

FONDAZIONE PASTIFICIO CERERE

presents

EVERY CARESS, A BLOW

Martina Zanin

Curated by Antonio Grulli

Opening: Wednesday 18 February 2026 at 6 pm

19 February – 18 April 2026

Fondazione Pastificio Cerere
Via degli Ausoni 7 – Rome

Press Release

On **Wednesday 18 February 2026**, **Fondazione Pastificio Cerere** presents ***EVERY CARESS, A BLOW***, a solo exhibition by **Martina Zanin** curated by **Antonio Grulli**.

The exhibition will be open to the public from Thursday 19 February to Saturday 18 April 2026.

Deeply rooted in the autobiographical dimension, Martina Zanin's work investigates complex relational dynamics shaped by absence, memory, trauma, tension, and power. Through the use of different media—from photography to sculpture and installation—the artist explores the subtle threshold between protection and control, placing vulnerability at the heart of her practice. Her research also extends to the relationship between human and animal, activating metaphors and parallelisms.

EVERY CARESS, A BLOW invites viewers to linger within that charged line between care and control, affection and power, inheritance and possession. The exhibition examines how the body and identity take form through relations of power and affective domination, which bind the subject to those who protect it. What renders these relations truly unsettling is not their overt violence, but that which is internalised and guarded while remaining invisible, continuing to act within both the social sphere and the intimate, physical realm.

At the intersection of psychology, ethology, spirituality, and personal experience, Zanin presents a body of work spanning photography, installation, and architectural elements. The predator–prey dynamic is central to her research. The hawk and the hare become symbolic and totemic presences, linked to ancestral power and to the relationship between ferocity, instinct, tension, and vulnerability.

The exhibition opens with a series of photographs from the project ***Please, don't ever come down (2020–ongoing)***, which present, in fragmented form, gestures, animals, body parts, actions, and idyllic visions. These evocative images establish an immediate dialogue with the viewer and guide the reading of the subsequent works, where their echo re-emerges in more subtle forms, as an invisible force traversing the entire exhibition space.

This is followed by ***Oh, whistle, and I'll come to you #1 and #2 (2026)***. The two works are composed of falconry gloves arranged in a rigid, alternating pattern, evoking a ritualised, repeated gesture bordering on the military: a constant tension between command and obedience. The title alludes to a falconry technique, the whistle used to call the hawk back to the glove.

The third room houses a brass sculpture titled ***A Predator is a Predator is a Predator... (2026)***, which depicts a sequence of hawk talons, as if an attack were frozen in time. The forms appear to generate one another in a cyclical movement that evokes the chain of power: a system in which every predator is also prey, and no body can be said to be entirely free. The work recalls Foucauldian reflections on power as a dynamic force that is not possessed but exercised and inscribed upon bodies.

In the fourth and final room stands the installation ***AMBIENTI. TANE – Rabbit Hole (2026)***, constructed from organic and industrial materials. The work originates from the idea of the body as burrow, exploring its ambivalent nature as both refuge and trap. Conceived as an architecture emanating from another dimension, suspended between the futuristic and the archaic, the structure presents itself as an inverted anatomy: the skeleton on the outside, the skin on the inside. The central envelope invites the viewer to hide within it, to slip beneath the skin, to immerse themselves in their own body by undertaking an inward journey, or to venture into another. Entering this structure evokes a primitive, embryonic dimension in which protection and entrapment coexist; a state of incubation that opens onto the possibility of transformation.

Biography

Martina Zanin (San Daniele del Friuli, 1994) is a visual artist who lives and works between Rome and Milan. Her artistic practice interrogates dynamics of power and authority within familial and affective relationships, with particular emphasis on the fragile boundary between protection and control. Her work spans photography, writing, installation, sculpture, and artist's books. She has recently exhibited at Fondazione AGO, Modena; GNAMC – National Gallery of Modern Art, Rome; IIC Toronto; Cassina Projects, Milan; Palazzo delle Esposizioni, Rome; Foto Forum, Bolzano; Benaki Museum, Athens; IIC Abu Dhabi; FMAV – Fondazione Modena Arti Visive, Modena. Her works are held in public collections including the MoMA Library (New York); Haas Library, Yale University (New Haven); MEP (Paris); FMAV (Modena); Fondazione Orestyadi (Gibellina). In 2024 she was among the finalists of the Talent Prize promoted by *Inside Art*. She won the Terna Prize 2023 and the first prize of Camera Work 2021. In 2021 she was selected for *Giovane Fotografia Italiana* and *Cantica21. Italian Contemporary Art Everywhere*, promoted by MAECI and MiC.

Press Kit

<https://www.dropbox.com/scl/fo/gb20gbq7vfiotq8cf18xe/AOfO58fEfnhyG2rYXnkPRG4?rlkey=bqvk0lnl4v5danpr-yxk8w8ihz&st=zx6hehbm&dl=0>

CONTACT DETAILS

+39 06 45422960 | info@pastificiocerere.it | press@pastificiocerere.it
www.pastificiocerere.it

Social Media Manager: UC studio

PRACTICAL INFORMATION

Opening: 18 February 2026 from 6 to 9 pm

Public opening: 19 February to 18 April 2026. Closed for Easter holidays: Friday 3 April to Monday 6 April 2026 (inclusive)

Opening hours: Tuesday to Saturday from 3 to 7 pm and Monday by appointment

Venue: Fondazione Pastificio Cerere, Via degli Ausoni 7 – Rome

Info: Tel. +39 06 45422960 | info@pastificiocerere.it | www.pastificiocerere.it

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