

**"Guido, i'vorrei che tu Carlo ed io fossimo presi per incantamento..."**  
[Guido, I would that Carlo, thou, and I, led by some strong enchantment, might...\*]

ORIGINAL ARTWORKS, PROJECTS AND DOCUMENTS BY  
**CARLO AYMONINO, GUIDO CANELLA E ALDO ROSSI**  
PHOTOGRAPHS BY  
**GABRIELE BASILICO**

Curated by **Francesco Moschini**  
Coordinated by **Valentina Ricciuti and Gabriel Vaduva**

**Monday 2nd March – Saturday 28th March 2009**

**Gallery hours: daily 4pm-8pm**

Monday 2<sup>nd</sup> March 2009 sees the opening, at A.A.M. Architettura Arte Moderna, of the exhibition "Guido, i'vorrei che tu Carlo ed io fossimo presi per incantamento...", dedicated to the cultural, professional and personal relationships between Carlo Aymonino, Guido Canella e Aldo Rossi, whose drawings and signed plans will be exhibited along with documentation in the form of photos, postcards and written notes. A section of the exhibition is dedicated to the original photographs of Gabriele Basilico, themselves dedicated to the works of the three great architects. Following on from the recent exhibitions paying homage to the figure of Aldo Rossi, curated for the Accademia di San Luca in Rome (December 2007) and for the Politecnico in Milan (January 2009) by Francesco Moschini, Artistic and Cultural Director of A.A.M. Architettura Arte Moderna, this new initiative, rather than simply glancing at the individual poetics of the three architects, aims to testify to a previously unseen "private" and "public" dimension in their work, starting from the mid 1960s, in order to reconfirm their very contemporary force as innovators, as well as the ever-active "working" testimony of their role as maestros, so different and distant from the auratic chorus in which, especially in recent years, less-attentive critics and an increasingly distracted public dedicated to pure "consumption", seem to have eyes only for the generalising register of the "archistars". Signed drawings, some of which are exhibited for the first time, trace the work of Carlo Aymonino from the project for Mestre, with Costantino Dardi (1967) to Milan's Quartiere Gallarate (1968) and the projects for Bolzano (1979), for Pesaro (1981) and for Venice's Giudecca with Aldo Rossi (1985), as far as more recent experiences like the Campidoglio in Rome (1994). The formal and architectonic complexity of Guido Canella is examined through projects such as those for Segrate (1962), Pieve Emanuele (1972), and Pioltello (1976 and 1990), up to the more urban experiences linked with the city of Milan in which this constant interweaving of and cross-reference between previous intuitions is in evidence, resumed with unexpected and novel variations and complexity, and with dazzling solutions. Aldo Rossi's work is presented through the large drawings from the project for Parma (1964) alongside small but extraordinarily poetic reflections on some of his projects like that for the Modena Cemetery (1971), for the Muggiò Town Hall (1976), the Teatro del Mondo (1979) in which the great master's taste for paratactic constructions is in evidence, his love of the idea of construction as osteology, his tendency to strive continuously for the "completeness" of the platonic solid, for the idea of the city, "by pieces and by parts". From the exhibition title itself, which, in evoking Dante's dreaming fraternisation with his Stilnovo poet friends, draws us back into the sphere of the intimate, of the exclusive relationship limited to "few, elect, spirits", the exhibition imagines a situation that can be identified not only with the well-known portrait, from the early 1980s, of the three figures of Aymonino, Canella and Rossi, but also with the system of relationships, of exchanges of ideas, of shared experiences of which that photograph is only a momentary, fleeting representation. Placing the precious archive material, the documents and an uninterrupted cultural correspondence alongside the drawings produced for the three architects' most celebrated projects, the exhibition then also proposes a photographic reinterpretation of their work entrusted to **Gabriele Basilico**. The images, in black and white and small in format, alternate the hieraticism of a frontal view of the buildings and the dizzying perspective of a tangential observation which, above all in the case of Rossi, accentuates the osteological character of the composition, the explosiveness of Carlo Aymonino's Expressionism and Guido Canella's calm "monumentality" which has made its peace with the messiness of the urban periphery. The centrality, in the overall conception of the exhibition, of the "indiscreet gaze" is related to an ideal of progressive refinement and a semantic elevation of the exhibition's contents, a selection which testifies to the pleasure and the necessity of the construction of relationships between three extraordinary figures. From Gallarate to the projects for Segrate, from the taste for drawing to that for writing, the three architects (who, after the confrontation at close quarters between the idiosyncratic traits of their drawings, seem to make their peace in Gabriele Basilico's spectral silver-nitrate sceneries) aspire to a perfect harmony of intent that consolidates their friendship in a greater spiritual unity, and that continues to "still enhance / Between our hearts their strict community". So it might not be such folly to see, in the logical thread of the exhibition's discourse, several symbolic references that also recur in Dante's sonnets: the number three, the unity of the many, and circularity, referring to a model of perfect life, complete in itself and eluding any comparison with the external world. That ideal of a "modest desire for isolation in the harmonious company of a few", sheltered from the storms of historical reality.

\* From the Italian of Dante

Guido, I would that Lapo, thou, and I,  
Led by some strong enchantment, might ascend  
A magic ship, whose charmed sails should fly  
With winds at will where'er our thoughts might wend,  
So that no change, nor any evil chance  
Should mar our joyous voyage; but it might be,  
That even satiety should still enhance  
Between our hearts their strict community:  
And that the bounteous wizard then would place  
Vanna and Bice and my gentle love,  
Companions of our wandering, and would grace  
With passionate talk, wherever we might rove,  
Our time, and each were as content and free  
As I believe that thou and I should be.

Percy Bysshe Shelley