**Moroso is the Official Supplier of the Corporate Hospitality of the International BNL of Italy 2023, hosting the exhibition MODERNA**

LEA - Lead Exclusive Area / Corporate Hospitality Lounge  
International BNL of Italy  
Sala delle Armi and Corporate Hospitality Central Tennis Stadium - Foro Italico, Rome

**Serena Confalonieri, Front Design, Alfredo Häberli, Sebastian Herkner, Lucidi / Pevere, Marta Mancini, Paola Navone, Jonathan Olivares, Marco Pettinari, Gianni Politi, Alice Ronchi, Andrea Sala, Giovanna Silva, Millim Studio, STARTT, Studio F, Patricia Urquiola,**

project curated by **Giorgio Galotti** and **Claudia Pignatale**  
in collaboration with **MAXXI - National Museum of XXI Century Arts**

9-21 May, 2023  
Opening Tuesday 9 May, 6.30-9 pm

The title of the installation is a homage to its location, the Foro Italico, built between 1928 and 1937, the period of art referred to by art historians as **Modern**. In this context, the term “modern” means “belonging to the present.” But by “modern world,” we also imply a complex series of subjects that have influenced the future since the days of antiquity, a past in which Rome has always held a gravitational pull and served as a source of inspiration. The visit is intended to provoke in the visitor a series of visual suggestions between art and design that can evoke a romantic reflection on the evolution of form through the lens of Italian style.

For the first time this year, t the LEA will be held at the **Sala Delle Armi**, a modernist edifice constructed by **Luigi Moretti** between 1933 and 1937. LEA, the organization behind **Hospitality in Sport and Health for the BNL Italian Open**, will host guests and sponsors of the tournament. It begins as a journey of art and design and continues into the **corporate hospitality lounge within the Stadio Centrale del Tennis (Tennis Central Stadium)**.

Within the **Sala delle Armi**, there are three suspended walls that display the most recent **cycle of works by Gianni Politi** (Rome, 1986). The works were created using a collage technique from leftover canvas, cut into new forms – symbols of his fascination with form and tones that shape a symbolic relationship with the layering of time. The six pieces, 250x180cm, are mounted symmetrically, respecting the architecture of the room and recalling the lines of the ceiling designed by Moretti. The project, a collaboration with **MAXXI** **of Rome**, seeks to underline the desire to elevate sporting events by incorporating content of cultural value. The pieces are on display between the restaurant, furnished with **Moroso’s Impossible Wood** chairs, and the lounge area in which the **Pebble Rubble** sofas, signed by the Swedish designers **Sofia Lagerkvist and Anna Lindgren** of **Front Design for Moroso**, evoke a sensory experience that gives them a central role. An engaging and intriguing illusion that appeals to the viewer and piques their curiosity, altering their perception of time: “*The collection is inspired by forms found in nature. We 3D scanned rocks we saw on our many forest walks and composed these organic shapes together into furniture pieces.”* (Front Design).

Continuing toward the **tennis stadium along Viale delle Olimpiadi**, there is the **maxxi poppy installation by STARTT**, an architecture and landscape transformation studio. On the occasion of the 2023 BNL Italian Open, they are back and shining once more, transforming the famed Foro Italico complex with an evocative garden in bloom.

Upon reaching the **Central Stadium**, another four artists engage in dialogue with the architecture of the four **corporate rooms** located behind the bleachers of the stands. **The Foro Italico Club (FIC) Room** is host to works **by Andrea Sala** (Como, 1976): Sala offered a series of drawings on small-scale canvas paper for the occasion, entitled **Frutta Bucata** (2022) (“Pierced Fruit”). This series expresses the author’s interest in a tale that starts from the dawn of humanity and the history of art, an evolution of the still-life into sensual forms, and an outlet for a sculptural language. Here, it takes shape through two works: **il trittico Piscine** (2022) (“The Swimming Pools Triptych”), in green pastels, water on travertine, that recalls the forms of three historic swimming pools, including that of Salvador Dalí, and **La biblioteca (sospensione)** (2020) [“The Library (Suspension)”], that seeks to recall the distinct style of radiator-shaped shelving, a design halfway between domestic reality and fantasy. On the parapets behind the central court, four drawings on paper by Marta Mancini echo the sinuous lines of Andrea Sala's works and furnishings in a more intimate way, foreshadowing the structure of his paintings placed in the next room. Iconic **Moroso** designs have been chosen to furnish the FIC, in contrasting forms and materials. These include the **Pacific** sofa, with its soft forms emphasised and defined by the complete absence of edges and by its “couture” touches, paired with a **Ruff** armchair. Together, using simple geometry, these capture the essence of the interaction between sharp and curved lines that dovetail with the architecture of the surrounding space. The finishing touch to the space is the **Pipe** miniature sofa by **Sebastian Herkner** for **Moroso**. Its structure is built with a powder-painted 80mm aluminium tube, upon which rests a seat cushion that hints at the idea of the inflatable module. With **Pipe** the **Gogan** armchair**,** designed by **Patricia Urquiola** for **Moroso,** which takes its name from Japanese stones rendered smooth by time and water.

As you walk into the **Montemario Sud** room, the path crosses with the graphic sign structure through **a selection of sculptures and paintings** by **Marta Mancini** (Rome, 1981) who is showcasing her most recent series of paintings, in which she delves into an archaic painting technique that is intended as an abstract and traditional form of expressionism. The interior leans on dark grey tones and small splashes of colour, adding a sense of life to a sophisticated room in which the eye is drawn to the **Gogan** sofa with its terrazzo fabric and the **Getlucky** armchairs by **Patricia Urquiola** for **Moroso**. At the far end is the **Taba** settee, “the entwinement of form and poetry, the linear with the elusive,” says the designer **Alfredo Häberli**.

In the **Montemario Nord** room, the graphic sign path continues with **a series of paintings on rough jute by Alice Ronchi** (Milan, 1989): the works entitled **Universe** (2022-2023), which play off the rigidity of the architecture of the room, are intended to guide the observer to reflect on the importance of roots and tradition of graphic signs as elements of evolution of the individual. The interior consists of faint colours between white and pastel shades that offer a backdrop to the works. The **Bohemian** sofa, a “liquid” reinterpretation of the classic padded couch, is matched with **Salan Nanà** armchairs designed by **Annabel Karim Kassar for Moroso**.In contrast, there is the **Square** settee and small armchair, **designed by Jonathan Olivares for Moroso**.

The path ends in the **Presidential Room**, where the recent **photographic study of the Foro Italico by Giovanna Silva** (Milan, 1980) is displayed in two formats, to offer a comprehensive understanding of the installation and the inside of the historic sporting complex. Through its contemporary vision that covers modern elements, equipment, architectural adjustments, as well as daily life, it has formed a layer effect of multiple ages. For the interior, iconic sofas are used that were designed as innocent reflections which go through an accumulative process, unconscious pen strokes, doodles; it starts with a single line and ends with an elaborate and complex piece. It is merely the pretext for the embroidery. The sofa design takes its shape from a folded blanket. **Doodle by Front for Moroso**.

Interior Design: Claudia Pignatale / Secondome  
Edited by: Giorgio Galotti  
Project Manager: Andrea Pivano  
LEA Masterplan: Fabrizio Graziani  
Light Design LEA: Massimo Pascucci  
With thanks to: BNL d'Italia Corporate Hospitality Team

**Moroso Press Office**

Email: [pressoffice@moroso.it](mailto:pressoffice@moroso.it)

Tel: +39 02878990