

# REMEMBERING IS NOT ENOUGH

## MAXXI Collection

under the artistic direction of Hou Hanru, MAXXI explores its own collections through over 200 works of art and architecture in a major exhibition involving the entire museum

**20 December 2013 – 28 September 2014**

[www.fondazionemaxxi.it](http://www.fondazionemaxxi.it)

Rome 18 December 2013. **Francis Alÿs, Letizia Battaglia, Olivo Barbieri, Elisabetta Benassi, Christian Boltanski, Jake and Dinos Chapman, Lara Favaretto, Nan Goldin, Alfredo Jaar, Living Theatre, Paul McCarthy, Gerhard Richter, Ed Ruscha, Doris Salcedo, Thomas Schütte, Kara Walker, Jana Sterbak, Ilya and Emilia Kabakov, William Kentridge, Teddy Cruz, Enrico Del Debbio, Vittorio De Feo, Mario Fiorentino, Sergio Musmeci, Aldo Rossi, Maurizio Sacripanti, Carlo Scarpa, Superstudio, Stalker, Cino Zucchi, Maurizio Cattelan, Gilbert&George, Michelangelo Pistoletto, Lawrence Weiner and Toyo Ito.** Just some of the over **70 artists and architects** featuring in the major exhibition **REMEMBERING IS NOT ENOUGH. MAXXI Collection** that from **20 December 2013 to 28 September 2014** MAXXI is devoting to its own permanent collection.

**REMEMBERING IS NOT ENOUGH** is the first exhibition curated by Artistic Director **Hou Hanru** who has worked with the curatorial staff of MAXXI Arte directed by **Anna Mattiolo** and MAXXI Architettura directed by **Margherita Guccione**, in an approach that emphasizes the force of collective intelligence. The curatorial team includes **Francesca Fabiani, Laura Felci, Anne Palopoli, Monia Trombetta, Esmeralda Valente** and the technical supports of the MAXXI work force led by **Alessandra Barbuto, Luisa De Marinis, Paola Mastracci, Daniela Pesce, Claudia Reale, Carla Zhara Buda**. The **over 200 works** on show demonstrate the profound vitality of a museum collection capable of representing universal themes and stimulating critical debate and discussion.

With a layout involving the entire museum (from the piazza to MAXXI B.A.S.E., from the great lobby on the ground floor to Galleries 2 and 3 on the first floor, for a total area of over 3,000 m<sup>2</sup>) **NON BASTA RICORDARE** presents works of art and architecture that create dialogues among themselves and with the space, revealing the experimentation underlying MAXXI's cultural projects and the desire to link the various disciplines in an innovative investigation of the meaning of contemporary creation.

"This first unified presentation of our collections marks the arrival at MAXXI of the new director Hou Hanru. I have long been convinced of the "need" for this exhibition and I am particularly satisfied" - says **Giovanna Melandri** *President of the Fondazione MAXXI* - "Both for the commitment shown by Hou Hanru and because **REMEMBERING IS NOT ENOUGH** valorises the MAXXI collection, the fundamental element in the museum's identity, within which art and architecture establish a dialogue in a setting that breaks down rigid disciplinary confines and lends visible form to the identity of the new MAXXI we are eager to construct. A great platform for research, in which exhibitions of art, architecture, design, photography and film, theatre and dance projects may co-exist. In short, a dynamic incubator for that "frontier spirit" we need so badly today."

"**REMEMBERING IS NOT ENOUGH** emphasises the need to adopt a broader vision and a more dynamic approach in order to develop and promote the museum's collection – says **Hou Hanru** *MAXXI's artistic Director* – not only conserving and presenting significant works of contemporary art, but also activating an ongoing process in which historical memory is continually reconstructed in order to provide new vitality. This keeps the works alive and continue to produce meaningful inspiration. Eventually, they will help us understand our own time."

"Now more than ever a museum like MAXXI is called to invest in the growth and the value of its own collection- affirms **Anna Mattiolo** *Director MAXXI Arte*. - This exhibition displays all its vitality through a new

stage that offers further suggestions and insights.”

“In this exhibition, resonating with the art, the creative dimension of the architectural project prevails” - says **Margherita Guccione** *Director of MAXXI Architettura* - Drawings, sketches, collages, videos and models intercept the themes of contemporary creativity, with an awareness that ‘architecture is too important to leave to architects alone’ as Giancarlo De Carlo once said.”

The exhibition revolves around and is animated by universal phrases and themes belonging to the lives of all of us: city and environment, joy and pain, politics and ideology, physicality and intimacy, theatre and performance. The works have been chosen to respond to these issues and presented with articulations of their aesthetic and intellectual quality and the potentials of mutual dialogues.

**The city and public space** are discussed in works such as *Faradayurt* (2001), the tent in copper fabric by **Jana Sterbak** that welcomes visitors in the museum piazza together with *Cultural Traffic* (2010) by **Teddy Cruz**, a structure realised with traffic cones. Inside are the *Cartoline postali (Venezia)* (2009) by **Yona Friedman**, the vertigo inspired by Nervi’s *Palazzetto dello Sport* (2004) as photographed by **Olivo Barbieri**, the expressive works of **Ed Ruscha** and *Stadbild (219/1)* (1969) by **Gerhard Richter**. The exhibition also features **over 100 projects presented for YAP MAXXI** (the programme supporting young designers run with MoMA of NY) recounted in a 10-screen video installation in the museum hall.

**Theatre and staging** are another two hubs around which revolve works of great impact such as *Where is our place?* (2003) by **Ilya and Emilia Kabakov**, *Bronzefrau n. 10* (2002) by **Thomas Shutte** and the irreverent *A piedi pari* (2006) by **Lara Favaretto**, alongside which are exhibited beautiful theatre designs by **Aldo Rossi**, **Carlo Scarpa**, **Maurizio Sacripanti** and **Vittorio De Feo**.

The projects by **Sergio Musmeci** on structures in traction, the series of photographs of the **Living Theatre** (1947-2000), the work of **Cino Zucchi** *Nel Corpo della città* (2010), the *Saloon Photographs* (1995-96) by **Paul McCarthy** and the photographs of **Nan Goldin** or *Piggyback* (1997) by the Chapman brothers, all talk about the **body** and **performance**.

**Politics, reality, ideas and ideologies** are represented by, among others, works such as the large installation *The Emancipation Approximation* (1999) by **Kara Walker**, exhibited for the first time in the MAXXI spaces, or the significant drawings and photographs of Corviale by **Mario Fiorentino**, also on show for the first time, to which the **Stalker** group has dedicated a work focussing on the story of the structure told by its inhabitants.

These are flanked by the projects for the *Foro Mussolini* (1929) painted by **Enrico Del Debbio** and others that are decidedly more political such as the radical reflections of **Superstudio**, the enthralling photographs of *Palermo* (2003) by **Letizia Battaglia** or the Pasolini-esque *Alfa GT Veloce* (2007) by **Elisabetta Benassi**.

**Pain and hope** are expressed in the works *Plegaria muda* (2012) by **Doris Salcedo**, *Infinitive Cell* (2004) by **Alfredo Jaar** inspired by Antonio Gramsci or *Veronika* (1995) by Christian Boltansky while more intimate works such as the notebooks of **Aldo Rossi**, the drawings of **Francis Alÿs** and the sketches of **Carlo Scarpa** on cigarette packets are associated with the idea of the **spirit** and **spirituality**.

In the exhibition spaces, the thematic presentation of the collection is indicated under poetic subtitles such as “Genius Room (la stanza del genio)”, “Theatre of the World (il teatro del mondo)”, “The City between Order and Chaos (la città tra ordine e caos)”, “Body in Action (il corpo in azione)”, “Infrastructural Miracles (miracoli di infrastutture)”, “Beyond the Prison (oltre la prigione)”, “The Dreamland (il paese dei sogni)”, “The Truth in Judgement (la verità a giudizio)” “Living Together (co-abitare)” and “At the End, There’s Light (alla fine la luce)” spectators are encouraged to their own interpretations with freedom and imagination.

With **REMEMBERING IS NOT ENOUGH** MAXXI is opening a debate over the role of the museum today and works of art that “interact” with the public. The works have been installed above all to spark reflection, involvement and participation on the part of visitors.

This involvement, an integral part of the exhibition, will be stimulated by a programme of educational workshops, meetings and performances that, through to September 2014, will animate the exhibition:

**TALK OF THE TOWN** on the basis of the works on show, artists, critics, university lecturers and protagonists of contemporary culture will be discussing their experiences with visitors.

**SITE TRIPS** thematic itineraries exploring links between the collections and sites in the city of Rome such as the Planetarium, the Non-Catholic Cemetery and the Teatro dell'Opera.

**THE MOBILE MUSEUM** the museum goes beyond the museum and reaches public and frequented spaces with its works: from schools to ministries and the headquarters of major companies.

**NARRATIONS FROM MUSEUM TO MUSEUM** a network of museums and institutions (the National Etruscan Museum of Villa Giulia, the National Graphic Institute and the Accademia Nazionale di Santa Cecilia) offering the public an active, itinerant visit.

**PERFORMANCE** the artists on show "reactivate" their works, transforming the object into an experience for the public.

**THE MUSEUM IN THE CLASSROOM** a workshop for primary and secondary schools in which each class "adopts" an installation in the exhibition and after having studied it depth recreates it in their school.

**STORIES AND COUNTER-STORIES HOW IMAGES RECOUNT FACTS** an exploratory visit for secondary schools in which the students discover the power of images and how art transforms reported fact into a universal message.

**MAXXIzOOm** download files on the artists and works in the MAXXI collections directly from the site and construct a made-to-measure visit! (The full calendar on [www.fondazionemaxxi.it](http://www.fondazionemaxxi.it))

**The press pack and images of the exhibition may be downloaded** from the reserved area of the Fondazione MAXXI site at [http://www.fondazionemaxxi.it/?page\\_id=5176](http://www.fondazionemaxxi.it/?page_id=5176) inserting the password **areariservatamaxxi**

MAXXI - National Museum of XXI Century Arts

[www.fondazionemaxxi.it](http://www.fondazionemaxxi.it) - info: 06.3201954; [info@fondazionemaxxi.it](mailto:info@fondazionemaxxi.it)

opening hours: 11.00 – 19.00 (Tuesday, Wednesday, Thursday, Friday, Sunday)

11.00 – 22.00 (Saturday) closed Mondays, 1 May and 25 December

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## REMEMBERING IS NOT ENOUGH MAXXI Collection

Giovanna Melandri, *President Fondazione MAXXI*

I am delighted to be welcoming you to MAXXI today on what is such a significant occasion for the museum: *REMEMBERING IS NOT ENOUGH*. *MAXXI Collection* is the first exhibition realised under the artistic direction of Hou Hanru and is the first major re-presentation of the MAXXI Arte and MAXXI Architettura collections.

The exhibition will be with us for around nine months, through to next September, offering opportunities for in-depth investigation and the involvement of the public, while also echoing many of the themes to be developed in the other exhibitions and during the rich programme for 2014.

The over 200 works on show, by over 70 artists and architects, invite reflection and demonstrate the profound vitality of a museum collection capable of representing universal themes and stimulating critical debate and discussion.

The MAXXI collection represents one of the museum's strengths, an invaluable resource. It defines its identity, is the fruit of human relations and economic negotiations and enhances its cultural value.

Moreover, the collection expresses the vitality of the museum itself: each year it expands and is enriched with new works thanks to commissioning projects, thematic competitions, prizes reserved for the younger generations, direct acquisitions and donations.

In 2013, over 350 works were added to the MAXXI collection, including six vintage prints by Luigi Ghirri acquired thanks to the contribution of the Friends of MAXXI, the museum's private supporters, whom I would like to thank for the conviction and enthusiasm they demonstrate every day.

I cannot list here all the new acquisitions, no matter how much I would like to do so... Allow me, however, to mention the donations made by the artists Doris Salcedo (*Plegaria Muda*) and Francesco Vezzoli (*Fine*), the winning works from the MAXXI Prize 2010 (Rossella Biscotti, *Il Processo*) and 2012 (Giorgio Andreotta Calò, *Prima che sia notte*), both commissioned by the museum, and the 60 photographs and the 280 models, drawings and projects added to the architecture collection, including the archive of Giulio Gra and the installation by Sou Fujimoto *Energy Forest*.

I would also like to focus on another important point: this exhibition, in which works of art and architecture dialogue between one another and with the museum space, express the unity of MAXXI: MAXXI is one, with many manifestations that embody the diverse expressions of contemporary creativity, from art to architecture, from photography to design, from film to music and through to performance. In short, a dynamic incubator for that "frontier spirit" of which we have such need today. The museum's uniqueness derives in part from this versatility. I like to think that there are no rigid confines between the diverse disciplines. Creativity is fluid and we at MAXXI are eager for it to find its broadest possible expression.

In the interests of this "unity" we have been working over the course of the year to reorganize the museum into four departments: art, architecture, development and research, so as to reinforce the specificity and functionality of the foundation as it pursues its mission in the field of research and innovation, and to make MAXXI even more of a centre of knowledge and a point of reference for scholars and researchers the world over.

In order to do so we have put into place an organizational structure. I am convinced that investing in the talent and passion of the many people who work at the Foundation – most of them young! - - is the best way to tackle the challenge we have taken up.

In spite of the difficult times, this institution is extremely healthy: in 2013 we saw an increase in the number of visitors of around 40% while the MAXXI Community (FB, Twitter, Google+, Instagram and so on) has grown by 85%, confirming our position as Italy's most "social" museum. I would also like to mention the MAXXI piazza, named after Alighiero Boetti, which continues to enhance its reputation as a public space open to the city. From the end of June, when we inaugurated the YAP installation, it has been crossed by over 200,000 people: museum staff, visitors, artists, children and families. The piazza is a place symbolising that browsing, meeting, colliding and mixing of multiple interests, bodies of knowledge, skills and biographies. Just as occurs in life. A symbolic space where art and the creative idioms of the contemporary merge with our everyday existence.

In short: a very positive trend. We are proud, but determined to be even more so in the future!

In conclusion, I would like to thank for their teamwork and the excellent result achieved with *REMEMBERING IS NOT ENOUGH*, Hou Hanru, the directors of MAXXI ARTE and MAXXI Architettura, Anna Mattiolo and Margherita Guccione, and the entire curatorial staff.

I would like to thank for their support and their confidence in MAXXI, ARCUS, our original sponsor, Alcantara (sponsor of MAXXI Architettura) and Telecom Italia, our technological partner. In particular, I would like to thank Il Gioco del Lotto, JTI (Japan Tobacco International) and Infocamere who have contributed to this exhibition.

A special thanks also goes to the entire MAXXI team, without which none of this would be possible. A team that throughout 2013 has accepted the daily challenge of its cultural and civic mission composed of artistic decisions, economic mediation and public demands. I see them every day when I pass through the museum and it is the competence and ingenuity with which they tackle problems, the curiosity they have with regard to the new and the extraordinary resilience they display in navigating the uncertainties of the moment that I would like to share.

## REMEMBERING IS NOT ENOUGH. MAXXI Collection

Hou Hanru, *MAXXI Artistic Director*

The exhibition of MAXXI collection, titled *Remembering Is Not Enough*, emphasizes the necessity to embrace a more open vision and dynamic approach to develop and manifest the collection of the museum: not only conserving and presenting some excellent works from history and contemporary times, but moreover activating a living process in which the memories of history are continuously reconstructed in order to provide new vitality that keeps the work alive so that it continues to produce meaningful inspiration for us to understand our own time.

MAXXI is an institution that experiments. Its curatorial efforts are driven by collective intelligence. As a result of these efforts, the current project, bringing art and architecture collections together, intends to put forward the dialogues and interactions between both fields in order to create a new cultural context for innovative debates and exchanges about the significance of contemporary creation and democracy. Eventually, it seeks to open further discussions on the reinvention of art museums in our time. Important issues related to urbanity, public space, political history and reality, body, soul, spirituality, as well as environmental future have been raised from the rich and multifaceted ensemble of the collections, revealing the great potential of their public interests.

The works in both the art and architectural collections, with new and specific interventions by invited artists, are organized into several sections deploying an entire and complex body in active and critical actions: the brain (the fantastic world of imagination of the creators), the skeleton, the muscles, the veins and the movement (the performative elements and mechanic structures), the city (urban visions and urban planning), the human dramas (mimic, tragedy and comedy), the social and political actions (war, revolution, geopolitics, ecology and social projects), critical reflections on history and spirituality (church, colonialism and institutional critiques). The project is also one that evolves in time and open up public interactions.

The artworks are not just put in critical dialogue with the specific architectural context. More remarkably, they are also triggers for further activities of research, public engagement and expansions, including diverse models of supporting the institution, with civic passions and participatory actions. On this perspective depends the rich program of related learning activities and initiatives for the audiences you are welcome to join.

## MAXXI Arte\_COLLECTION

Anna Mattiolo, *Director MAXXI Arte*

*REMEMBERING IS NOT ENOUGH* is the intriguing new chapter in the ongoing presentation of the MAXXI collection, with the museum pursuing what has always been its vocation from its very opening: exploring the diverse aspects of creativity. A *campus* of the arts and culture, multi-disciplinary and multi-functional, an international workshop focussing on artistic research and production.

The collection is the most important of the instruments available to a museum that reflects this mission and this building designed by Zaha Hadid is an expression of these intentions. The structure revolves around the great atrium, the point from which the museum's various galleries and all the possible itineraries depart. A beguiling environment that modifies the perception of space and time.

Each step is an experience, a new point of view from which to observe and to undertake ever varied explorations. The works in the collection combine within these sinuous lines and emerge spectacularly thanks to their expressive strength and character.

REMEMBERING IS NOT ENOUGH embraces this concept and offers visitors infinite variations and interpretations that on each occasion the work brings with it, coming alive and recreating new experiences.

Now more than ever, the commitment made by a museum such as MAXXI is that of investing in growth and the valorisation and expansion of its permanent collection. At a time like this in which the role of the museum in terms of its educational and training function is being revised within a society in continual evolution, the collection embodies one of the fundamental values of its cultural activity. It is in fact important that a museum listens to a perceives changes in society through the suggestions that artistic creativity unfailingly offers.

## MAXXI Architettura\_COLLECTIONS

Margherita Guccione, *Director MAXXI Architettura*

In the fluid miscellany of REMEMBERING IS NOT ENOUGH, which traverses MAXXI and opens its collections to the most up-to-date meanings and interpretations, architecture dialogues directly with art, sharing idioms and comparing knowledge and intentions.

Drawings, sketches, collages, videos and models intercept the themes of contemporary creativity: the intimacy of the creative process, corporeal space, ideas of the city and urban and social issues present the responses, or rather the questions and critical reflections, developed by architects and planners in a chronological arc ranging from the 20<sup>th</sup> Century to the present.

On this occasion, it is the aesthetic component of architecture's DNA that links the works of the two collections.

The skyscrapers by Maurizio Sacripanti, Carlo Scarpa's graphic citations, the structures of Pier Luigi Nervi, the theatres of Aldo Rossi, the installations by Teddy Cruz and Cino Zucchi and the drawings by Superstudio become a device for debate and resonance. And, in resonating with art, the creative dimension of architecture is exalted along with the multiplicity of languages and wealth of visions. The works presented reference the diverse disciplinary, cultural and environmental universes responsible for the architectural project and its realisation. The follow-up, the account of the entire process, is available for the public to examine in the documents conserved in the Archives Centre and at MAXXI B.A.S.E.

With the awareness that *"architecture is too important to leave to architects alone"* – as Giancarlo De Carlo – and that the motivations behind architecture are far more complex and difficult to explore, the decision to create short circuits and continual changes of scale in this exhibition is intended to allude to the synthetic and illuminating form that is the spark of architectural thinking.

## THE MAXXI COLLECTIONS. NEW ACQUISITIONS 2013

MAXXI's permanent collections represent the very foundation of the museum and define its identity.

Launched in 2000 with the first edition of the Prize for Young Italian Art, the art collection today numbers over **350 works** including pieces by Alighiero Boetti, Francesco Clemente, Anish Kapoor, William Kentridge, Mario and Marisa Merz, Giuseppe Penone, Cristiano Pintaldi, Gerhard Richter and Francesco Vezzoli.

The architecture collection comprises over 110,000 documents: over 60,000 drawings, 52,000 photographs, 134 models, 98 audio-visual items and over 1,000 miscellaneous sculptures, prototypes, collages, samples and so on. Launched in 2001 with the archives of Carlo Scarpa and Aldo Rossi, it embraces a period ranging from the early 20th Century to the most contemporary experimentations and is organized in three sections: architects of the XX Century (Del Debbio, De Carlo, Soleri, Nervi, Aymonino, Dardi, Superstudio); architects of the XXI century (Fuksas, Toyo Ito, Yona Friedman, Venezia, Zucchi, Campo Baeza); architectural photography (Basilico, Berengo Gardin, Iodice, Vitali, Link, De Pietri).

The collection is expanded both through the direct acquisition of works and through commissioning projects, thematic competitions, prizes for the younger generations, donations and loans.

### There were 359 new acquisitions in 2013.

**341 for MAXXI Architettura** (60 photographs, including those commissioned from Paolo Pellegrin, Alessandro Cimmino and Paola Di Bello for the *Energy* exhibition and **6 vintage prints** by Luigi Ghirri acquired thanks to the contribution of the Amici del MAXXI, the museum's private supporters: **280 models, projects and drawings** including a sketch by Ben van Berkel of UNStudio, the drawings of Eugenio Montuori and the projects of Umberto Riva, the archive of Giulio Gra and the installation by Sou Fujimoto *Energy Forest*).

**18 for MAXXI Arte**, including the donations by the artists Doris Salcedo (*Plegaria Muda*) and Francesco Vezzoli (*Fine*), the two works by Remo Salvadori (*La Stanza dei Verticali* and *Triade*), the winning works of the Premio MAXXI 2010 (Rosella Biscotti, *Il Processo*) and 2012 (Giorgio Andreotta Calò, *Prima che sia note*), commissioned by the museum.

## REMEMBERING IS NOT ENOUGH

MAXXI ARTE COLLECTION

### FRANCIS ALÿS

Antwerp, Belgium 1959

*Sleepers II* 2001

installation, projection of eighty 35 mm colour slides, duration 2'40" c.

ed. 1/4

This work consists of a series of slides portraying images of wild dogs and sleeping homeless people. For those living in the streets an otherwise intimate moment such as sleeping becomes something public, shared with passers-by. These images were taken by placing the camera directly on the ground. The closeness of the images emphasises the proximity between author and subject, and an calculated human and grounded vicinity. Alÿs aims to transmit a sensation of profound solidarity to viewers of the images, inviting them to reflect on the social importance of the work of art in relation to personal experience.

*Untitled (Redemption)* 2000-2002

oil and encaustic painting on board

27.4 × 334 × 2.5 cm and 27.4 × 334 × 2.2 cm

*Studies* 2000

oil and pencil on trace paper

This diptych depicts a scene set in a river, with a white man in the act of writing on the back of a black male figure, and vice versa. The subject presents multiple meanings: immersion in the river refers to the iconography of baptism. For Alÿs it is act of redemption mentioned in the title of the work. The preparatory studies, fragments of trace paper covered with the artist's sketches, reveal his way of working.

### NOBUYOSHI ARAKI

Tokyo, Japan 1940

*Untitled* 1997

b/w photograph on Baryta paper retouched by hand

70×100 cm

The majority of Noboyushi Araki's photographs portray flowers or feminine figures, depicted with great honesty and eschewing any filters. The women are generally the protagonists of sensual, ironic and often surreal images. In this work from the *Bondages* series Araki presents us with a woman bound according to the Japanese practice of *Kinbaku*. The image is stripped of any pornographic intent. The study of the framing and lighting reveal an extreme attention toward formal issues, while the nude at the centre of the image resembles a still life: the female body is directly linked to the artist's way of observing the world.

### STEFANO ARIENTI

Asola, Mantua, Italy, 1948

*SBQR, netnude, gayscape, orsitaliani, etc...* 2000

acrylic on polyester

eight drawings

The work is born from Arienti's studies of amateur self-shots created by homosexual couples and published online. His male nudes do not reflect the usual stereotypes of gay males: the figures embracing one another are middle aged and overweight. In these drawings Arienti employs the technique of "dotting", tracing the forms atop a light table using acrylic paint applied freehand. These Ben-Day dots are an obvious citation of the pixels that compose digital images.

### ATELIER VAN LIESHOUT

Rotterdam, The Netherlands, 1953

*The Globe* 2007

electric motor, fibreglass, paint

diameter cm 140

This piece belongs to the *Slave City* project realised by the Dutch collective in 2005. The project is for an ideal, ecological city in which the objective of efficiency is achieved by reducing its inhabitants into slavery. *The Globe* is a map of the world stripped of any toponomastic references; it expresses the global dimension of the problem of environmental sustainability that is often elevated to ideology.

## **ELISABETTA BENASSI**

Rome, Italy, 1966

*Alfa Romeo GT Veloce* 1975-2007

automobile with headlamps and flashing hazard lights

The Alfa Romeo GT Veloce, with its blinding headlights, is the same model driven by Pier Paolo Pasolini the night he was assassinated. The silent and unsettling presence of the car in total darkness recalls an episode in Italian history that remains shrouded in mystery. The experience of being blinded recreates the interior condition necessary to achieve a state of understanding. An initial moment of disorientation is followed by a recognition of the truth of history. Benassi thus assumes the role of a conveyor of memory, in this case yet to be fully assimilated. Her work emphasises the voids in our perception of both the present and our recent past.

## **CHRISTIAN BOLTANSKI**

Paris, France, 1944

*Veronika* 1995

photograph, fabric, neon, wood box

151.5 × 85.5 × 10.5 cm

Christian Boltanski began working with the theme of memory and recollections at the end of the 1960s, in both individual and collective works. For the artist, remembering means demonstrating an absence. This is the case with *Veronika*, whose fluctuating text, neon-reinforced shadows and grainy photographs suggest a sort of contemporary Shroud of Turin. Boltanski asks visitors to complete the work with their own interpretation and personal collection of memories.

## **ANGELA BULLOCH**

Rainy River, Canada 1966

*Red Bag Cut* 1996

novajet print

42 × 90 cm

Angela Bulloch, a member of the group of Young British Artists, employs a wide range of expressive media: photography, video, sculpture, light and sound installations. She creates art that must be activated by the public, whom she invites to participate in the life of her pieces. *Red Bag Cut*, constructed by assembling fragments of different images, belongs to the series of works investigating London's nightlife.

## **ELISABETTA CATALANO**

Rome, Italy, 1941

*Gilbert&George in front of Gilbert&George* 1972-2005

12 b/w photographs on Baryta paper

40 × 60 cm

In these photographs the artists Gilbert&George stand in front of a charcoal drawing from their *The General Jungle or Carrying on Sculpting* (1971) series. By miming the poses depicted in the drawings, they present themselves as "living sculptures" of their performance, doubling their presence: live and on paper. Catalano's images appear to capture a private performance, realised exclusively for the photographer's lens.

## **MAURIZIO CATTELAN**

Padua, Italy, 1960

*Mother* 2000 (1999)

b/w photographic print

130 × 116.5 cm

ed. 9/10

This work is a photograph from the performance held during the inauguration of the 1999 Venice Biennale of Art. An Indian fakir replicates the actions he habitually carries out at home in front of the

public assembled in Venice. Cattelan thus creates a spectacle and forces the public to ask whether it is reality or fiction. The diverse context, the spectacularisation and the ambiguity of the staging place the viewer in a discomforting and unsettling condition.

## **JAKE AND DINOS CHAPMAN**

Jake Chapman, Cheltenham, Great Britain, 1966

Dinos Chapman, London, Great Britain, 1962

*Piggyback* 1997

plastic with fibreglass, steel, running shoes

150 x 50 cm

The Chapman brothers, exponents of the Young British Art movement of the early 1990s create works of art charged with explicit sexual references and disturbing scenes of violence. Their intention is to provoke a reflection on contemporary ideals of politics, religion and morality. Their intent is not to shock the viewer, but to break with an ordered world regulated by logic and reason. The Chapmans give form to psychological disorders and repressed traumas through the exasperation of themes and images depicted by such artists as Francisco Goya and the Surrealists. *Piggyback* belongs to the series of child mannequins with genitals on their faces.

## **CHEN ZHEN**

Shanghai, People's Republic of China, 1955 – Paris, France, 2000

*Un-Interrupted Voice* 1998

chairs, rope, wood, leather

95 x 100 x 40 cm

Chen Zhen was one of the leading exponents of the Chinese avant-garde. After exploring the world of painting he began realising installations, conceived as symbolic appropriations of time and space. In *Un-Interrupted Voice* the chairs are offered to visitors to be beaten like drums. The significance of the work is thus completed only by the participation of the public. Chen Zhen, who succumbed to a serious illness, intended art as a form of therapy capable of uniting the material and spiritual dimensions, to arrive at a different form of contact with the world.

## **IRAN DO ESPIRITO SANTO**

São Paulo, Brazil, 1963

*Correções C* 2001

installation, granite

9 pieces

dimensions variable

This Brazilian artist's work focuses on the dualism between reality/abstraction and nature/representation. Though tied to the practices of minimalist and conceptual art, Espirito Santo's work subverts their rigour from within, focusing on the sensuality of materials or the contour lines of elementary forms. In *Correções C* blocks of granite are geometrically notched, though in a way that only reinforces their original form: the artist thus unites the natural lines of the stones with the activity of sculpting. The self-ironic overtones of the title express the artist's paradoxical desire to "correct nature's imperfections".

## **LARA FAVARETTO**

Treviso, Italy, 1973

*A piedi pari* 2006

synthetic plaster, steel, plastic bucket, hydraulic pump, piping, electrical wiring

156.5 x 56 x 72 cm

In this full-scale sculpture, Favaretto depicts herself as she observes and exposes her sex while urinating standing up. A hydraulic mechanism converts the piece into a perpetual fountain. The artist thus draws the spectator into an intimate fantasy of urinating like a man. The playful though destabilising dimension established by the piece is further enhanced by the realism of the sculpture.

*È così se mi interessa*, 2006

hemp rope, hair, motor, drive shaft, black leather

The cord of this work is made from the artist's hair, which she let grow for 12 years, cutting it to create this work. Fixed to a motor, the cord travels in an irregular circular motion; beating against the walls, it

leaves a dark black sign. As in her other works, Favaretto explores collective space using the measure of her body, seeking also to involve the spectator. The deterioration of the device through use over time reveals a "hidden aesthetic fetish".

## **KENDELL GEERS**

Johannesburg, Republic of South Africa, 1968

*T.W. Batons (Circle)* 1994

22 police batons

150 cm diameter

Born into a middle class white family, Geers grew up in South Africa under Apartheid. His works confront issues of politics and violence using sharp glass, barbed wire and photographs of terrorist actions. *T.W. Batons (Circle)* consists of twenty-two police batons arranged in the form of a circle: the direct reference to violence is emphasised by the contrast between symbols of repression and the harmony of the circle.

## **GILBERT&GEORGE**

Gilbert Proesch, San Martino, Bolzano, Italy, 1943

George Passmore, Plymouth, Great Britain, 1942

*As Day Breaks Over Us We Rise Into Our Vacuum*

*Nothing Breath-Taking Will Occur Here, But...*

*Our Limbs Begin To Stir And To Form Actions of Looseness*

*We Stroll With Specialised Embarrassment And Our Purpose Is Only To Take The Sunshine* 1971

charcoal on canvas-backed paper

280 x 315 cm; 280 x 225 cm; 280 x 315 cm; 280 x 315 cm

Gilbert&George present themselves as "living sculptures" in the twenty-three charcoal drawings of *The General Jungle or Carrying on Sculpting* (1971) series. The four monochromes were realised using the series slides of entitled *Nature Photo-Pieces* (1971), depicting the artists in a London park during a performance. Both the charcoal drawings and the slides are evocative of English Romantic landscape painting and the poetic of the picturesque which exalt the aesthetic qualities of irregularity and spontaneous disorder of the natural world.

*Human Bondage N. 4* 1974

9 n b/w photographs

8 photographs 60 x 50 cm; 1 photograph 50 x 50 cm; framed and installed in the form of a swastika, 175 x 175 cm

The work belongs to the *Human Bondage* series that explores the miserable and depraved life of this couple of artists through images portraying them as drunk or engaged in excessive behaviour. The photographs are hung in the form a backward swastika, a symbol that Gilbert&George use as an affirmation of internal dissolution.

## **NAN GOLDIN**

Washington, USA, 1953

*Kim between sets* 1991

photograph

141 x 70 cm

ed. 7/25

During the years of his training, Goldin approached the work of photographers interested in depicting common people, such as August Sander and Diane Arbus. During the 1980s the American artist began a sort of intimate diary, documenting scenes of daily life, often rife with pain caused by drug addiction and the loss of many friends to the AIDS virus. In this work Goldin comes close to the figure depicted, entering into the subject's world through the immediacy of his gaze and the naming of those photographed in the title.

## **ALFREDO JAAR**

Santiago, Chile, 1956

*Infinite Cell* 2004

installation, steel bars, painted wood, mirrors

variable dimensions

*Twenty Years* 2004  
serigraphic print

*Gramsci (m)* 2009  
*Gramsci (n)* 2009  
*Gramsci (o)* 2009  
*Gramsci (p)* 2009

India ink drawings on parchment

This cell-installation created by Jaar is a symbol of the condition of the intellectual in Italy today, where the absolutist regime of information impedes any access to knowledge and truth. The cell is a representation of the void, of the absence of a culture capable of creating a “revolutionary” debate. The installation also includes six portraits of Antonio Gramsci and the serigraphic print *Twenty Years*: the time spent in the prison cell by the Italian intellectual, set against a red backdrop.

## **ILYA AND EMILIA KABAKOV**

Ilya Kabakov, Dnjepropetrovsk, Ukraine, 1933

Emilia Kabakov (nee Kanevsky), Dnjepropetrovsk, Ukraine 1945

*Where is our place?* 2003

installation, oil on canvas, b/w photographic prints on paper, fabric, leather, glass, acrylic on styrofoam  
dimensions variable

The installation exists on three different dimensional and temporal planes: inside a hypothetical nineteenth century museum space two visitors observe paintings that disappear above the ceiling. At eye level of the contemporary visitor are a series of photographs and texts that refer to the background of the two Russian-born artists. Beneath the floor, along the edges of the room, is a third world in miniature. The visitor is invited to question the relationship between historic and contemporary art and to reflect on the relativity of any goal achieved and any attribution of value.

## **WILLIAM KENTRIDGE**

*North Pole Map*, 2003

Arazzo tessuto in seta e ricamato

Cm 340x390

Ed. 3/3

foto Roberto Galasso, courtesy Fondazione MAXXI

## **MOSHEKWA LANGA**

Bakenberg, Republic of South Africa, 1975

*Untitled* 1996

map, pencil, ink, paint, adhesive tape, collage, black plastic bag

74 × 96 cm

*Untitled* 1996

map, pencil, ink, paint, adhesive tape, collage, black plastic bag

94 × 75 cm

*Untitled* 1996

map, pencil, ink, paint, adhesive tape, collage, black plastic bag

95 × 75 cm

Born in South Africa prior to the end of Apartheid, Langa emigrated to Europe in 1996. His work mixes Western artistic influences with suggestions of African culture. Particularly influential themes include the regime of racial segregation and its end and European culture. For the there *Untitled* on display, Langa drew and glued different materials onto maps to create a dense, fragmented surface, covered with texts that resemble graffiti. The maps and the apparent chaos of the works allude to Langa's condition as an expat.

## **LIVING THEATRE**

New York, USA, 1951

*Photographs from the Archive of the Living Theatre* 1947-2000

b/w and colour photographs  
various dimensions

This collection of photographs retraces the research of the Living Theatre, from its debut during the post-war period to the 2000s. In the name of the indissoluble union between art and life, expressed precisely in the idea of "living theatre", and the ideal of a non-hierarchical society, the company experimented with cooperative forms of making and producing theatre. Their work confronted such themes as freedom and oppression, violence and war.

### **PAUL MCCARTHY**

Salt Lake City, USA 1945  
*Saloon Photographs* 1995-1996  
2 photographs on aluminium  
49 x 49 cm

McCarthy critically analyses mass media and American society's frenzied consumer culture. His works are often explicit, and for the most part sexually charged. He draws inspiration from typical elements of the American imagination, such as Disneyland, B-movies, soap operas and comics. The pieces on display belong to a series that takes a new look at characters from the world of fairy tales and Westerns, unmasking the stereotypes they conceal. Far from the idealised figures of the popular imagination, McCarthy's cowboys are pathetic actors, destined to failure. The well-known and reassuring images of the American Western are subverted by the brutality of scenes that provoke disgust and repulsion.

### **JUAN MUÑOZ**

Madrid, 1953 – Santa Eularia des Riu, Spain, 2001  
*Untitled* 1998  
bronze  
145 x 50 x 40 cm

Muñoz belongs to a group of artists that, beginning in the 1980s, worked to recuperate the human figure as an object of representation, after it had been prohibited by minimalist and post-minimalist research. *Untitled* anticipates the series entitled *Many Times* (1999), consisting of almost identical male figures with Asiatic traits that refer to the terracotta sculptures of the army of the first Chinese Emperor Qin Shi Huang. The uniform worn by the man recalls that of Chinese workers and prisoners.

### **TONY OURSLER**

New York, 1957  
*Carousel* 2000  
installation, plywood, paint, vhs, vhs player, projector  
dimensions variable

Tony Oursler is one of the pioneers of video art. During the early 1980s he began experimenting with the integration between video and three-dimensional objects, creating the video-sculptures that have come to define his identity as an artist. In *Carousel* the film of a merry-go-round is projected onto a wooden structure in the form of a drum. Oursler recalls his childhood memories and invites the visitor to be captured by the hypnotic images of the video.

### **ADRIAN PACI**

Scutari, Albania, 1969  
*Cappella Pasolini* 2005  
installation, wood, metal, light bulb, acrylic on wood  
390 x 300 x 320 cm

This piece consists of a wooden and metal shack made of found materials, typical of poor peripheral areas. Inside the construction are a series of tempera paintings of photograms from Pier Paolo Pasolini's 1964 film *Il Vangelo Secondo Matteo* (The Gospel According to Matthew), whose images were in turn inspired by paintings. The title of the work refers to the laic approach to religion typical of Pasolini's poetic. In the faces and gazes of the figures depicted Paci rediscovers the sacred and profane memory of the humanity he left behind in his native Albania.

### **ALESSANDRO PESSOLI**

Cervia, Ravenna, Italy, 1963

*Picchiatori* 2003

33 x 23 x 20 cm

*India* 2003

14 x 13 x 20 cm

*GaUCHO il biondo* 2003

three parts 36 x 30 x 30 cm; 28 x 9 x 14 cm; 31 x 12 x 14 cm

*Saltimbanco* 2003

45 x 11 x 14 cm

*Signorina* 2003

46 x 40 x 26 cm

painted majolica tiles

Pessoli's three-dimensional work conserves the same fluidity typical of his drawings. He considers this group of sculptures a family. The group consists of pieces with different formats, depicting apparently unrelated subjects. The figures are immersed in an eccentric reality that unites the world of clowns and *saltimbanks* (street acrobats) with couples in love. Each figure reveals its qualities – ironic, playful, melancholic – and represents an experience of life. *GaUCHO il biondo* is a psychopathic thief and cocaine addict from Riccardo Piglia's novel *Soldi bruciati* that tells that tale of a job gone bad. *India* depicts a shoe, whose rounded forms recall those worn by a clown, suggesting the carelessness of the world of the circus, as well as the melancholy and sadness of those who inhabit it. The face of the figure depicted in *Picchiatori*, with comical traits and a large hand, bears the signs of a recent boxing match. Forms inspired by the world of comics and cartoons fuse with the details of the *saltimbank*. The large eyes and simple, graceful features of *Signorina* emphasise the emotivity of this character. The girl's face appears to emerge from an imaginary world similar to that of animated cartoons. Finally, in *Saltimbanco* Pessoli represents a character from the world of street entertainers, with a reference to subjects investigated by Picasso.

## MICHELANGELO PISTOLETTO

Biella, Italy, 1933

*Quadro di fili elettrici – Tenda di lampadine* 1967

electrical wires, light bulbs

This piece derives from the *Oggetti in meno* series realised beginning in 1965. It offers an ironic and contemporary re-reading of the painting. In Pistoletto's work the artistic object is almost never differentiated from everyday objects. For Pistoletto the use of "poor" materials, devoid of any aesthetic quality, represented a true act of liberation. The title is an ironic assembly of words, reaffirming the liberty of art against any mercantile or productive logic.

## MARJETICA POTRČ

Ljubljana, Slovenia, 1953

*Permanently Unfinished House With Cell Phone Tree* 2003/06

installation, masonry, steel, pvc, plexiglas, plastic, wood

dimensions variable

A trained architect, Potrč creates art installations that refer to models of dwelling observed during her visits to areas characterised by spontaneous constructions. This unfinished home is made from recovered materials. Standing beside it is a fake plastic tree that conceals a cellular telephone antenna. The personalized style of the façade reveals the individual self-affirmation typical of poorer populations. Potrč has often worked in challenging contexts, experimenting with alternative solutions to dwelling and supporting initiatives created and managed by local communities.

## GERHARD RICHTER

Dresden, Germany, 1932

*Stadtbild SA (219/1)* 1969

oil on canvas

124 x 124 cm

In this painting from the *Stadtbild* series (1968/70), Richter – as a child witness to the destruction of the city of Dresden during the Second World War – draws inspiration from the aerial photographs taken by flying bombers. Using thickly applied oil paint in limited tones of grey, the artist portrays an urban fabric dominated by square buildings, typical of modern architecture, and the voids of unbuilt lots. The work offers a synthesis of the panorama of Germany's cities during the era of reconstruction.

## **EDWARD RUSCHA**

Omaha, USA, 1948

*Little Malibu Love Nest* 1976

pastel on paper

57.8 × 73 cm

*I live in Hollywood* 1979

pastel on paper

58.8 × 73.8 cm

*Historical Dust* 1983

dry pigment and pencil on paper

58.8 × 73.8 cm

*Rub Starved World* 1983

dry pigment and pencil on paper

56.5 × 76.2 cm

Ed Ruscha moved to Los Angeles in 1956, where he was profoundly influenced by its boundless landscapes and burgeoning film industry. The phrases inserted in his works are taken directly from daily life, from the media and common language. They refer to the world of advertising, in which Ruscha worked during his time as a student. He creates an open relationship between the works and the viewer, inviting the latter to develop personal free associations between the words on the canvases and their own imagination.

## **DORIS SALCEDO**

Bogotá, Colombia, 1958

*Plegaria Muda* 2008-2010

dimensions variable

This work is inspired by the violent episodes of recent Colombian history and by the artist's study of the young gangs of the ghettos of Los Angeles. Salcedo links violence in the American city with that in her native Bogotá, in particular the killings carried out between 2003 and 2009 by the Colombian armed forces of young people falsely accused of subversive guerrilla actions. *Plegaria Muda* recalls the many victims of atrocities and responds to these acts of violence with painful silence.

## **RIRKRIT TIRAVANIJA**

Buenos Aires, Argentina, 1961

*Untitled (Demonstration n. 6)* 2001

pencil on paper

61 x 83 cm

This work belongs to the *Demonstrations Drawings* series commissioned to the Thai artist and realised using photographs of labour strikes and demonstrations published in the American *International Herald Tribune* newspaper. The subjects recall the political actions of the 1960s and 70s, though with a view on current events. Through Tiravanija's mediation, the photojournalistic reportages of a spontaneous political action elude the detachment of a documentary work and acquire a sense of immediacy through drawing.

## **THOMAS SCHÜTTE**

Oldenburg, Germany, 1954

*Bronzefrau n. 10* 2002

bronze, rusted steel, fabric

215 × 125 × 250 cm

At the end of the 1990s Schütte realised a series of sketches depicting female figures. Between 1999 and 2006 this work was used to create the *Bronzefrau*: a series of bronze sculptures in which Schütte re-examines the classical theme of the female nude from a critical standpoint. The position of the body is forced to reveal formal disharmonies, while the surface is intentionally worked and imprecise. The artist places the sculpture atop a pedestal to create a direct relationship between the work and the eye level and body of the viewer.

## **HIROSHI SOUGIMOTO**

Tokyo, Japan, 1948

*Eur San Pietro e Paolo* 1998

b/w photograph

51 × 61 cm

This piece belongs to the *Architecture* series, realised between 1997 and 2002. The group consists of images of architecture that have become global icons, such as the Eiffel Tower or the World Trade Center, together with the buildings designed for the E42 Expo in Rome. Sougimoto isolates architecture from its context and offers it to the viewer as a sort of apparition. Using approximate focus and plays of light and shadow, the artist captures the mental image of the buildings by working with the themes of memory and time.

## **JANA STERBAK**

Prague, Czech Republic, 1955

*Faradayurt* 2001

installation, stainless steel, flectron

290 × 350 cm

This piece links an archaic form reminiscent of the refuges of the nomadic peoples of Central Asia – the yurt – and a technologically advanced material – flectron. This fabric possesses the property of screening electromagnetic waves: the tent thus creates an intimate space that also offers protection against a new contemporary type of pollution that is both silent and pervasive; at the same time it isolates its inhabitants from the rest of the world. Sterbak's analysis of the relationship between the body and space, intended as the physical and social environment, induces a reflection on current themes of ecology and control of the body.

## **GRAZIA TODERI**

*Supertuesday* 2004

Video installation

## **VEDOVAMAZZEI**

Simone Crispino, Frattaminore, Naples, Italy, 1962

Stella Scala, Naples, Italy 1964

*Climbing* 2000

installation, steel, glass, light bulbs, silver fox fur

300 cm diameter

The grate at the centre of the chandelier supports a luxurious sleeping bag in silver fox fur donated by Prada, a cardboard bedside table and lamp. The surface is accessible only by climbing up a chain ladder. By adopting an ironic approach Vedovamazzei transform a typical refuge for the homeless – the warm grate of an air exhaust vent in the city – into a luxurious stage set. The work forces the viewer to question the human condition, suspended between social exclusion and social ambition.

## **KARA WALKER**

Stockton, USA, 1969

*The emancipation approximation* 1999

installation, 134 different paper cutouts

110 × 4 cm

Born in California and raised as an adolescent in the state of Georgia, Walker investigates the themes of racist and sexist stereotypes. The technique of the silhouette refers to a pastime favoured by landowners' wives in pre-Civil War America. The artist composes important narratives striking for the levity of the cutouts that represent scenes of violence and macabre actions, inspired by the horrors of slavery, and alternating with mythological episodes. The title is an ironic reference to the Emancipation Proclamation with which Abraham Lincoln abolished slavery in 1836.

## **LAWRENCE WEINER**

New York, USA, 1942

*Catalogue 936, Nestled within Some Stones Covered with Whatever is at Hand; Used For & Used in a Manner Not Quid Pro Quo...* 2008

wall-mounted installation, pvc

In this work the long title is the work itself. Weiner was inspired by the past and present history of Rome, inserting the Latin locution "quid pro quo" (something for something). However, the artist asks us to use something or someone else diversely, "in a manner not quid pro quo". Also written on the wall is the phrase "Si parva licet componere magnis" (if it be allowable to compare small things with great), from Virgil's *Georgics*. Weiner invites us to focus our attention on small, simple and everyday things, and reconsider our relationship with them.

## **FRANZ WEST**

Vienna, Austria, 1947

*Diwans* 2000

metal, foam rubber, fabric

190 × 106 × 220 cm

*Uncle chairs* 2003

metal, acrylic fabric

84 × 54 × 45 cm

Franz West has been making chairs since the late 1980s: the divans are from the studio-residence the artist kept in Rome until 2003, while the chairs were created by weaving recycled elements, in this case strips of acrylic fabric used to finish bags and trunks. The divans and chairs are pieces of furniture to be used: West seeks the participation of the public, invited to sit on his creations, and become directly involved in the work of art, experiencing the museum as a space in which to spend time and establish relations.

*Senza titolo (yellow sculpture)* 2003

papier-mâché, metal, canvas, acrylic

96 × 95 × 75 cm

wood base 100 × 104 × 80 cm

This undefined looking work is realised in papier-mâché. The artist proposes a reflection on this material, using a traditional technique though refuting a traditional figurative representation. Open to interpretation by the viewer, the work questions the categories conventionally associated with sculpture and the concepts of finiteness and beauty, in favour of a search for interaction with the space of the museum and the imagination of the viewer.

## **SISLEJ XHAFA**

Peç, Kosovo, 1970

*Christopher Columbus Hiding* 2009

ink and charcoal on paper

140 × 97 cm

Xhafa is of Albanian origin and a long-time resident in Italy. Her work reflects on issues of human rights, identity and clandestine immigration, often suspended between the legal and illegal. In this piece she represents Christopher Columbus from behind, supporting his weight on a walking stick. Hunched and slow in his movements, he resembles a nomad, a fugitive in search of a hideaway. The artist deconstructs the image of a hero who, from a mythical and invincible figure, becomes a simple, frail human being in need of assistance.

## REMEMBERING IS NOT ENOUGH

MAXXI ARCHITETTURA COLLECTION

### ABDR ARCHITETTI ASSOCIATI

Arlotti Maria Laura – Beccu Michele– Desideri Paolo – Raimondo Filippo  
*Progetto per il Lower Don Valley, Riverdale Park, South Toronto, Canada; 1991; Modello; 1991;*  
Balsa e carta incollata

### ALBERTO CAMPO BAEZA

*Casa unifamiliare a Zahara (Spagna); 2011; Modello di studio, scala 1:250; 2011; cartone, carta*  
*Schizzo di progetto di una residenza; 2009; inchiostro blu su carta di quaderno a quadretti*  
*Schizzi con commenti sulla città di Cadice; 2009; china nera su carta di quaderno a quadretti*  
*Schizzo di idee; 2011; china nera su tovagliolo Iberia Airlines*  
*Schizzo di idee; 2011; inchiostro blu su tovagliolo Delta Airlines*  
*Schizzo di idee; 2011; inchiostro blu su tovagliolo Coca Cola*

### OLIVO BARBIERI

*Palazzetto dello Sport di P.L. Nervi, Roma*  
c-print  
2004

### LETIZIA BATTAGLIA

Palermo  
2003  
stampe b/n ai sali d'argento su carta baritata

### GIANNI BERENGO GARDIN

*Genova*  
2003  
stampe b/n ai sali d'argento su carta baritata

### LUCA CAMPIGOTTO

*Aeroporto Malpensa, Milano*  
2003  
stampe b/n ai sali d'argento su carta baritata

### TEDDY CRUZ

*Cultural Traffic: from the Global Border to the Border Neighbourhood; 2010; McMansion retrofitted;*  
2010

### COSTANTINO DARDI;

*Museo immaginario per Giorgio De Chirico; 1991; Prospettiva; 1991; china su carta da lucido*

### GIANCARLO DE CARLO

*Edifici residenziali Wadi Abou Jmeel, Beirut; 2003-2005; Schizzi di studio*  
*Edifici residenziali Wadi Abou Jmeel, Beirut; 2003-2005; Schizzi degli isolati*  
*Schizzo di studio, s.d., Gessetti e pennarelli su carta*  
*Nelle città del mondo, 1995, Gessetti su carta*

### DILLER&SCOFIDIO+RENFRO

Drill  
fotografia e audio, 2010

### ENRICO DEL DEBBIO

*Stabilimento balneare "Lungomare" (poi Rex, Mediterraneo, Tibidabo) a Ostia Lido, 1933*

**VITTORIO DE FEO**

con F. Aggarbati, E. Ascione, C. Saggiaro; *Concorso per il centro teatrale della città di Udine*; 1975; Modello di studio con inserimento urbano; 1975; legno, legno di balsa, tempera

**MARIO FIORENTINO**

*Complesso residenziale IACP a Corviale, Roma*; 1972/1981; Modello di inquadramento urbanistico; s.d.; legno di balsa, carta da lucido, trasferibili

**YONA FRIEDMAN**

*Cartoline postali (Venezia)*, 2009, 10 cartoline, 2009, collage e tecnica mista su carta

**SOU FUJIMOTO ARCHITECTS**

*Energy Forest*; 2013; ; 2013; policarbonato, acrilico, fili di nylon

**DANILO GUERRI,**

Con Vittorio Picconi, Francesco Zaupa, Paola Salmoni, Giovanna Salmoni

*Progetto di ristrutturazione del Teatro Comunale delle Muse ad Ancona*; 1982-2002; Schizzo di sezioni; s.d.; pennarello su carta da schizzi oleata

*Progetto di ristrutturazione del Teatro Comunale delle Muse ad Ancona*; 1982-2002; Schizzo di pianta; s.d.; pennarello su carta da schizzi oleata

**WILLIAM GUERRIERI**

*Cartolina illustrata [Martinsicuro s.d.]*

2002

c-print

**TOYO ITO**

*Parco per il relax a Torre Vieja, Alicante (Spagna)*; 2011; Modello della struttura; ; legno, metallo, plexiglass

*Parco Grin Grin a Island City, Fukuoka (Giappone)*; 2005; Modello della copertura; ; resina

**BERNARD KHOURY**

*Derailing Beirut. 1975 2010*; 2010

**STUDIO LABIRINTO;**

Antonio Pernici; *Valle dei templi: architettura e corpo*; 1974; fotomontaggio. collage su carta

*Valle dei templi: architettura e corpo*; 1974; foto b/n e china

Pia Pascalino; *Progetto di residenza intercapedine*; 1977; legno

*Progetto di residenza intercapedine*; 1977; *L'occhio fotografico supera la visione prospettica*; foto b/n

*Edifici intercapedine*; 1974-1977; Città - campagna: insediamento lineare; inchiostro su carta

*Progetto di residenza intercapedine*; 1977; *L'occhio fotografico riporta all'immagine piana a prospettiva*; 1977; matita su carta da schizzi

*Primavera-estate-autunno-inverno*; 1978; matita su cartoncino b

*Edifici intercapedine*; 1974-1977; Edificio ponte; china e matita su carta da lucido

Paola D'Ercole; *Cantiere - Natura - Muro*; 1976; china su carta da schizzi

*Cantiere - Natura - Muro*; 1976; china e matita su carta da lucido

## **EUGENIO MONTUORI**

*Concorso per l'Aeroporto internazionale di Fiumicino*; 1959; Schizzo della struttura; s.d.; pennarello su carta da schizzi

*Centro direzionale della città atomica di Trombay, India*; 1960; Mense per gli addetti. Schizzo di studio; s.d.; pennarello su carta da schizzi

## **SERGIO MUSMECI**

Sergio Musmeci, Aldo Livadiotti, Emanuele Filiberto Radogna, Zenaide Zanini (direzione artistica); *Viadotto sul fiume Basento, Potenza*; 1967-1980; ; ; diapositiva b/n

Sergio Musmeci, Ugo Luccichenti; *Appalto-concorso per la costruzione del nuovo ponte sul Tevere in asse col vecchio rilevato ferroviario di Tor di Quinto in Roma*; 1957-1958; foto b/n

*Appalto-concorso per la costruzione del nuovo ponte sul Tevere in asse col vecchio rilevato ferroviario di Tor di Quinto in Roma*; 1957-1958; Studi; matita, matita rossa e matita blu su carta da schizzi

*Appalto-concorso per la costruzione del nuovo ponte sul Tevere in asse col vecchio rilevato ferroviario di Tor di Quinto in Roma*; 1957-1958; Studi; ; matita su carta da lucido

*Il Pensiero scientifico*; 7 pagg.

*Ricerche sull'architettura moderna*; 9 pagg.

*Strutture spaziali modulari*; 1978; *Settimana dell'architettura, Piazza San Salvatore in Lauro - Mostra Italcementi*; foto b/n

*Strutture spaziali modulari*; 1978; *Nodo del sistema tetraedrico ad aste prismatiche* (foto Carlo La Torre); foto b/n

*Strutture spaziali modulari*; 1978; *Scritto "Struttura tetraedrica"*; copia su carta

*Strutture spaziali modulari*; 1978; *Sistema reticolare spaziale a nodo esaedrico simmetrico ed aste antiprismatiche*; foto b/n

*Strutture spaziali modulari*; 1978; *Scritto "Struttura esaedrica"*; copia su carta

*Strutture spaziali modulari*; 1978; *Antipoliedro* (foto Carlo La Torre); ; foto b/n

*Strutture spaziali modulari*; 1978; *Scritto "Antipoliedro"*; copia su carta

*Strutture spaziali modulari*; 1978; *Sistema ottaedrico* (foto Carlo La Torre); ; foto b/n

*Strutture spaziali modulari*; 1978; *Sistema reticolare spaziale a nodo ottaedrico ed aste antiprismatiche* (foto Carlo La Torre); foto b/n

*Strutture spaziali modulari*; 1978; *Modello di struttura reticolare a nodo tetraedrico e aste antiprismatiche*; materiale plastico

## **PIER LUIGI NERVI**

*Progetti vari*; Fotoschede; fotografie montate su cartoncino

## **PURINI THERMES; Franco Purini, Laura Thermes;**

*Studi di strutture urbane. La "città compatta"*; 1966; Pianta di studio

*Studi di strutture urbane. La "città compatta"*; 1966; Dettaglio del prospetto

*Studi di strutture urbane. La "città compatta"*; 1966; Prospettiva

*Studi di strutture urbane. La "città compatta"*; 1966; Sezione

## **UMBERTO RIVA**

*Sistemazione del viale del Ministero degli Esteri e di piazza della Farnesina, Roma. La fontana*; 1998; Modello di studio del progetto delle fontane; 1998; cartoncino

*Sistemazione del viale del Ministero degli Esteri e di piazza della Farnesina, Roma. La fontana*; 1998;

## **ALDO ROSSI**

*Quaderni*; 1991

*Studio per utensili da cucina*, sd, penna su carta

*Studio per pentola "La Cupola", caffettiera "La Conica" per Alessi*, credenza: prospetto e assonometria, sd, penna nera e blu su carta

Quaderno dal titolo " *Marburg. Febbraio 1987*", *Schizzo con la statua di Kolbe*, china su cartoncino

Quaderno dal titolo " *Marburg. Febbraio 1987*", *Prospettiva sul cortile interno con la statua di Kolbe a sinistra*, china e acquerelli colorati su cartoncino

*Fantasia del teatro "Carlo Felice" di Genova con il "Perseo" di Benvenuto Cellini*, s.d., collage, penna blu, pennarello rosso, acquerelli colorati su carta

*L'orario estivo*, 1983, pennarelli e pastelli su carta

*Architettura con santo*, 1972, copia eliografica, caffè, acquerelli, pennarelli e pastelli colorati su carta

*Veduta della Fiera Catena a Mantova*, 1982, china, acquerello e pastelli su carta

*Progetto quartiere IACP a Venezia Giudecca*, Venezia, 1985 | *Fantasia architettonica con progetti di Aldo Rossi*, 1985, penna e pennarelli su carta

Quaderno dal titolo " *Torre Maastricht*", 1991 | *Venezia 91 Architettura. Progetto per la porta della Biennale*, prospetto 1991, penna, matita blu, pennarelli colorati su cartoncino

*Edifici d'abitazione nella Friedrichstadt a Berlino*, s.d., Prospetto. Scala 1:200, s.d., china, pastelli, tempera su tela

*La grande torre*, p.d.a., 1973, collage, matita, pennarelli e pastelli colorati su cartoncino

*Città con acquedotto*, 1988, penna, caffè, acquerelli e pastelli colorati su carta

*Studio per caffettiera "La Conica" per Alessi* : prospetto, sezione, s.d., penna e pennarello su cartoncino

Quaderno grigio con elaborati progettuali e disegni artistici, 1994 | *Fantasia architettonica con il museo di Maastricht e pesce*, s.d., penna su carta grigia

Aldo Rossi, Massimo Fortis, Massimo Scolari, *Municipio di Scandicci*, 1968 | Prospettiva, s.d., matita, pastelli, pennarelli su carta

Aldo Rossi, Massimo Fortis, Massimo Scolari, *Municipio di Scandicci*, 1968 | Prospettiva, s.d., china, penna, pennarelli su carta

*Monumento a Sandro Pertini in piazzetta Croce Rossa a Milano*, 1988 | Piante e assonometria, 8 maggio 1988, china su carta velina gialla

*La città analoga*, progetto utopico esposto alla Biennale di Venezia, 1976 | La città analoga: composizione architettonica, s.d., copia su carta

*Composizione architettonica con elementi del cimitero di San Cataldo a Modena, il municipio di Muggiò ed altri progetti con schizzo di caffettiera*, s.d., matita, penna, pennarello su carta

*Caffettiere su sfondo architettonico*, 1974, incisione su carta

*Architettura assassinata. Fantasia architettonica con elementi di progetti di Aldo Rossi*, s.d., incisione su carta

*Nuova sede del Bonnefantenmuseum a Maastricht*, 1990, Planimetria, s.d., acquerelli, pastello rosso e matita su cartoncino

*Nuova sede del Bonnefantenmuseum a Maastricht*, 1990, Prospetto, s.d., acquerelli e matita su cartoncino

*Progetto per il museo di Marburg*, 1987, *Statua di Kolbe*, 1987, olio su tela

*Cimitero di San Cataldo a Modena*, 1971-1976, 1973, Olio su tela

*Cimitero di San Cataldo a Modena*, 1971-1976, Prospettiva, s.d., Copia, china su carta da lucido

*Progetto per una casa dello studente a Chieti*, 1977, Sezione prospettica, prospettive, 1977, Copia eliografica, collage, caffè, pastelli su carta

*Variazioni su Modena*, 1987, Acquerelli, collage, copia eliografica, china e penna su carta

*Teatro "Carlo Felice" di Genova, 1983-1984, Modello del teatro, s.d., abete, obece e ottone*  
*Teatro "Carlo Felice" di Genova, 1983-1984, Modello della sezione longitudinale del teatro, s.d., multistrato, abete, obece, avio (compensato di betulla), ottone cotto e tornito*  
*Il Teatro del Mondo a Venezia, 1979-1981, Prospetto, s.d., matita su carta velina*

## **R&SIE(N) ROCHE**

*Wheeping prototype; 2010; resina nera*

## **MAURIZIO SACRIPANTI**

*Concorso per il nuovo Teatro Lirico di Cagliari, 1964-1965, Modello di studio, s.d., polistirolo, rete metallica, acetato*

*Concorso internazionale di progetto per il Grattacielo Peugeot, Buenos Aires, Argentina; 1961;*

*Modello di concorso; 1961; legno, plexiglass, carta, tempera, elementi naturali essiccati*

*Concorso internazionale di progetto per il Grattacielo Peugeot, Buenos Aires, Argentina; 1961; ; 1961;*

*Concorso internazionale di progetto per il Grattacielo Peugeot, Buenos Aires, Argentina; 1961; ; 1961;*

## **CARLO SCARPA**

*Teatro Carlo Felice, Genova, 1963-1977, Sezione longitudinale del teatro con platea a settori circolari e veduta assonometrica dell'interno della platea, 1963-1965, matita e matite colorate su copia eliografica*

*Teatro Carlo Felice, Genova, 1963-1977, Veduta interna del foyer, 1967-1970, matita su carta*

*Teatro Carlo Felice, Genova, 1963-1977, Veduta di un'apertura delle gallerie sul foyer, 1967-1970, matita su carta*

*Teatro Carlo Felice, Genova, 1963-1977, Prospetto su Piccapietra, studio delle ombre. Scala 1:200, 1974-1977, matita e acquerello su copia eliografica*

*Teatro Carlo Felice, Genova, 1963-1977*

*Casa Alta con uffici ed appartamenti (progetto), Padova; 1947; Prospetto; ; fotomontaggio Schizzi su pacchetti di sigarette; s.d.;*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Lastra con lettera "R"; metallo e marmo*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Lastra con lettere "O" e "N"; metallo e marmo*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Listello con scritta BRION; legno*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Sezione dei propilei con schizzo di figura femminile; s.d.; matita e matita gialla su carta da spolvero*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Sezione trasversale dell'edicola delle tombe dei familiari con schizzo di figura umana; s.d.; matita su carta da spolvero*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Prospetto laterale e studi prospettici per l'arcosolio e i sarcofagi; s.d.; matita e matite celeste e arancione su carta da spolvero*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Pianta e prospetto dell'arcosolio e della cuna; 12.07.1969; matita e matita arancione su carta*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Studio prospettico della struttura in calcestruzzo dell'arcosolio; s.d.; matita e matite colorate su carta tipo extrastrong*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Pianta e studi prospettici della struttura dell'arcosolio; s.d.; matita e matite colorate su carta tipo extrastrong*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Studio prospettico del padiglione sulla vasca grande; s.d.; matita e matite colorate su carta da spolvero*

*Tomba Brion, San Vito d'Altivole (TV); 1968-1978; Vista prospettica della vasca grande con il padiglione sull'acqua; s.d.; matita e matite colorate su carta tipo extrastrong*

Tomba Brion, San Vito d'Altivole (TV); 1968-1978; *Prospetto del padiglione sulla vasca grande e del muro di cinta con le tessere musive*; s.d.; matita e matite colorate su carta tipo extrastrong

Tomba Brion, San Vito d'Altivole (TV); 1968-1978; *Prospetto del padiglione con lo studio dei pannelli lignei ; studi assonometrici*. Scala 1:25; s.d.; matita e matite gialla e celeste su carta

Tomba Brion, San Vito d'Altivole (TV); 1968-1978; *Schizzo assonometrico della fioriera a "due anelli" nella vasca grande*; s.d.; matita e matite colorate su carta tipo extrastrong

Tomba Brion, San Vito d'Altivole (TV); 1968-1978; *Schizzo assonometrico della fioriera a croce nella vasca grande*; s.d.; matita e matite colorate su carta tipo extrastrong

Tomba Brion, San Vito d'Altivole (TV); 1968-1978; *Schizzo assonometrico dell'"isola di bamboo" e della fioriera a "due anelli" nella vasca grande*; s.d.; matita e matite colorate su carta tipo extrastrong

Tomba Brion, San Vito d'Altivole (TV); 1968-1978; *Schizzo assonometrico della fioriera a croce nella vasca grande*; s.d.; matita e matite colorate su carta tipo extrastrong

## **PAOLO SOLERI**

*Macro Cosanti*; 1975; bronzo e legno

*#36 Solar Collector 2*; 1977; penna a sfera su carta

*#149 DAM*; 1977; penna a sfera su carta

*#249 Macro Cosanti Version*; 1977; penna a sfera e feltro su carta

## **SUPERSTUDIO**

*Le dodici città ideali*; 1971; Quinta città, Città delle Semisfere; 1971; fotomontaggio

*Atti Fondamentali*; 1971; Video "Gli atti fondamentali, 1972-1973", Superstudio; 1971-2010; video

*Atti Fondamentali*; 1971; *Vita Supersuperficie*; 1971; litografia

*Atti Fondamentali*; 1971; *Educazione. Progetto 1*; 1971; litografia

*Atti Fondamentali*; 1972; *Cerimonia. Il grande pellegrinaggio*; 1972; litografia

*Atti Fondamentali*; 1972; *Amore-La Macchina Innamoratrice*; 1972; litografia

*Atti Fondamentali*; 1971-1972; *Morte. Il Cimitero di Modena*; 1971-1972; litografia

*Le dodici città ideali*; 1971; *Prima città. Città 2000T*; 1971; litografia

*Tutta l'Architettura*; 1973-1975; *Tutta l'Architettura*; 1973-1975; litografia

*Salvataggi dei centri storici*; 1972; *Italia Vostra*; 1972; litografia

*Il monumento continuo*; 1969; *New York*; 1969; litografia

*Il monumento continuo*; 1969; *Saluti da Coketown*; 1969; litografia

*Il monumento continuo*; 1969; *Saluti dalla Mecca*; 1969; litografia

*Il Monumento Continuo*; 1969; *Grand Hotel Colosseo. I versione*; 1969; china, retini b.n., matita su lucido montato su cartone nero

*Il Monumento Continuo*; 1969; *Grand Hotel Colosseo. II versione*; 1969; foto b.n., matita, china, eliocopia su cartoncino

## **FRANCESCO VENEZIA**

*Progetto di allestimento della mostra presso il MAXXI, ciclo di mostre "NATURE"*; 2011; *Doppio per Riflesso*; 2011; Biro nera e pastelli colorati su blocco di carta per schizzi

*Progetto di un teatro all'aperto ai Ruderi di Gibellina (TP)*; 1990; Schizzo di progetto; 1990; china su carta

*Casa a Palazzolo Acreide*; 1988; *Schizzo di progetto*; 1988; china su carta

## **CINO ZUCCHI;**

*Nel corpo della città*; 2010, videoproiezione su pavimento e audio

## ARCUS: INTERVENING IN SUPPORT OF CULTURAL HERITAGE

In the month of February 2004, the Ministry for Cultural Heritage and Activities was responsible for the constitution of Arcus SpA, a limited company devoted to supporting art, culture and the performing arts, in accordance with Law No. 291 of 16 October 2003. 291. The company capital is wholly underwritten by the Ministry of the Economy, while the company's day-to-day activities are based on the programmes established by annual decrees adopted by the Minister for Cultural Heritage and Activities – who also exercises the shareholder rights – together with the Minister for Infrastructures. Arcus may also develop independent projects.

**Arcus's** declared aim is that of providing innovative support for significant and ambitious projects within the world of cultural heritage and activities and its possible interrelations with the country's strategic infrastructures.

**Within the ambit of Arcus's mission**, supporting projects entails identifying important initiatives, contributing to the completion of planning, intervening in organizational and technical aspects, participating – where appropriate or necessary – in the financing of the project, monitoring its development and contributing to its successful outcome

**It is important** that Arcus's modus operandi is clearly understood, as explained above: the company intervenes to provide organizational and financial support for significant projects, but in no way is it comparable to an agency for the distribution of funding, nor may it be numbered among the "scattershot" distributors of public or private funds.

**Arcus** is, therefore, an original instrument for the support and launching of significant and innovative projects within the panorama of Italian culture. Economic support, where provided, must be seen as wholly instrumental within the ambit of a cultural project that is conceptually valid and operationally shared.

In more detail, Arcus provides assistance for initiatives relating, for example:

- to the establishment of projects for the restoration, redevelopment and improved fruition of the cultural heritage;
- to the preservation of the landscape and cultural heritage through actions and interventions also designed to mitigate the impact of existing or forthcoming infrastructures;
- to support the programming, monitoring and evaluation of interventions in the cultural heritage sector;
- to promote planning within the cultural heritage and activities sector and that of the performing arts;
- to identify and support projects valorizing and protecting cultural heritage through interventions with significant technological contents;
- to support projects relating to cultural tourism in the broadest sense of the term;
- to promote the birth and constitution of cultural catchment areas in relation to emblematic examples of cultural heritage within the ambit of an integrated and systemic vision capable of linking local cultural heritage, infrastructure, tourism, allied industries and transport;
- to intervene in the broad-based sector comprising initiatives designed to render the cultural heritage fully accessible to the differently able.



**To achieve its aims** Arcus draws on resources detailed in article 60 of Law 289 of 27 December 2002 (Financial Law 2003). The legislation provides for 3% of the funding for infrastructures being devoted to expenses relating to interventions safeguarding and in favour of cultural heritage and activities. Arcus is identified as the recipient structure for these funds. Furthermore, in accordance with article 3 of Law No. 43 of 31 March 2005, the above-mentioned percentage is increased annually by a further 2%. Moreover, the company may receive finances provided by the European Union, the state and other public and private bodies.

**Arcus** also works to bring potential stakeholders into contact with the various projects. When necessary, therefore, the company contacts foundations with banking origins or otherwise, local authorities, exponents of local bodies and civic society, the universities and private individuals in order to aggregate around the initiatives increasing resources and coordinated financing.

**Arcus's ambitious project** is therefore that of becoming the "glue" that renders operative the systemic capacity for the promotion and planned support of initiatives designed to enhance the cultural heritage and activities, with a view to ever better conservation, fruition and valorization. By taking appropriate measures, Arcus favours the necessary convergence of the various stakeholders, thus contributing to the success of the various cultural projects identified.



## THE CHAMBER OF COMMERCE SUPPORTS THE SHOW *THE CAST*

Promoting territorial and business development and improving the quality of life of its citizens: these are the guiding objectives of the activity of the Chamber of Commerce of Rome. An institution which, in following a “culture of doing”, has chosen to invest its resources and its know-how in the creation of a competitive and cutting-edge local context, complete with modern infrastructure, both tangible and intangible, and of services fully able to meet the needs of business. Thanks to a “common understanding” among the representative associations that make up its governing bodies, the Chamber of Commerce has actively promoted the development of infrastructures critical to both the modernization of the city and the creation of employment and wealth, such as the Exhibition Centre - Fiera Roma, the System of Technology Parks (Tiburtino and Castel Romano), the Food and Agriculture Centre and the Rome Auditorium-Music Park. This action has gone hand-in-hand with a strong commitment to supporting the growth of the economic fabric of the capital, achieved through the development of its productive sectors and of some of its most genuine vocations, such as innovation, tourism and culture.

Within this strategic approach, support for culture takes on particular importance. The Rome Chamber of Commerce in fact believes that this is an investment in the true sense of the word, able to activate development dynamics through the valorisation of our most precious assets. Promoting culture in fact means triggering a powerful economic multiplier and strengthening an essential attraction for tourists and foreign investors, with obvious positive consequences for business and employment. For a city like Rome and a country like Italy betting on culture is an essential choice if the aim is balanced development in which economic competitiveness and social cohesion go hand- in-hand.

The activity of our Institution is aimed at creating a local context with a high level of creative and cultural vitality. One of the ways this is reflected is in involvement and support for the most important events on the city’s cultural calendar, such as “The Cast”. The show is focused on Clemens von Wedemeyer, internationally renowned German artist committed in the research of the comparison between film and the other visual arts. This event further strengthens the collaboration between the Chamber of Commerce of Rome and the MAXXI Foundation – the National Museum of 21<sup>st</sup> century art.

## TELECOM ITALIA SUPPORTS CULTURE IN THE NAME OF INNOVATION

Contributing to the growth and development of the country including through support for activities and projects to disseminate culture, taking advantage of one of its core businesses: it is with this objective that Telecom Italia has chosen to exploit the web as a cultural vehicle capable of bringing together and distributing contemporary knowledge, at the same time providing access free from constraints of space and time.

In 2013 the Company renewed its relationship with one of the main cultural realities of Rome, **Fondazione MAXXI**. Together, they are organizing the second edition of MAXXlinWeb, the series of meetings with experts from the arts and architecture broadcast in live streaming and on demand from the Museum Auditorium, and it will also create a dedicated mobile App for the enjoyment of digital culture.

From the partnership with **Fondazione Accademia Nazionale di Santa Cecilia** there comes the *PappanoinWeb* project, which is committed to bringing symphonic and chamber music to a wider audience and which, during its three years of activity, has registered over 1 million visitors to the project website, also thanks to the listening guides to concerts, the exclusive interviews and the opportunity to comment live shows on social network channels, by interacting live with an expert musicologist of the Academy.

In the wake of the success of past editions, this year too Telecom Italia and **Fondazione Musica per Roma** organized, once again the *MIT – Meet In Town*, an electronic music festival, and *Luglio suona Web*, the festival dedicated to the great concerts of the summer season which allowed the Net fans to watch live performances by Mario Biondi, Ludovico Einaudi and Baustelle.

Always in the field of music, the collaboration with **Fondazione Lirico Sinfonica Petruzzelli e Teatri di Bari** has opened the doors of the Petruzzelli Theatre in Bari to the web audience, by broadcasting the Premiere of *Rigoletto* and the Premiere of *La Sonnambula* as part of the new 2013 *OperainWeb* project.

In the field of visual arts and architecture Telecom has collaborated with some leading international organisations, like the **Fondazione Biennale di Venezia**, making available to the Net audience all the contributions of the last edition of the *International Architecture Exhibition* in a virtual path marked by the testimonies of its protagonists.

The new 2013 collaboration with **Galleria Borghese** fits in this context. Indeed it led to the development of the project *Candida Höfer per la Galleria Borghese*: an exhibition dedicated to a personal re-interpretation of the Gallery museum spaces by the German artist and an exclusive interview with Candida Höfer which became an opportunity for discovery and discussion for the audience connected to Net.

In the field of theatre and contemporary dance Telecom Italia has been collaborating for several seasons with **Fondazione Romaeuropa** supporting the international Romaeuropa Festival, of which it offers a selection of events called *Metamondi di Telecom Italia* broadcast in live streaming, which brings to the Net the artistic avant-garde shows projected towards a future rich in technological suggestions. As part of that same partnership, Telecom Italia also presents *Digital Life*, a polycentric exhibition path that explores the potential of the relationship between the arts and the new technologies.

Moreover, it supports the **Festivaletteratura di Mantova** (the Mantua literature festival), with the aim to sensitize readers to the new digital forms of enjoyment of literature; during the edition that just ended it presented *scrittori in web (writers on the web)*, a series of meetings with some of the most popular international authors broadcast in live streaming directly from Mantua, and *Tracce (Traces)*, 23 meetings open to the Festival audience that ranged from the classical culture to the most current topics and that are available also on demand on the Telecom Italia website.



To conclude, it promotes the *Italiax10* series together with its partners: a series of meetings where 10 "talents" in the field of innovation, arts and literature, who have been carefully selected by the partners, are brought to the forefront of the web in a virtual arena where they can present their ideas and experiences interacting in real time with the audience connected on the Net.

\* \* \*

Telecom Italia develops infrastructures and technological platforms on which voice and data become advanced telecommunications services, ICT solutions and cutting-edge media: development tools for the Group and for the entire country. Telecom Italia, TIM, MTV Italia and Olivetti are the main brands of the Group, familiar icons to consumers and a guarantee of reliability and competence.

Customer proximity and technological innovation are the hallmarks of the Group, with a streamlined organization that focuses on quality of the service, simple offers, attention to moments of contact with customers and ongoing research in the TILab laboratories.

In addition to its domestic leadership, Telecom Italia has a significant international presence in the large South American market with TIM Brasil and Telecom Argentina, which now account for 34% of Group revenues.

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## **Alcantara and MAXXI: Artistic Excellence and Creativity**

A timeless material, unique of its kind and with vast expressive potential, Alcantara partners with art and architecture to open itself up to new interpretive languages.

After the success of the initiative *CAN YOU IMAGINE? Progetto Alcantara® - MAXXI*, an experimental research that became an exhibition open to the public from October 7 to November 13, 2011, the partnership between the Italian company that has been producing the homonymous trademark material for nearly forty years and the national Museum of 21st century arts goes on.

If the first phase of the multi-year project involved 11 top international designers who were asked to interpret the qualities of Alcantara in as many installations, the second step requires that the same qualities of the material are highlighted according to a specific topic by international designers under 35, chosen through a **contest by invitation that on May 15, 2012 announced the 8 finalists.**

**Sebastian Herkner** (Germany), **Lanzavecchia + Way** (Italy & Singapore), **Mischer' Traxler** (Austria), **Society of Architecture** (Korea), **Matteo Zerzenoni** (Italy), **Vittorio Venezia** (Italy), **Paradisi Artificiali** (Italy), **Mana Bernardes** (Brazil): these the eight finalists.

The projects will be exposed next November 2012 in the exhibition *Shape Your Life! Progetto Alcantara – MAXXI*, curated by **Giulio Cappellini** Art Director of Alcantara and **Domitilla Dardi** MAXXI Architecture Design Curator.

Considering the increasingly nomadic and dynamic concept of living, that sees us spend more time *out* of the house than *in* the house, the challenge of the exhibition is precisely to interpret the new scenarios of (con) temporary lifestyles, that “outside” where we now spend most of the time. The task of the young designers is therefore to create “equipped habitats”: objects and environment covered in Alcantara where people can “feel at home when they are out of the house”.

**SHAPE YOUR LIFE! Progetto Alcantara® - MAXXI** confirms the lively partnership between the interdisciplinary MAXXI museum and a company that firmly believes in research and in constant dialogue with creativity.

Alcantara was founded in 1972. The company's managing headquarters is in Milan while the manufacturing plant and the research centre are located in Nera Montoro, in Italy's Umbria region. Alcantara is a unique and innovative upholstery material, the result of a unique and proprietary technology that is the choice of companies which are leaders in their various fields of application.

It offers an extraordinary combination of sensorial experiences, aesthetics and functionality associated with an ethical and social awareness that define an extremely exclusive contemporary lifestyle: it is the lifestyle of those who want to completely enjoy the products they use every day, in full respect of the environment.

Alcantara is a registered trademark of Alcantara S.p.A.

Alcantara has attained “Carbon Neutral” certification: in order to do so, it recorded a 49% reduction of carbon dioxide emissions in one year derived from the material's entire manufacturing process and the balance was compensated for by financing international projects related to renewable energy. Furthermore, as of 2009, the Company Sustainability Report documenting the process carried out by Alcantara in regards to this theme has been made publicly available.

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## SKY ARTE HD

- SKY CHANNELS 110, 130 and 400 -

**PAINTING, SCULPTURE, MUSIC, LITERATURE, DESIGN, ANCIENT AND CONTEMPORARY FORMS OF EXPRESSIONS:**

### **ART AND KNOWLEDGE ARE THE HEART OF THE PLATFORM**

**SKY ARTE HD** it's the first Italian TV channel dedicated to art in all its forms and it's now available to all Sky subscribers (who have HD in their subscription) on channels **110, 130** and **400** of the platform. Painting, sculpture, architecture, music, literature, theater, design and all forms of artistic expression are found within a single schedule dedicated not only to the fans who have the opportunity to deepen their interests, but also to the curious ones than can get closer to art in a brand new way, through both the major international productions (Sky Arts, BBC, Channel 4, Arte, PBS, Sundance Channel) and the original ones of the channel. Sky Arte HD tells the infinite resources of the world's artistic heritage, with a special consideration for the Italian extraordinary tradition and our artists' talent and it uses a contemporary and never didactic language, characterized by the contamination of genres.

The channel hosts all the languages of art. On the one hand, the Sistine Chapel, which was presented on Sky Arte HD in all its expressive power thanks to the original production *Michelangelo - The heart and the stone*, broadcast on Sky 3D with an exclusive documentary on the Sistine Chapel, on 1<sup>st</sup> November. On the other hand, the channel tells the provocations of Marina Abramovic and the charm of conductors such as Daniel Barenboim, or rock legends as Jim Morrison, eclectic talents as Tom Ford and the queen of photography Annie Leibovitz.

Among the **original productions**, there are programs especially created for children, such as *Art explained to kids*, which uses cheerfulness to help children and parents to discover art as an element that can be part of everyone's life; furthermore, there are travels in the contemporary world, as *Potevo farlo anch'io* hosted by Alessandro Cattelan and Francesco Bonami, who travel with us among the wonders and the paradoxes of the greatest masterpieces of contemporary life, with an ironic approach. Local events have a great relevance on the channel: exhibitions, shows and retrospectives will be told in the report *Great Exhibitions*, which describes step by step the complex mechanism of an exhibition, from the transport of works to the vernissage.

On the occasion of the Salone and Fuorisalone 2013, Sky Arte HD realized the original production *De.sign*, which led the audience in the heart of Milan design week with **daily capsules** dedicated to the **Fuorisalone**, with a **final report** on the whole **2013 edition** and an important doc series on the history of design. Another Sky Arte HD original production is *Bookshow*, a show entirely dedicated to books that tells their story through a simple but in-depth tripartite structure: **a book, a place, a guest**. *The crossed destinies hotel* is a carefree colorful cartoon which talks about particular meetings that have changed history; the set is a hotel where the room doors open and close on the fate of the protagonists. In June, Sky Arte HD presented *Contact*, another

original production that takes an extraordinary and fascinating journey in the forbidden city of photo proofs, near the **famous photographers of Magnum Photos**, the legendary agency founded in 1947.

In October, Sky Arte presents **Unveiled Masterpieces: Greta Scacchi** will explain how a great artist, as well as an extraordinary artistic interpreter, can also be a **real storyteller of her time**. In November a new season of **Contact** and **Street Art**, an original production dedicated to the world of street art, will be broadcast on Sky Arte.

Sky Arte HD relies on the contributions of Enel, main sponsor of the channel and of its flagship shows, as *Michelangelo - Il cuore e la pietra*. Enel participates actively in the creation of ad-hoc productions, such as *Corti di luce* and the specials dedicated to *Enel Contemporanea*, the contemporary art project sponsored by the company, now in its 6th edition.

Sky Arts HD has also signed some important partnership with the Istituto Luce-Cinecittà and with festivals, exhibitions and fairs to tell the main Italian cultural events, such as the Festival della Letteratura of Mantova, the RomaEuropa Festival and Artissima. Sky Arte HD will be a media **partner of the MAXXI**: starting from the month of October, there will be some original productions which will describe the main exhibitions of the season of the National Museum of the Arts of the XXI century (MAXXI).

In line with modern language of programming, the channel has a strong presence on the web and on social networks (Facebook, Twitter and Instagram), thanks to the website [www.skyarte.it](http://www.skyarte.it) and Sky Go, the **streaming service program that allows you to watch Sky on PC and smartphones. The main contents of Sky Arte HD are also available on the Sky on Demand service.**

*«We are making a big commitment – says Roberto Pisoni, head of of Sky Arte HD – because talking about arts on television, with all its facets and in a brand-new and original way is a great bet. Art, in its various expressions, both ancient and contemporary, both cultured and popular, is a life-changing experience, that offers an infinite source of exciting stories. We are proud to offer it to the Sky audience.»*

Sky Arte HD Press Office

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## JTI and the Arts

**JTI (Japan Tobacco International)** firmly believes in the fundamental role that art and culture play in the socio-economic development of a country and local communities. The company's commitment to culture is part of its corporate values and JTI has set itself apart through its commitment to supporting cultural heritage, as well as social and environmental projects in the countries where it operates.

### *Partnership with MAXXI*

Continuing in this spirit, JTI signed a partnership with **MAXXI Foundation**, the first national institution in Italy dedicated to contemporary creativity and designed to be a campus for culture. JTI's support of MAXXI started in 2011, with an exhibition dedicated to Indian art named *Indian Highway*. In 2012, the company supported the exhibition *Italy Contemporary ArtReward*, and this year it will honor its commitment to the Foundation by supporting **Non basta ricordare. MAXXI COLLECTIONS**, the first show organized by the new artistic director **Hou Hanru**. The exhibition, which will run from December 19<sup>th</sup> to September 2014, will present a wide selection of works from the Foundation's permanent art and architecture collection—the very backbone of the museum—in one single exhibition married to MAXXI's architectonic space.

### *JTI's cultural commitment in Italy and in the world*

JTI supports many cultural and artistic activities around the world, and partners with prominent international institutions such as the Louvre Museum in Paris, the Royal Academy of Arts in London, the Museo del Prado in Madrid, the Mariinskij Theater and The State Hermitage Museum in Saint Petersburg. In Italy, the JTI Group can pride itself on a long-standing relationship with The Museo Teatrale alla Scala in Milan, in addition to the institutional partnership around the opening night of Teatro alla Scala on December 7<sup>th</sup>. In 2010, JTI set up two important partnerships in Rome, supporting the Music Foundation for Rome and the Rome International Film Festival as an Event Partner. Since 2012, the company has partnered with the Venice Biennale and with Art and Architecture Exhibitions which attract art lovers from all over the world. JTI is particularly committed to the promotion of Japanese culture in Italy and of 'Made in Italy' around the world, supporting many cultural and artistic initiatives, such as the Italy-Japan Foundation and the Japanese Embassy's events. In June 2010, thanks to JTI's contribution, after 14 years of absence, Japanese tradition was brought back to the Italian stage in Rome, with the Kabuki Theater, and in 2013 with the successful Bunraku Theater performance at Teatro Argentina in Rome.

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# ”InfoCamere”

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**InfoCamere**, the IT company of the Italian Chambers of Commerce, is the ultimate facility for the management of the information assets of the Chamber System.

By devising and developing the most up-to-date and innovative IT solutions, it connects the Chambers of Commerce to each other on a daily basis, across a network that is also accessible to everyone involved in the Italian production system: businesses, members of the public, Public Authorities, trade associations, professional bodies and users of economic data. InfoCamere manages the high-speed and high-security data communication network interconnecting the nerve centres of the Chamber system (105 Chambers of Commerce and 235 branch offices). By creating a fully paper-free environment, the network assists the Chamber system with managing the complex administrative procedures associated with business life. Its databases are quick and easy to access, and available to all.

One of InfoCamere's most significant contributions to the Chambers of Commerce has been the electronic Italian Business Register, an economic register and legal disclosure instrument for businesses. It was established in computerised form from its inception in 1993, and this distinctive feature made it completely unique across Europe.

The company is therefore involved in activities ranging from managing the data held by the Chambers (thanks in particular to the portal [registroimprese.it](http://registroimprese.it), which is the ultimate search engine for Italy's economic sector), to the computerisation and simplification of services provided to businesses by the Chambers themselves, especially in their dealings with Public Authorities (for example, through the ComUnica software, the management of the [impresainungiorno.gov.it](http://impresainungiorno.gov.it) portal and the procedures associated with the SUAPs – Single Information Points for Production Activities). It also develops the information services needed for their back office activities. InfoCamere therefore supports the Chambers of Commerce in their mission to meet the general needs of businesses and make them more competitive. InfoCamere is the national certifying authority issuing digital certificates for tachograph cards, on behalf of the Italian Chambers of Commerce.

The Company allows Public Bodies to access the Italian Business Register free of charge, pursuant to art. 50 of the CAD [Codice dell'Amministrazione Digitale - Digital Administration Code], except for fees applied to electronic procurement and value added services.

Based on a distribution contract concluded with InfoCamere, the Chamber databases are also available through the Distributors, businesses providing commercial information and credit recovery services, whether to issue official documents or to extract basic data to be combined with information from other sources.

The services traditionally offered by InfoCamere have been expanded, over time, to include others in which the Chamber System and InfoCamere act as a hub for the services provided by and for Public Authorities, and for the management of payment flows connected with these services. In this regard, InfoCamere has developed its own on-line payment services (IConto), in addition to setting up its own Payment Institute, which was recorded in the specific Register by Banca d'Italia on 2 January 2013.

Full information concerning InfoCamere can be found on **[www.infocamere.it](http://www.infocamere.it)**

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