

MUNA MUSSIE
Cinema Impero
21' 39", 2025

SOPRATERRA (MAGDA DROZD & NICOLA GENOVESE)
Unglued
2' 38", 2025

UNPREDICTABLE ATMOSPHERE



Lucia Rebolino & Riccardo Petrini

Unpredictable Atmosphere is an audiovisual and spatial installation by Lucia Rebolino and Riccardo Petrini. The project reimagines the web as an optical device that unfolds climate models in real time. Developed in collaboration with fluid dynamics experts and climate scientists, the project spatially unfolds climate models according to their computational grid structures.

Within this framework, strips of data render possible futures in which past hurricane data (outliers that escaped accurate prediction) reassemble in space through infinite combinations. The resulting simulations generate a synthetic atmosphere in which indeterminacy becomes operative, unfolding as a continuous field of variation.

Lucia Rebolino is an artist, architect, and computational designer, weaving science and art into digital aesthetics. She is currently a researcher with Forensic Architecture in London, focusing on environmental justice investigations, and an Adjunct Professor at Columbia University GSAPP in New York. Her work on counter-models has appeared in e-flux and been exhibited at the 19th Venice Architecture Biennale, Busan Museum of Art in South Korea, Nieuwe Instituut in Rotterdam, among others. Rebolino developed a research-based artistic practice that explores technology-driven screen performances. She has lectured at cultural and academic institutions, including MoMA, Medialab Matadero, RCA, and ETH Zurich.

Riccardo Petrini is a coder and media artist working with ML, custom scripts and game spaces. His work renders the internal, operational logics of computational models perceptible and traversable. Central to his practice is the ongoing development of new workflows, each released as open-source resources or libraries to enable reuse, modification, and extension by others. His work has most recently been exhibited at Onassis ONX, Medialab Matadero,

Worth Ryder Art Gallery, Pista 500, Museum of Contemporary Art Busan, Arsenale, and Palazzo Diedo during the 2025 Venice Architecture Biennale, with new work published in the *Antikythera Journal*. He is currently Research Scientist in the Machine Visual Culture: Artificial Intelligence and the History of Seeing group at the Bibliotheca Hertziana – Max Planck Institute for Art History.

PINK! IS THE WARMEST COLOUR



Atelier dell'Errore

It's ten o'clock in the evening at the Atelier dell'Errore studio in Reggio Emilia. Two of the twelve artists who make up the collective are still at work, putting the final touches on an exhibition soon to be installed in New York.

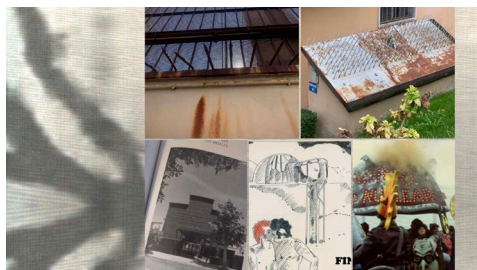
Shot in a single take, the video offers a preview of the works through a guided tour performed by the two artists. The pair, The Gamer and Nicky Baxter, argue and tease each other as they try to explain key compositional details and introduce the painted characters: Porno Amorino Anubiano, Urechis Ero-Thanatos, Sexy Aphrodite and the Holy Trinity of Unknown Pleasures, Hephaestus, and many others. Figures halfway between the animal and the divine, as in the style of Atelier dell'Errore, they embody the visionary power of unknown bodily pleasures and passionate desires.

(Courtesy Atelier dell'Errore and kaufmann repetto gallery).

Atelier dell'Errore was founded in 2002 as a visual arts workshop created by artist Luca Santiago Mora for neurodivergent children, supported by the public health services of Reggio Emilia and Bergamo. In 2015, as many members of the group reached adulthood and expressed the desire to pursue artistic practice professionally, Atelier dell'Errore evolved into an autonomous collective, establishing its permanent base at Collezione Maramotti in Reggio Emilia. Since 2018, AdE has been structured as a non-profit cooperative art studio, self-financed through the sale of its works and through professional collaborations. Driven by a rigorous yet visionary approach, AdE develops each project as a contemporary Renaissance workshop, where every artist within the collective specializes in a specific phase of the work. Through the intertwining of hands, minds, and bodies, this process gives life to singular and unrepeatable collective artworks. Recent exhibitions include: *TEN*, GAMeC, Bergamo (2025); 15th Kaunas Biennial (2025); *FREAK YOU!*, kaufmann

repetto, New York (2025); Alcova, Villa Borsani (2025); Italics Panorama – Monferrato (2024); *Nottilucente*, Duomo + Galleria Continua, San Gimignano (2024); LabOratorio degli Angeli, Bologna (2024); *Die Werkstatt*, Richard Saltoun Gallery, Rome (2024); *Die Goldkammer*, Palazzo Nuñez-Torlonia, Rome (2024); Galleria Civica d'Arte Moderna e Contemporanea (GAM), Turin (2022); Fondazione THSN, Venice (2021); Teatrino di Palazzo Grassi, Venice (2021); MASSIMODECARLO, Milan (2021).

BALLAD OF THE LIGHTS



Tomaso De Luca & Francesco Urbano Ragazzi

Ballad of the Lights is the ever-changing result of a dialogue between artist Tomaso De Luca and curatorial duo Francesco Urbano Ragazzi. Stories, reflections, notes, links, and fragments of an open-ended conversation are composed live on screen, turning a personal flow into a space for collective vision. The group chat is, in fact, re-sampled live in a sort of six-handed VJing and rendered on screen in a single take. The collaborative work serve as a poetic mood board for *Tuttaunanotte 2*.

Tomaso De Luca (Verona, 1988) is a visual artist based in Berlin. His work –articulated through drawing, sculpture, installation, and video– unfolds as a set of perverse and improbable strategies that seek to imagine a way out from the increasingly violent consequences of modernity: gentrification, oppression, isolation, and exploitation. He has exhibited at Künstlerhaus Bremen, Parque Lage (Rio de Janeiro), CAC Vilnius, SongEun Art Space (Seoul), Pori Art Museum, IIC Paris, Fondazione Sandretto Re Rebaudengo, MACRO Museum (Rome), LIAF Biennale (Norway), and the e-flux Screening Room in New York, among others. De Luca was Cy Twombly Fellow at the American Academy in Rome (2017) and recipient of the MAXXI Bulgari Prize (2021). In 2026, he was Artist-in-Residence at the Studio & Research Residency Program at Amant, New York City.

Francesco Urbano Ragazzi is a curatorial duo founded in Paris in 2008 by Francesco Ragazzi (Ph.D. in Philosophy of Art) and Francesco Urbano (Ph.D. in Film Studies). Their practice is shaped by collaborations with pioneers such as Jonas Mekas, Kenneth Goldsmith, Jennifer West, Cheryl Donegan, Tsai Ming-liang as well as by the invention of exhibition formats that reconnect art and reality through an expanded notion of public space. The duo has developed projects for institutions including e-flux, School of Visual Arts and ISCP

(New York), LIAF Biennale (Norway), MMCA (Seoul), Kunsternes Hus (Oslo), Castello di Rivoli (Turin), Palazzo delle Esposizioni (Rome), Centre d'Art Contemporain Genève, Ruya Foundation (Baghdad). In 2025, Francesco Urbano Ragazzi was named inaugural fellow in Curatorial Research at the American Academy in Rome; in 2026, they joined the Artworks Curatorial Residency in Athens (Stavros Niarchos Foundation).

IT'S ALL ABOUT LIGHT (TO JOSEPH PLATEAU) / 2



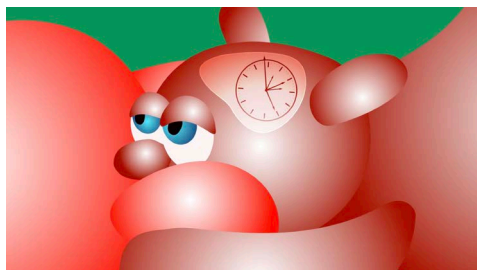
Anna Franceschini

It's All About Light (to Joseph Plateau) / 2 reveals Anna Franceschini's fascination with light as a force of transition between the inanimate and the animate, the mechanical and the human. The film leads back to the structuralist roots of the artist's practice, which has since expanded into sculptural, performative, and kinetic dimensions. The camera focuses on the twin flame of a combustion process that illuminates a nighttime construction site, thus revealing the latent magic of industrial processes and their repetition. Fire cuts through the dark frame in a succession of luminous apparitions, optical effects, and sudden accelerations, allowing us to glimpse, perhaps for the first time in the artist's work, the body and hand of the person at work. (Courtesy the artist, Vistamare, Milano/Pescara and Emanuela Campoli, Paris).

Anna Franceschini is an artist who lives and works in Milan. In her practice she explores the multiple ways of displaying commodities. Underlying her observation of reality is cinema through its constituent elements: movement, light, framing, and editing. Performances, Xerox copies, kinetic sculptures, bachelor(ette) machines are, for the artist, a cinema by other means. Solo exhibitions and performances include: Villa D'Este, Tivoli; Triennale, Milan; Istituto Svizzero, Milan; Emanuela Campoli Galerie, Paris; Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Spike Island, Bristol; Museion, Bolzano; Objectif Exhibitions, Antwerp; GAM, Turin; Fiorucci Art Trust, London; Almanac, London; KIOSK, Ghent; Fondazione Bevilacqua La Masa, Venice; Peep Hole, Milan; and Vistamare Milan/Pescara. Among the venues of her most recent group shows: Tinguely Museum, Basel; Mudam, Luxembourg; MAXXI L'Aquila; Teatrino di Palazzo Grassi, Venice; Neuer Kunstverein, Vienna; Quadriennale d'Arte 2020, Palazzo delle Esposizioni, Rome; GAMeC, Bergamo; Salzburger Kunstverein, Salzburg;

Kunstinstituut Melly, Rotterdam; Fondazione ICA, Milan; MAXXI, Rome; CAC, Vilnius; Kunstraum, London; MACRO, Rome; Matadero, Madrid; Fondazione Sandretto Re Rebaudengo, Turin; Les Abbatoirs, Toulouse; and Villa Medici, Rome.

FUZZY DICE



RM (Marco Pezzotta, Bianca Benenti)

Fuzzy Dice is a digital animation that revolves around a psychedelic imaginary about time and addictive behaviors, nonproductivity and stigmas. The video starts with a clock slowly striking, getting high, reverting its dimension. Its arms traveling and evolving into different scenarios in a crescendo of absurdity structured by rhythmic sound, until the rush slowly settles. The animation becomes a detour into the curls of time, a fall into a vertiginous cruising afternoon.

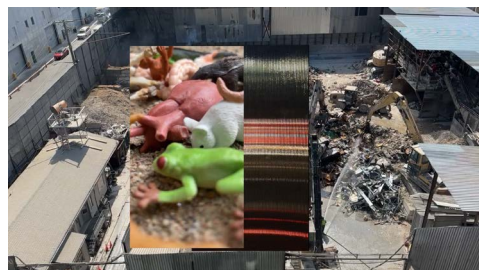
RM

Initiated in 2015, the name Real Madrid marks the beginning of a collaborative project that has since evolved into RM and, more recently, into the individual practice of RM Marco Pezzotta. During the last decade, RM's practice has focused on the becoming of identities, including its own, and on states of illness in their relationship to language and wit.

The most recent iteration marks a shift toward an exploration of the ambiguity of value and taste, class-based loneliness and envy, as well as comfort and decay.

RM has held solo exhibitions at Galleria Martina Simeti, Milano; Kunstmuseum St. Gallen; Auto Italia, London; CEC Centre d'Édition Contemporaine, Geneva; Swiss Institute, New York; Centre Culturel Suisse, Paris. Recently, their work has been included in group shows held at Museo Madre, Naples; Fondazione ICA Milano; Centre d'Art Contemporain, Geneva; Quadriennale Roma, Rome. RM received the Swiss Art Award twice (2018, 2023) and since 2026, the neon Ligne-de-Linge lights up the Plainpalais Square in Geneva.

GARDEN OF EARTHLY DELIGHTS II



Ciccio (Francesco Vizzini and Norman Chernick-Zeitlin)

Moving between the street, the studio, the nightclub, the domestic space, and incidental encounters, *Garden of Earthly Delights II* gathers fragments of motion in city life into an open-ended constellation of images and sounds. Made through the splitscreen composition of views and clips, the work is a collage of moments observed around the artists' studio in New York. Mixing day and night, the fragments trace a rhythm through the textures of their sounds. Music from the street, club music, ambient noise, and the sound of oil passing through a funnel overlap with the constant hum of a recycling plant in full action. This layered structure attempts to condense the flow of materials and sensations into the wonder of a patchy simultaneity.

Ciccio is the name under which the collaborative practice of New York-based artists Francesco Vizzini and Norman Chernick-Zeitlin operates. Starting in 2018, they blended their backgrounds in set design, painting, and poetry to stretch the boundaries of exhibition formats, fostering collaboration both within and beyond the gallery and museum system. As part of this practice, in 2019 Ciccio also expanded into an exhibition space housed in a Brooklyn Heights townhouse (ciccio-nyc.com). Recent solo exhibitions of the duo include *Broadcast: Transference* at O-Town House in Los Angeles, *Minima Morale* at Galeria Federico Vavassori in Milan, and *Falsetto* at Beau Travail in Stockholm (all in 2025). Ciccio is currently exhibiting in the group show *JH Studio* at Aurora's gallery in São Paulo.

CINEMA IMPERO



Muna Mussie

Cinema Impero takes its name from the eponymous cinema built in 1937 in the centre of Asmara, Eritrea, during the Fascist regime. The video unfolds around a meta-narrative that intertwines the colonial past and the present through a dialogue between opposites. Materials from the historical archive of the Istituto Luce and the artist's private archive are described and interpreted by two voices and two different forms of intelligence: one artificial, the other emotional.

The work was originally presented as part of a performance conceived for an audience of one spectator at a time. In the performance as in the film, it is the artist's voice that brings historical images into a more intimate and profound dimension of sharing. In a precarious balance, *Cinema Impero* brings together the languages of theatre, cinema and the algorithm around the history of Italy.

Muna Mussie (b. 1978, Keren, Eritrea) is a Bologna-based artist whose work investigates the languages of performance and visual art, exploring the tensions that arise between different expressive poles through gesture, vision, and word. Trained as an actress and performer with Teatrino Clandestino from 1998 to 2001, Mussie later attended the European Advanced Training Course for Actors directed by Cesare Ronconi of Teatro Valdoca, with whom she continued to work until 2010. From 2001 to 2005, she was a founding member of the multidisciplinary collective Open. Her work has been presented at art institutions and festivals including Art Fall / PAC Ferrara; Xing / Raum and Live Arts Week, Bologna; Fondazione Sandretto Re Rebaudengo, Turin; Museo Marino Marini, Florence; Workspace Brussels; Kaaitheater-Kaaistudios, Brussels; MAMbo, Bologna; Santarcangelo Festival; Museion, Bolzano; Rue d'Alger / Manifesta 13, Marseille; SAVVY Contemporary, Berlin; Arte Fiera, Bologna; Hangar Bicocca, Milan; AR/GE

Kunst, Bolzano; Mattatoio, Muciv, and Macro Museum, Rome; Sesc São Paulo; Centrale Fies, Dro; Villa Romana, Florence; Mucem, Marseille; MAXXI L'Aquila; La Virreina Centre de la Imatge / Manifesta 2024, Barcelona; and the 24th International Exhibition of Triennale Milano.

UNGLUED



Sopraterra (Image by Nicola Genovese)

Unglued is a solemn neo-medieval melody that embodies the spirit of the duo Sopraterra. Their sound combines medieval and Renaissance music with contemporary electroacoustics, drone music, noise, darkwave and experimental music. Violin, saxophone, flutes, historical instruments, percussion and electronics merge into a sound that plays with the lines of time. The duo is interested in the generative potential that new uses of instruments and musical traditions of the past can unlock.

Sopraterra is the music duo of composer Magda Drozd and artist Nicola Genovese, based between Zurich and London. At the heart of their practice is an exploration of ideas of the past, tradition and “early” music. In particular, they focus on medieval and Renaissance music, which they seek to reinterpret beyond its historical conventions. The duo’s practice naturally extends to collaborations with the visual arts, theatre and performance, as well as to the organisation of festivals, concerts and residencies for musicians and sound artists. Sopraterra have performed internationally at venues and festivals including OTOOTO in Tokyo, Matsumoto and Teshima in Japan, Breezeblock in Johannesburg, Kunstraum Walcheturm in Zurich, Bad Bonn Kilbi, Currents Festival Zurich, Temple Saint-Théodule / La Becque in La Tour-de-Peilz, C3 in Milan, Palazzo Trevisan in Venice, Kampus Hyberniska in Prague, Cabaret Voltá in Tallinn, and Fresh Festival in Lugano. In 2026, they performed in London, Brussels and Edinburgh. Sopraterra’s debut album, *Seven Dances to Embrace the Hollow*, was released in 2025 as a joint publication by the Lucerne-based label Präsenz Editionen and La Becque Editions.

PROGRAM 2

The second programme continues the exploration of Italian art through film and video. Three main themes are intertwined: the city at night, the politics of images, and the gaze of the cinematic apparatus. In *Le colonne della Colombo*, the Fascist architecture of Rome’s EUR district becomes the setting for an act of reclamation led by a group of South American sex workers. Filmed in real time, this collective performance is orchestrated by Pauline Curnier Jardin and Feel Good Cooperative. National memory is also at stake in *When the Towel Drops Vol.1 Italy* by the collective Radha May (Elisa Giardina Papa, Bathsheba Okwenje, Nupur Mathur), a visual history of censorship in Italian cinema. The relationship between the spirit of a place and the construction of personal identity lies at the heart of *Littoral Formation: Raffaella Naldi* Rossano rewrites her diary, recorded on mini-DV tapes, turning it into an ode to the fluid culture of the Mediterranean. The city at night then becomes a space where image and melody slip in and out of sync in Stefano Miraglia’s *Suono Eventuale*, as well as a setting for queer social performances in *New Cult-like Images* by Collezione Nancy Delroi. In Natália Trejbalová and Matteo Pasin’s *For Hal, Gary and Anyone Who’s Watching*, the mechanical eye generates a kaleidoscopic floral landscape, opening up new possibilities for human perception. The programme closes with another act of cultural reclamation: in *IMF SLEEP*, Liryc Dela Cruz compels viewers to look at a Filipina domestic worker resting in front of the camera. Finally, in the rediscovered darkness of the theatre, the howls and growls of a pack of wolves merge into a sound composition. This is *Attai Paraflu*, an unsettling lullaby by Michela de Mattei and Invernomuto.

PAULINE CURNIER JARDIN & FEEL GOOD COOPERATIVE
Le Colonne della Colombo
31’ 21”, 2026

RADHA MAY (ELISA GIARDINA PAPA, BATHSHEBA OKWENJE, NUPUR MATHUR)
When the Towel Drops Vol.1 Italy
8’ 49”, 2015

RAFFAELA NALDI ROSSANO
Littoral Formation
5’ 30”, 1996–2026

STEFANO MIRAGLIA
Suono Eventuale
12’, 2026

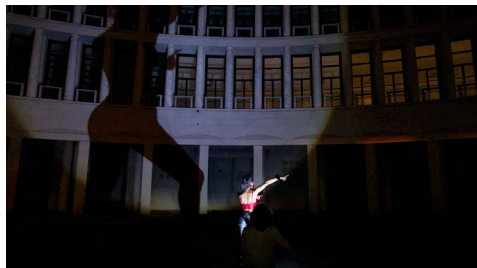
COLLEZIONE NANCY DELROI
New Cult-like Images
7’ 57”, 2026

NATÁLIA TREJBALOVÁ & MATTEO PASIN
For Hal, Gary and Anyone Who’s Watching
2’ 36”, 2023

LIRYC DELA CRUZ
IMF SLEEP
7’ 20”, 2023

MICHELA DE MATTEI & INVERNOMUTO
Attai Paraflu
4’ 52”, 2025

LE COLONNE DELLA COLOMBO



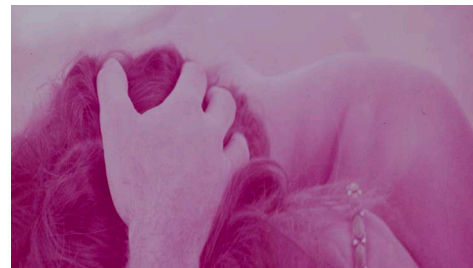
Pauline Curnier Jardin & Feel Good Cooperative

October 12, 2023, Cristoforo Colombo Street in Rome's EUR neighborhood. It's Columbus Day. A crowd gathers around the Feel Good Cooperative, an art collective bringing together Colombian sex workers, an artist, and an urban planner. Together, they orchestrate and perform a ritual aimed at subverting this symbolic site of power. Built under Fascism for the 1942 World's Fair, which never took place, the EUR is haunted by the regime's legacy. Via Cristoforo Colombo, the neighborhood's main thoroughfare, is now known as a hub for nighttime sex work. An obelisk, a fountain, a colonnade, a parking lot, and a gas station provide the backdrop for performances blending Colombian and Roman myths, personal and historical narratives in a show marked by the Feel Good Cooperative's characteristic glamour and humor.

Pauline Curnier Jardin (b. 1980, Marseille, France) uses cinematic narrative, installation, sculpture, and performance to create immersive environments that challenge dominant norms and stereotypes. Her work has been exhibited or commissioned in recent years by: Palais de Tokyo in Paris (2026, 2020, and 2013); M HKA in Antwerp (2025); NW – Open House for Contemporary Art and Film in Aalst (2025); Steirischer Herbst festival in Graz (2025 and 2020), Galeria Municipal do Porto, Porto (2025); Kiasma, Helsinki (2024); MACRO, Rome (2024); Centraal Museum, Utrecht (2023); Kunsthaus Pasquart, Biel/Bienne (2023); CRAC Occitanie, Sète (2022); FRAC Corse (2022); Haus der Kulturen der Welt (HKW), Berlin (2022); LIAF Biennale (2022); Hamburger Bahnhof – Museum für Gegenwart, Berlin (2021); INDEX, Stockholm (2021); Manifesta 13, Marseille (2020); Bergen Assembly (2019); International Film Festival, Rotterdam (2018); 57th Venice Biennale (2017); Tate Modern, London (2017); Performa 15, New York (2015).

Feel Good Cooperative is an artistic collective bringing together Colombian trans sex workers and their allies, founded in Rome in 2020 at the initiative of artist Pauline Curnier Jardin, photographer and sex worker Alexandra Lopez, and architect and researcher Serena Olcuire. The collective understands art as a space of expression and economic compensation for subjectivities that are traditionally marginalized, stigmatized, and excluded from the possibility of self-representation. (Courtesy the artists and LOCALES, Roma)

WHEN THE TOWEL DROPS VOL. 1 ITALY



Radha May (Elisa Giardina Papa, Bathsheba Okwenje, Nupur Mathurm)

When the Towel Drops VOL.1 Italy investigates the censorship of female and queer bodies and desire in postwar Italian cinema. It compiles and reveals some of the hundreds of archival documents and film scenes removed from films screened publicly in Italy during the 1950s and 1960s. By editing together scenes censored from films such as *La Notte* and *Zabriskie Point* by Michelangelo Antonioni, and *Brink of Life* by Ingmar Bergman, the video traces a history of institutional regimentation while giving new life to the removed images. The work has also been expanded into installations and performances.

When the Towel Drops emerged from a collaboration between Italian artist Elisa Giardina Papa, Ugandan artist Bathsheba Okwenje, and Indian artist Nupur Mathur, under the collective name Radha May.

Radha May is an artist collective whose work explores forgotten and hidden histories, peripheral sites and their relation to gender, sexuality, and race. Radha May uses tools borrowed from anthropologists, historians and journalists to conduct their research. They work in the field, meticulously sifting through historical and social archives making what they find available to anybody; they also distill the material into critical and fictional scenarios that complicate assumptions about history, borders, and cultural and social formations. Radha May is Elisa Giardina-Papa, Bathsheba Okwenje, and Nupur Mathur. They collaborate and work between New York, Palermo, Kampala, Kigali, and New Delhi.

LITTORAL FORMATION

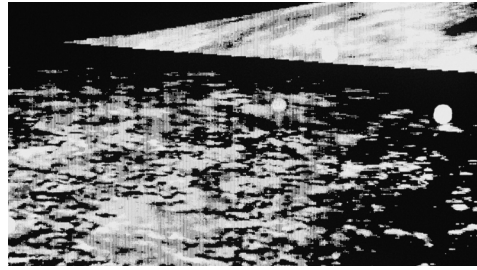


Raffaella Naldi Rossano

In *Littoral Formation*, Raffaella Naldi Rossano revisits her personal archive of footage recorded on a MiniDV Sony camera between 1996 and 2003, during her late childhood. Through these intimate film diaries, she reflects on the interplay between memory, artistic gesture, and the instinctive ways in which moving images shape our perception of space. This collection can be read as a proto-Instagram narrative, a visual chronicle of a young girl coming of age in southern Italy in the late 1990s and early 2000s. In this version of the work, created for *Tuttaunanotte 2*, the archival footage from the artist's MiniDV tapes is overlaid with images documenting key moments in her ongoing practice. The intricate fabric of the image is traversed by her *Tentacular Beds*—sculptural beds that also function as musical instruments—which are inhabited by a choir, coming together within the performative and screen space like shifting lands drawn towards aggregation.

Raffaella Naldi Rossano (b. 1990, Naples) is a multidisciplinary artist working across installation, video, sculpture, text, drawing, and performance. Rooted in her psychology studies and an MA in Photography and Moving Images from Goldsmiths, her practice investigates memory, intergenerational transmission, desire, domesticity, interspecies kinship, and the rewriting of mythologies, often in relation to the Mediterranean context. Naldi Rossano has presented solo and group exhibitions internationally, including e-flux Screening Room in New York, Villa Medici, LIAF Biennale in Norway, Quadriennale d'Arte di Roma, the Swiss Institute in Milan, der TANK in Basel, Fondazione Sandretto Re Rebaudengo, OGR in Turin, The American College of Greece in Athens, Madre Museum in Naples, Museion in Bozen, Manifesta Palermo. She received the XIX New York Prize, promoted by the Italian Ministry of Culture, and the Special Prize for an Emerging Talent at SMAFF – St. Moritz Film Festival.

SUONO EVENTUALE



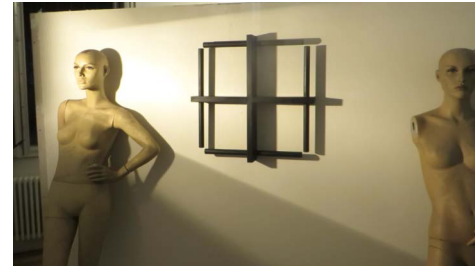
Stefano Miraglia

In 2025, Naldi Rossano presented the first iteration of *Tentacular Bed* at the Sharjah Biennial. In 2026, she was commissioned to create an environmental installation as part of the Italian Pavilion at the Gwangju Biennale.

As streetlights flicker in an attempt to sing, abrasive music emerges from the darkness. A musician witnesses these nocturnal phenomena, sensing in them the promise of a different, utopian life. Under mounting pressure, sounds and images compress, oscillate, propagate, and dissolve. Lights seem to respond to music, vibrations become signals, and the city turns into a field of unstable correspondences. Something is taking shape, somewhere between what can be seen and what can be heard. Yet every attempt at synchronization produces new distances, as if the possibility of another life depended on an encounter that never quite takes place.

Stefano Miraglia (Málaga, 1988) is an Italian-Spanish visual artist, filmmaker, and curator based in Paris. His work explores the connections between artistic creation, personal memory, and the perception of space, combining documentary and abstract imagery with the cognitive and perceptual qualities of other artistic practices such as collage and noise music. His films have been presented internationally in exhibition spaces and film institutions such as e-flux Film, the Taiwan Contemporary Culture Lab, CINEMATEK — Cinémathèque royale de Belgique, the Beijing International Short Film Festival, and Prismatic Ground. Miraglia is the founder of Movimcat, an online project dedicated to the dissemination of artists' cinema. His work has involved collaborations with a wide range of art centers, film festivals and cultural institutions, including Cité internationale des arts, Bétonsalon, Courtisane, ENSA Bourges – La Box, Fabrica research centre, Festival de l'Histoire de l'Art, Festival des Cinémas Différents et Expérimentaux de Paris, Kino Climates, KORA, La Rada, Media City Film Festival, and Optica. He is currently a member of the programming team of the Pesaro Film Festival in Italy and teaches Experimental Practices at Université Paris 1 Panthéon-Sorbonne.

NEW CULT-LIKE IMAGES



Collezione Nancy Delroi

During the opening of the exhibition *New Cult-like Images or Come il patto tra adulti diventa un trattato di strategia affettiva*, the *Fifteen Figures* tableaux by Collezione Nancy Delroi and the sculptural paintings by Wilhelmina Merante + Leyla Riggio become a stage for brief encounters in front of the camera. A non-exhaustive series of moments suspended between the staged and the unstaged, between intimate acts and poses, becomes a set for short film scenes entirely improvised by the audience.

The work is part of an ongoing cycle that refracts the exhibition device through a short circuit between the event, its documentation, and the portrait of an artistic scene taking shape around and beyond the works.

The video was filmed on June 23, 2025, from 6 to 9 PM at Collezione Nancy Delroi House-Gallery and Officina in Milan.

Collezione Nancy Delroi (Milan, March 2024) brings together the body of work by the Italo-Lebanese duo Désirée Nakouzi De Monte and Andrea Parenti. Their practice developed over a decade of collaboration as co-directors of the collective MRZB, active between Amsterdam, Turin, Milan, and Beirut (2014–2024). The duo articulates its language through the détournement of clichés and the tensions of a performative community taking shape on the brink of rupture in contemporary society. Grimy collages made from dismantled sofas reconfigure the authority of the Old Master through the trauma and obsolescence of domestic residue. A *mise-en-scène* of furniture fragments and emptied middle-class symbols is assembled into pathetic yet deliberate compositions that aim to evoke new cult-like imaginaries.

Collezione Nancy Delroi is also conceived as a house-gallery and *officina*. Founded in 2024 and located on Viale Bligny in Milan, it is directed by Nakouzi and Parenti. Its presentations explore new

exhibition formats through open-ended processes of creation, formalization, friction, and artistic experimentation.

FOR HAL, GARY AND ANYONE WHO'S WATCHING



Natália Trejbalová & Matteo Pasin

Within a lush green landscape that envelops the gaze, the viewer becomes bound to the camera's restless attempts to autofocus. The result is a dizzying sequence of still lifes, visions of artificial flowers and plants, exposed to the shifting variables of a subjective perception that hybridises with the machine, extending beyond the visual into the sonic and tactile.

Sound and mix: Matteo Nobile.

Matteo Pasin (1986, Treviso) lives in Milan and works with photography and moving images. He graduated from University Ca' Foscari of Venice in Philosophy and then studied Photography at Cfp Bauer in Milan. As a photographer, he specialises in the documentation of art projects and exhibitions, while his personal research focuses on audiovisual media and is conceived as "a lens-based re-encharmed materialism that records cinematographic samples of vibrant light and flowing matter." His videos have been screened at various international festivals and group exhibitions.

Natália Trejbalová (b. 1989, Košice, Slovakia) is a Milan-based visual artist whose multidisciplinary practice encompasses film, sculpture, and drawing. Her moving-image works are closely linked to her sculptural practice, which serves as a foundation for constructing cinematic imagery that explores perception and the fragility of human realities, often through surreal and speculative scenarios. She has participated in numerous solo and group exhibitions, and her films have been screened at e-flux Screening Room, Loop Festival, Institute for Postnatural Studies, Palais de Tokyo, MUDAM Luxembourg, Power Station of Art in Shanghai, Fotomuseum Winterthur, La Quadriennale di Roma, and Gossamer Fog, among others. Her recent solo exhibitions include *Don't Believe the Speaking Car* at OGR Torino, *Never Ground* at Bratislava City

Gallery, supported by the 13th edition of the Italian Council, and Forecast at Pinacoteca G.A. Levis in Chiomonte. Trejbalová has been a Future Earth Fellow at AFAD in 2023 and an artist in residence at Schafhof – Europäisches Künstlerhaus Oberbayern, Kunststiftung Baden-Württemberg, and AIR Futura Prague. In 2026, she was an artist in residence at the International Studio & Curatorial Program (ISCP) in New York.

IMF SLEEP



Liryc Dela Cruz

With *IMF SLEEP*, Liryc Dela Cruz brings to the screen a Filipina domestic worker as she sleeps. The woman's sleep in front of the camera acts as a counterpoint to a stereotypical image of the Filipino community, often associated with care work and confined to this role. The film thus reclaims *Sleep*, the over-five-hour black-and-white film shot by Andy Warhol in 16 mm in 1963. The iconic image of a sleeping John Giorno is replaced here by the body of an unknown woman, in a shift from West to East, from male to female, from analog to digital, from black and white to color, from extended duration to fragment, from silence to sound.

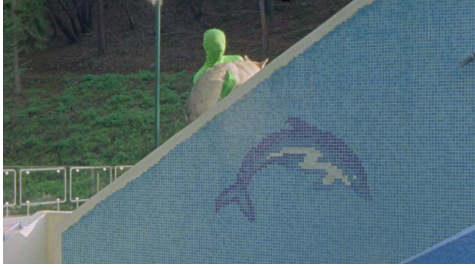
make visible the intertwined histories of migration, labor, and colonial legacies.

Liryc Dela Cruz (b. 1992, Mindanao, Philippines) is a filmmaker and artist based in Rome, working across cinema, installation, and performance. His debut feature, *Come la notte (Where the Night Stands Still)*, premiered in the Perspectives section of the 75th Berlin International Film Festival and won the Golden Goblet for Best Director (Asian New Talent) at the 27th Shanghai International Film Festival. His latest short film, *Un breve incontro (A Brief Encounter)*, was selected as the closing film of the 2026 Venice International Film Critics' Week. His work has also been presented at the Locarno Film Festival, Film at Lincoln Center, MACRO, Mattatoio di Roma, the École du Louvre, and Fondazione Sandretto Re Rebaudengo.

His fellowships include TBA21, Art Explora, and the Cité internationale des arts in Paris. He has also undertaken residencies at Artica Svalbard, the Santarcangelo Festival, Teatro di Roma, Chaillot Théâtre National de la Danse, PACT Zollverein, and the Academy in Exile, among others.

As an extension of his film project *Il mio filippino*, he co-founded the homonymous transdisciplinary collective in Italy, bringing together Filipino domestic and care workers, artists, and community organizers who, through collaborative research, performances, and workshops, challenge dominant narratives and

ATTAI PARAFLU



Michela de Mattei & Invernomuto

On the occasion of *Tuttaunanotte 2*, Michela de Mattei and Invernomuto present an excerpt from *Attai Paraflu* (2025). The work draws on recordings sourced from a digital sound library, featuring a range of sounds associated with the wolf. The piece emerges as a natural extension of the film *Paraflu* (2025), which transforms anxieties surrounding the wolf's return to the Piacentino and Alta Bergamasca areas into a dreamlike horror movie. The film installation is currently on view at the 18th Lyon Biennale of Contemporary Art.

Michela de Mattei (Rome, 1984) is an artist currently based in Milan. She works across different formats and media, often developing fictional scenarios and unusual ecosystems in which animal-human affairs are hijacked by technologies. Her work has recently been exhibited at GAMeC, Bergamo; Villa Medici, Rome; e-flux Screening Room, New York; St. Moritz Film Festival; and EMST, Athens, and she took part in Premio Michetti and Nextones festival. Other exhibitions include Belmacz, London (2024); MACRO, Rome (2024); Porto Design Biennale, Porto (2023); MAXXI L'Aquila (2022); MAAT, Lisbon (2021); Alserkal Avenue, Dubai (2019); Belmacz, London (2019); ICI, London (2018); Serpentine Galleries / ZSL London Zoo (2018); and Swiss Institute, Rome (2017). In 2023 de Mattei published *Brief Inventory of Animal Resistance, VOL. 1* (Aniene, Rome).

Invernomuto is the name under which Simone Bertuzzi and Simone Trabucchi have worked together since 2003. Based in Milan, they develop long-term research projects that unfold across time and space, generating interconnected cycles of work. Recent projects have been presented at Haus der Kunst, Munich (2026); e-flux, New York; Fondazione Prada, Milan; GAMeC, Bergamo (2025); Cabaret Voltaire, Zurich; and Bourse de Commerce, Paris (2024). Their work has also been presented at the 58th Venice Biennale; Tate, London; Liverpool

Biennial 2021; Manifesta 12, Palermo; Pompeii Commitment; 58th October Salon- Belgrade Biennial; Kunstmuseum Liechtenstein, Vaduz; Villa Medici, Rome; CCS Bard, New York; Alserkal Avenue, Dubai; Nuit Blanche 2017, Paris; Museion, Bolzano; OGR, Turin; Centre d'Art Contemporain, Geneva; MAXXI, Rome; MACRO, Rome; PAC, Milan; Fondazione Sandretto Re Rebaudengo, Turin; HangarBicocca, Milan; No Fun Fest 2009, New York; and the 11th Venice Architecture Biennale.