Biography

**Luigia Lonardelli** (1982) earned her degree in Florence in 2004 working on archiving artist Mario Mariotti’s studio, acquired by the Centro per l’arte contemporanea Luigi Pecci in Prato. She earned a master in curatorship at the Architecture School of Valle Giulia in Rome in 2005**,** and a diploma from the Scuola di Specializzazione di Siena in 2009 with a thesis in the History of Photography. In 2012 she presented her Ph.D. thesis, a research project that was later published in her first book *Dalla sperimentazione alla crisi. Gli Incontri Internazionali d’Arte a Roma 1970-1981.* Since 2005 she has collaborated with the General Directorate for Architecture and Contemporary Art, focusing on promoting Italian art abroad and working on preparing the opening of the MAXXI where she began heading the research office in 2010. Since 2011 she has worked in the museum’s curatorial office, curating among others the exhibitions dedicated to Alighiero Boetti, Enzo Cucchi, Thomas Hirschhorn, Isaac Julien Jannis Kounellis, Maria Lai and Marisa Merz, exploring the possibilities offered by these authors in terms of installations and relations with the innovative space.

She co-curated the XVI Quadriennale d’Arte in Rome in 2016, and is a disciplinary consultant for art for the most recent appendices of the Enciclopedia Treccani. She is a member of the scientific committee of the Fondazione Maria Lai and the history of art magazine ABside. Her research interests have been concentrated on the dynamics of cultural production since the post-World War II era, with a specific focus on the 1960s and 70s and on the Italian context, seen as a privileged scenario for the historical-social transformations in those years. The history of exhibitions and the relationship between promotion and artistic production are one of the nodes on which she has focused, directing her research towards the relationship that arises between the interpretation of the work and artists’ dynamics of accreditation and self-narration.

She has recently developed a reflection on a horizontal curatorial approach, thoughts that were then gathered in the book-interview written jointly with Matilde Cassani titled *Lo spazio pubblico come immaginario* (2022), which argued for a theoretical approach to the boundaries between architecture, visual art and design, analyzing how urban space is reacting to the dynamics of inclusivity and pluralism, and asking how it might be possible today to maintain the spontaneity of aggregation within the tension between private and public. Alongside her curatorial practice, she has worked as a researcher and critic. She has taught in Italian and foreign universities, dedicating particular attention to the dialectic that takes place between the artist, the works, the exhibition space and the public, viewed as the basis for a curatorial practice shared with authors.