

Marco Antonini

Words Make Space

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Words Make Space: Time, Matter, and the Poetics of Transformation

In Marco Antonini's work, the relationship between language, space, and time unfolds as a quiet, patient process. *Words Make Space* does not describe a fixed system but a slow becoming—an organic evolution that eludes immediate observation while steadily advancing. His works capture fleeting states through minimal gestures that open perception to subtle transitions of change.

Antonini's origins in Pescara, a city between sea and mountains, shape his sensitive approach to light and atmosphere. A Mediterranean sensibility runs through his works, in the quiet tension between movement and stillness, between presence and dissolution. The southern landscape is translated into an artistic attitude—through a practice based on reduction, rhythm, and openness.

A work referencing the Italian summer drink *latte e menta* exemplifies this approach. The beverage exists only in the moment of its emulsion, before it separates again. This fragile balance becomes a metaphor for the transient—for states that cannot be fixed. Summer itself returns as an existential condition, a time of intensity and impermanence. In this ambivalence between abundance and loss, moments condense before they fade.

Transformation runs as a central motif throughout Antonini's practice. Bamboo rods and wooden panels, which he colors with wax crayons, make transformation visible. The material acts autonomously, communicating through the gradual change of its color. The wax creates a tactile surface, whose countless strokes make the passage of time and the labor behind the work tangible. The wood describes itself without writing.

Straight lines, slowly changing color in response to atmospheric and artificial light, function like the hands of a different kind of clock. They do not mark hours but degrees of transformation. In this deceleration, memory is activated: we register what came before, the present state, and sense what may follow. Antonini's works operate as "memory sculptures" in an expanded sense—they evoke not only visual but also sensory fragments: the scent of summer, thirst, the colors of *latte e menta*, the cool sweetness on the tongue. These fragments condense into a precise mood.

The drawings on transparent polypropylene follow the same principle. Lines emerge, are discarded, and redrawn. The process resembles literary revision, revealing the search for form and precision. The transparency of the material makes the traces of creation visible. Each sheet documents an iterative process in which earlier versions are erased but continue to linger like ghosts.

Fragments, remnants of words, and signs form an open vocabulary that unfolds new meanings in different constellations. In some drawings, the lines of words become starting points for further graphic development—writing and image merge into a fluid process of exploration. Their meaning arises from the interplay of elements rather than definitive clarity.

Antonini's minimalist approach is poetically driven. Reduced means generate density and intensity. A line can evoke landscapes, wood can make transformation tangible, and colors can summon cultural associations. This restraint demands focused perception and opens a space in which viewers themselves can add impulses.

Antonini's musical background also shapes his work through rhythmic structures, sequences, and an awareness of pauses. Poetry remains an integral part of his practice, visible in both written and visual form. Repetition, variation, and interval structure the works, creating spaces in which material, time, and mood unfold.

Words Make Space not only names the exhibition but also encapsulates a central principle of his practice: words—understood as forms, signs, gestures, and material processes—create spaces where meaning emerges through observation, in the resonance between matter, time, and perception.

- Jeannette Weiss