

RIFUGIO DIGITALE

Firenze, via della Fornace 41  
**November 13, 2024**

**5.30 p.m.**

Lecture at Spazio A, Archea Associati,  
with the participation of the artist Aurelio Amendola and the curator Antonio Natali.

Advance booking required, write to [info@rifugiodigitale.it](mailto:info@rifugiodigitale.it)  
Entrance from Lungarno Benvenuto Cellini 13, Florence

**6.30 p.m.**

opening at Rifugio Digitale. The artist Aurelio Amendola and the curator Antonio Natali, will be present.

**From November 13, 2024 to January 5, 2025, Rifugio Digitale presents the exhibition *Aurelio Amendola for Michelangelo. The primacy of the informal*, by the award-winning photographer, Aurelio Amendola, curated by Antonio Natali. The event is organized in collaboration with Forma Edizioni. The inauguration will be held on Wednesday, November 13th at 6:30 p.m. with the presence of the artist Aurelio Amendola and the curator Antonio Natali.**

The lens of Aurelio Amendola's camera studies the different stages of processing the marble, gradually approaching the informal, investigating and reinterpreting the art of Michelangelo Buonarroti with an eye that exalts abstraction and textural detail. It is an invitation to the viewers to discover the aniconic spirit of Michelangelo's sculptures.

The photographs reveal extraordinary details, as in the *Pietà*, where the polished surfaces seem to turn to wax in the warm, enveloping light, exalting a timeless beauty.

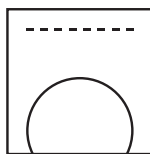
The recent restoration of the *Pietà Bandini* has brought to light the magnificence of the work, revealing its sublime legibility. The artist, required to document not only the outcome of this work of restoration but also to reinterpret the work, as taken pictures that reflect the profound sensitivity of the Renaissance artist toward the material and the light, as seen in the exhibition between the end of 2022 and early 2023 at the Sala del Paradiso of the Opera del Duomo Museum in Florence.

The experimental photographs of Amendola, exhibited at Rifugio Digitale, reveal the imperfections and abrasion of the surface, creating a visual narrative that celebrates the authentic, spontaneous beauty that emerges from the nature of the form and goes beyond the visible.



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*Aurelio Amendola for Michelangelo. The primacy of the Informal* is a visual dialogue that explores the expressive power of light and of the marble surface, and reveals details that escape the ordinary eye.

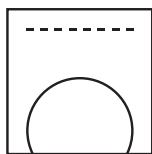
***Aurelio Amendola for Michelangelo.  
The primacy of the Informal***  
**Aurelio Amendola**  
**November 13, 2024 - January 5, 2025**  
Wed.-Sun. 11 a.m. - 7 p.m.

**Rifugio Digitale**  
via della Fornace, 41  
50125 - Firenze (FI)



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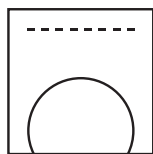


Aurelio Amendola, *La Pietà Rondanini*, Michelangelo Buonarroti, Castello Sforzesco, 2001

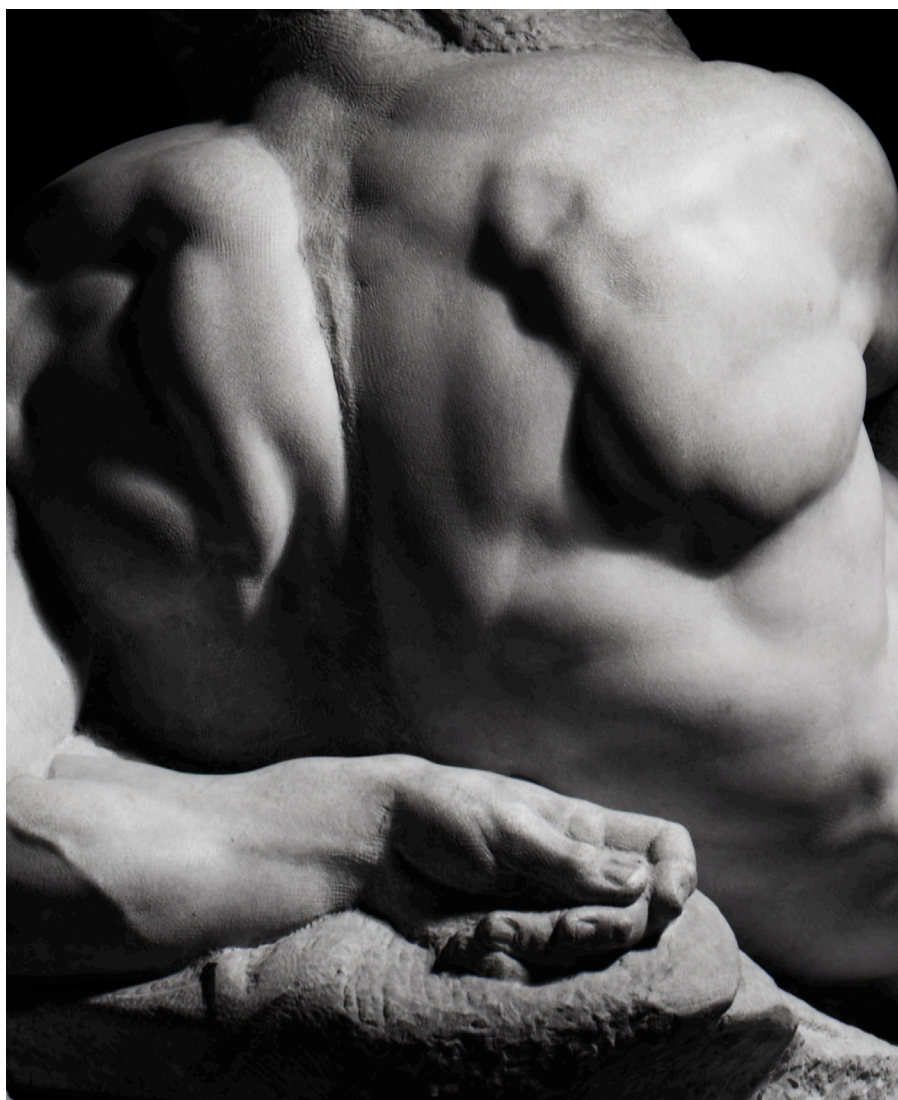


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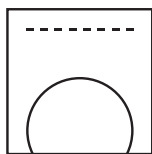


Aurelio Amendola, *Il Giorno*, Michelangelo Buonarroti, Cappelle Medicee, 2004



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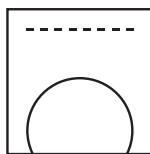


Aurelio Amendola, *David*, Michelangelo Buonarroti, Galleria dell'Accademia, 2001



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## Aurelio Amendola

Born in Pistoia (January 19, 1938), in the course of his exceptional career as an art photographer, Aurelio Amendola has devoted himself intensively to contemporary themes, to the extent of putting together nothing less than a Gallery of Portraits of the most celebrated masters of the 20th century, a sort of Gallery of Famous Men of another epoch, revisited with the trappings of these modern times: De Chirico, Pomodoro, Schifano, Lichtenstein, Warhol. Thanks to his long personal acquaintance with many of them (Manzù, Fabbri, Ceroli, Vangi, Kounellis, Pistoletto, Parmiggiani, Paladino, Barni, Ruffi, Mainolfi) he was able to produce countless monographic works illustrated by his photographs. His friendships with Marino Marini and Alberto Burri, unforgettable companions on road trips and in life, were constant sources of inspiration. At the same time, Amendola distinguished himself for his celebrated photographs of Renaissance Italian sculptures or, more in general, of those more focused on the classical tradition, of which he achieved a profound understanding in terms of volume, three-dimensionality, and contrasts, and was able in every picture to offer a purposely original point of view, inspired by a tactile, emotional or sensorial impression.

His early works are marked by the now celebrated volume entitled *Il pulpito di Giovanni Pisano a Pistoia* (1969) (*The Pulpit of Giovanni Pisano in Pistoia*); after his initial photographic campaign (1964) many others follow, along the same lines, between rigorous fidelity and changing interpretation, especially as regards his unusual use of light. His interest for ancient art is rooted in many other photographic works: Donatello, Jacopo della Quercia, Luca della Robbia, Canova, Bernini, Michelangelo. Michelangelo's marbles, in particular - became a constant source of inspiration - featuring in many catalogues, exhibitions and monographs. In 1994, with his book *Un occhio su Michelangelo (An Eye on Michelangelo)* (devoted to the works at the Medici Chapels in Florence, at San Lorenzo, Amendola won the Oscar Goldoni Award for the best book of photography for the year. As a whole, Amendola's work illustrates the great themes of Italian art, producing real masterpieces, as in his volumes on St. Peter's Basilica, seen from his personal viewpoint: the elegant perspectives, the unexpected details, the surprising glimpses.

Over the years, Amendola has constantly pushed the boundaries, taken risks, tested unusual combinations, juxtapositions, counterpoints, pairings. Applying contemporary interpretations to ancient works, he develops an original approach to the classical matrix. Somehow, every photographic sequence composed by him acquires a timeless, ageless quality. Like immortals.

Alongside the portraiture and the ancient statuary, Amendola has amply explored the poetic character of places, in search of residential and architectural *genius*: the Duomo in Milan, Matera, San Galgano, the park of sculptures of the Gori Collection at Fattoria Celle in Santomato, The Vittoriale of the Italians, the Grande Cretto by Burri.

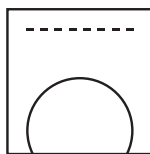
About him and for him many great historians and critics have written: Antonio Paolucci, Antonio Natali, Tomasi Montanari, Maurizio Calvesi, Bruno Corà, Vincenzo Trione, Eike D. Schmidt, Flaminio Gualdoni, Walter Guadagnini, Antonio Scurati, Silvio Ceccato, Cristina Acidini Luchinat: each marveling at the sensuality and spirituality of his *Golden Camera*.



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His works are part of prestigious private and public collections; among these, the Maramotti Foundation of Reggio Emilia, the GAM of Turin, the Arnaldo Pomodoro Foundation of Milan, the MAXXI Museum in Rome, the Alberto Burri Foundation of Città di Castello, the Uffizi, Palazzo Fabroni in Pistoia, the Cassa di Risparmio di Pistoia e Pescia Foundation.

He has participated in countless national and international exhibitions: *Cappelle Medicee*, Palazzo Reale Milan, 1995; *Michelangelo Scultore*, Hermitage Museum, 2007; *Combustion* (Alberto Burri), Galerie Sapone Nice, 2012; *In Atelier. Aurelio Amendola: fotografie 1970-2014* curated by Vincenzo Trione, Triennale Milano, 2014.

His many awards and citations include the Cini da Pistoia Award (1997); The Micco (2012); the academic diploma *Honoris Causa* in Visual Arts and the title of Academic of Italy (2014, from the Academy of Fine Arts of Catanzaro); the docufilm *Focus on Art* (2015, directed by Beatrice Corti); and the award entitled A Life for Art in Gaeta, in 2016.

In November 2009, he was received, with other artists, by Pope Benedict XVI in the Sistine Chapel. In February 2021, his home town of Pistoia held an exhibition of his work entitled *An Anthology*, at Pistoia Musei, curated by Paola Goretti and Marco Meneguzzo. In April 2022, *An Anthology* will be inaugurated in Bari, at Castello Svevo.

On September 8, 2022, the exhibition, entitled *Lo sguardo di Aurelio Amendola, fra naturalismo e astrazione* (*Aurelio Amendola and his view, between naturalism and abstraction*) was inaugurated at the Opera del Duomo Museum in Florence, accompanied by a catalogue with text by Prof. Antonio Natali.

The photographs for his work *La Pietà Bandini* were taken in January 2022, following its restoration.

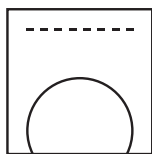
In February 2023, the Holden Luntz Gallery in Palm Beach, Florida, showed works by Michelangelo, Canova and Bernini in the exhibition *Of Flesh and Stone* and *Amendola. Burri, Vedova, Nitsch: Actions and gestures*, organized by the Palazzo Albizzini Burri Collection and curated by Bruno Corà.

The same exhibition is currently being held at the Emilio and Annabianca Vedova Foundation in Venezia.



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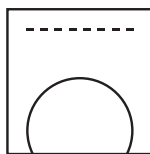
Aurelio Amendola



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### Antonio Natali

Born in Piombino on August 29, 1951, he worked at the Uffizi Gallery from January 1981 until August 2016, where he was director from 2006 to 2015. In 2006, in a competition at the Politecnico di Milano, he obtained qualification as ordinary professor of Modern Art History. From 2000 to 2010 he taught Museum Management at the University of Perugia. At the Uffizi, before he became director, he was in charge of the department of 16th and 17th century painting and contemporary art. He also managed the reorganization of numerous rooms at the museum, including such historic ones as the Buontalenti Tribute and the Niobe Room. He provided the museum with three editorial book series and an "Annual Bulletin". He also acquired numerous 20th century and contemporary works for inclusion in the collection of portraits owned by the Florentine museum.

In addition to organizing exhibitions at the Uffizi, he organized many shows abroad (in Spain, China, Japan and the United States), consisting mainly of works held in the museum's deposits, so as not to penalize the visitors to the Gallery. He also conceived the idea of *The city of the Uffizi*, a series of exhibitions tending to promote locations outside the main tourist channels.

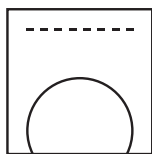
He always fought for the concept that the museum should be an educational institution and a place of cultural advancement against those who debase its value to that of a mere source of revenue. His own studies focus above all on the sculpture and painting of the 15th and 16th century Tuscan artists, with frequent incursions into contemporary art.

Among the exhibitions curated by him is the trio of shows at Palazzo Strozzi devoted to Florentine art of the 16th century: in 2010 it was *Bronzino painter and poet at the Medici court*, in 2014 *Pontormo and Rosso Fiorentino. Divergent approaches to 'mannerism'*, in 2017 *The 16th Century in Florence: "Modern mannerism" and counterreformation*.



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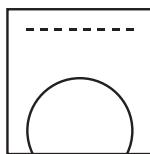


Antonio Natali  
ph. Antonio Viscido



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***Aurelio Amendola per Michelangelo.  
Il primato dell'informale  
Aurelio Amendola  
13.11.24-05.01.2025***

MOSTRA PROMOSSA DA  
*AN EXHIBITION PROMOTED BY*  
Rifugio Digitale

IN COLLABORAZIONE CON  
*IN COLLABORATION WITH*  
Forma Edizioni

DIREZIONE ARTISTICA  
*ART DIRECTION*  
Laura Andreini

MOSTRA A CURA DI  
*EXHIBIT CURATED BY*  
Antonio Natali

COORDINAMENTO SCIENTIFICO  
*SCIENTIFIC COORDINATION*  
Beatrice Papucci  
Andrea Benelli  
Chiara Mezzabotta  
Arianna Iodice  
Ester Menichelli

TRADUZIONI  
*TRANSLATIONS*  
Katherine Fay

TESTI IN MOSTRA  
*EXHIBITION TEXTS*  
Antonio Natali

MUSICA DI  
*MUSIC OF*  
Uniq, *Art of Silence*, 2017

UFFICIO STAMPA E COMUNICAZIONE  
*PRESS OFFICE AND COMMUNICATION*  
Associazione Rifugio Digitale  
Niccolò Natali  
Giulia Guasti  
Eugenio Pincelli

PROGETTO GRAFICO E DI ALLESTIMENTO  
*GRAPHIC AND SET-UP PROJECT*  
Veronica Paoli  
Vitoria Muzi  
Mattia Gerardi

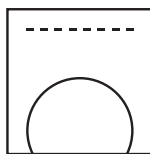
INSTALLAZIONE VIDEO  
*VIDEO INSTALLATION*  
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REALIZZATO CON IL SUPPORTO DI  
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## Forma Edizioni

*Forma Edizioni* is an editorial initiative developed to facilitate the spread and knowledge of courses and experiences pertaining to the world of art, architecture, photography and, more in general, to promote the best research products in the productive and technological sector, following the changes in lifestyle and contemporary living.

Since its foundation, in 2010, the catalogue has expended to nearly twenty titles a year, giving "shape" to the expressive traces that animate the cultural world today, examining specific sectors of knowledge already familiar to the public, as well as those intellectual and artistic expressions deemed, for various reasons, to reveal new viewpoints on reality. A common feature of every project is the high quality of the production, the images, the printing, the typographical or electronic processes used, as well as a targeted publication and distribution in the most appropriate places like specialized bookshops, museum bookshops and exhibition sites, which add to the normal network accessibility that essential and valuable availability in the very places where opinions are formed and evaluations are made on their merit.

The publications range from important monographs devoted to contemporary and renowned architectural works, such as *Cantina Antinori, for example. Chronology of the construction of a new landscape*, studies and analyses linked to the subjects of university coursework, catalogues of important exhibition such as the one hosted at the Cini Foundation of Venice EST. *Italian stories of travel, cities and architecture* curated by Luca Molinari, or the monographic *Gio Ponti. Loving Architecture* exhibition hosted at the MAXXI Museum of Rome in 2019.

Exhibitions and events amplify the process of cultural valorization that *Forma* is determined to offer to a refined and attentive audience. The publishing company is involved, in fact, in the production of volumes relative to the exhibitions held annually at Forte Belvedere in Florence, or at the Stefano Bardini Museum, and monographic exhibitions held in private galleries, devoted to artists of the caliber of Alighiero Boetti, Arnaldo Pomodoro, Lucio Fontana and Alberto Burri. It has published numerous texts of photography and design, like the significant monograph about the like of Karim Rashida, or the overview on contemporary Milanese design entitled *The Design City. Milano city laboratory*. The company is currently engaged in the production of a series of architecture guidebooks entitled *On the Road City*, mainly focused on contemporary works. Every volume investigates the particular aspects of the most important cities in the world, offering a critical reading of their future scenarios. The publisher has worked with personalities of the highest intellectual level and international fame, like the late Adolfo Natalini, architect and founder of Superstudio, Bruno Corà, Luca Massimo Barbero and Sergio Risaliti, critics and art historians, Luca Molinari, critic of architecture.

## Forma Edizioni

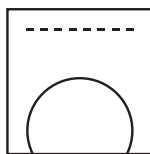
via della Fornace, 18  
50125, Firenze, Italia  
T +39 055 689698

redazione@formaedizioni.it  
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## Rifugio Digitale

*Rifugio Digitale* is a new exhibition space in a former bomb shelter tunnel repurposed as a gallery devoted to the promotion of digital art, where architecture, design, photography, cinema, literature and all the other multiple forms of art and visual expression find their dimension and interact with one another. It was built on the foundations of an old anti-aircraft tunnel that served from 1943 as a bomb shelter in World War II. It was known as the *Rifugio della Fornace* a safe haven during the tragedy of the war, and now it has been rechristened at the *Rifugio Digitale*, a place of rebirth, where technology meets art, offering a contemporary space where people can explore creativity through the modern language of technology.

The project to repurpose the site was designed by Archea Associati, and it houses digital initiatives of every kind, with an eye always on the future and on the new artistic movements. In collaboration with the publisher **Forma Edizioni**, it also presents events and performances related to art, architecture, photography, literature, cinema and other initiatives linked to the digital world. Displaying original views and more on the 16 screens positioned along the 33 meters of the tunnel, it is a modern a new gallery for Florence where the connection between art, people and technology generates an intense visual experience that is both unexpected and interactive. It is a space designed for constant change, always dynamic, with a new and exciting speed that distinguishes it from a traditional art gallery.

Rifugio Digitale occupies an area of 165 square meters and is designed as a versatile structure ideal for organizing exhibitions, events, presentation, but also debates, lectures and simple discussions. It is expected to appeal to a vast public desirous of indulging their interest in the ideas and novel cultural experiences right in the heart of Florence.

## Rifugio Digitale

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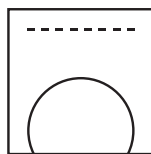
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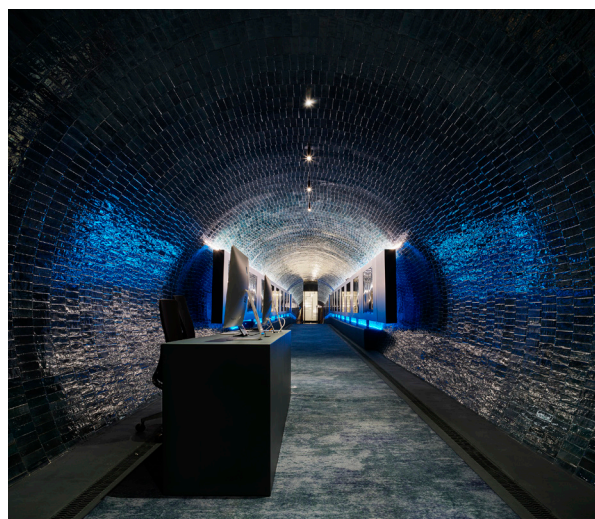
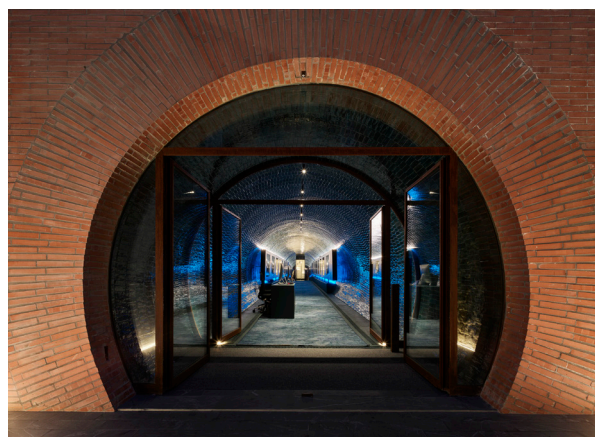
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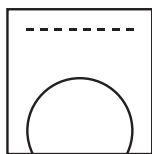
Archea Associati, Rifugio Digitale, Firenze, 2022  
ph. Pietro Savorelli & Associati



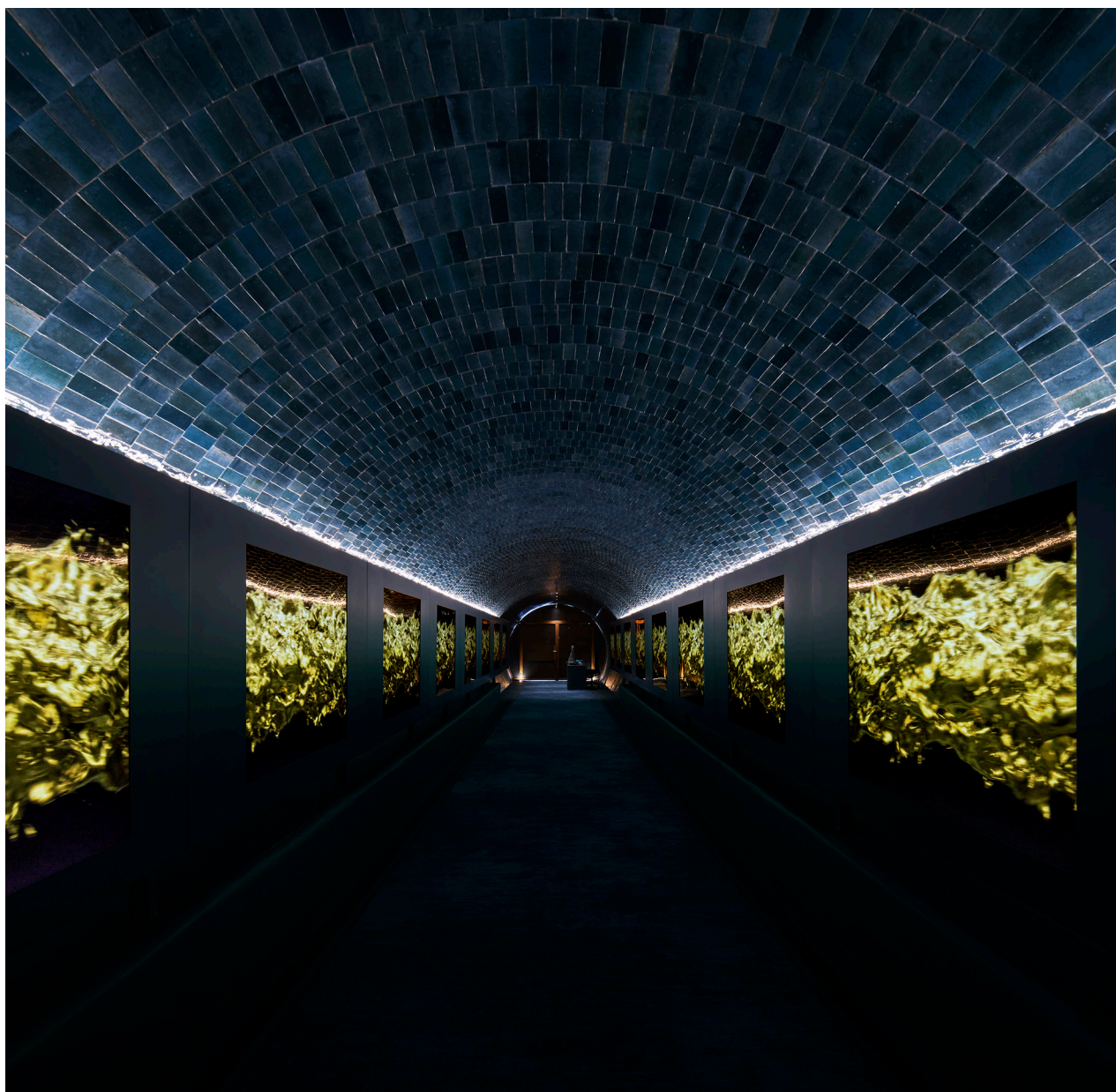
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