MAXXI BVLGARI PRIZE

MAXXI and Bulgari together to support young art talent

THE MAXXI BVLGARI PRIZE PRESENTED IN LONDON

The three finalists selected by the international jury are:
TALIA CHETRIT, INVERNOMUTO, DIEGO MARCON

An exhibition of the site specific works at MAXXI in May 2018

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London, 3 October 2017. **Talia Chetrit** (1982*,* lives and works in New York), **Invernomuto** (Simone Bertuzzi, 1983 and Simone Trabucchi, 1982, live and work between Vernasca in the province of Piacenza and Milan) and **Diego Marcon** (1985*,* lives and works in Milan) are the three finalists of the **MAXXI BVLGARI Prize**, the museum's project dedicated to supporting and promoting young artists. The Prize, thanks to the partnership with **Bulgari,** has gained strength and has extended its scope to the international arena.

Today, at the Bulgari Hotel in London, the partnership, the prize and the three finalists, were presented by **Giovanna Melandri**, President of the Fondazione MAXXI and **Nicola Bulgari,** Vice President of the Bulgari Group, a great supporter of the MAXXI BVLGARI Prize, as well as a passionate art collector and patron.

The jury members **Bartolomeo Pietromarchi**, Director of MAXXI Arte, **David Elliott**, independent curator, **Yuko Hasegawa**, Artistic Director at MOT in Tokyo and **Hans Ulrich Obrist**, Artistic Director at the Serpentine Galleries in London, along with **Lucia Boscaini**, Bulgari Brand and Heritage Curator, introduced the Prize in a conversation with journalist **Suzanne Trocme.**
Two of the three finalists, **Invernomuto** and **Diego Marcon**, were in attendance.
Hou Hanru, Artistic Director of MAXXI, and member of the jury, was in New York for institutional commitments.

MAXXI AND BULGARI TOGETHER FOR YOUNG ART
Conversations between MAXXI, the first Italian national museum dedicated to contemporary creativity, and Bulgari, for over 130 years an emblem of creativity and excellence, were first established in 2014, on the occasion of the exhibition *Bellissima*. *The Italy of high fashion 1945-1968,* of which the *maison* was the main partner. With the **MAXXI BVLGARI Prize** this partnership – based on shared values such as memory, innovation, passion, creativity and experimentation and on an awareness of the importance of support for culture and the strategic role of the public-private alliance – is being consolidated. As **Giovanna Melandri** and **Jean Christophe Babin** Bulgari CEO, jointly agree, "supporting young talents means investing in the creativity of our time and our future".
Bulgari's involvement with the Premio MAXXI represents a continuation of the firm's tradition of prestigious partnerships with contemporary artists of the calibre of Zaha Hadid and Anish Kapoor who revisited with their unmistakable style one of the *maison's* most admired icons, the *B.zero1* ring. Zaha Hadid was also responsible for a virtuoso reinterpretation of Bulgari's celebrated *Serpenti* motif with an evocative artistic installation that debuted in 2011 in the Bulgari pavilion at the Abu Dhabi Art Fair.

"It is a very special day for MAXXI", says **Giovanna Melandri.** "We are presenting a crucial partnership, which will nurture our national prize and grant it an ever-more international dimension. Today we are announcing the names of the three short-listed artists, all of whom are extremely talented and chosen by a jury of great prestige. I am particularly proud and wish to thank Bulgari, a symbol of Italian creativity and quality, with whom we shall be working for the next six years. This agreement is the tangible proof of the strategic value of the non-ephemeral alliance between public and private within the cultural arena. I would like to acknowledge the jury and congratulate Talia Chetrit, Invernomuto and Diego Marcon. Our particularly complex times are analysed and interpreted through their art, with a language that knows no boundaries.
I have no doubt that the exhibition at MAXXI will leave a strong mark."

Jean Christophe Babin, CEO of the Bulgari Group, has commented: "We are very proud of this partnership with MAXXI, the Italian museum of excellence that with its constant attention to experimentation has so much in common with the Bulgari brand. The MAXXI BVLGARI Prize is the perfect expression of this synergy: it valorises the young protagonists of contemporary art while at the same time recognising Italy as a source of inspiration."

MAXXI BVLGARI PRIZE 2018: THE FINALISTS

The **MAXXI BVLGARI Prize** is a major project supporting and promoting young artists. It represents a continuation as well as the evolution of the Premio MAXXI, responsible for the founding nucleus of the museum collection and a springboard for young art talent. Thanks to the extraordinary partnership with Bulgari, the prize now enjoys renewed vigour and has expanded its horizons with the objective of promoting and valorising not just Italian artists but also those foreign artists who over the last two years have produced a new project in Italy within the ambit of public institutions and private situations.

As **Bartolomeo Pietromarchi** says, "Thanks to the network of the 'art system' in Italy composed of galleries, foundations, associations and private collections open to the public, every year artists of extremely high quality are discovered. Starting this year, the Prize also aims at valorising this 'art system.' I would like to point out that the finalists have been chosen from a list of names proposed by some of the most attentive and widely recognised young Italian critics, curators and an Italian artist. I would like to thank them all."
Lucia Boscaini adds: "All three finalists in this edition have shown a distinct propension for reinventing genres and giving life to an extremely personal and highly original language. I am certain that this prize will in future years continue to be crucible for highly innovative artistic practices within an constant rereading of the reality that surrounds us."

The jury was unanimous in selecting as the finalists in the 2018 edition **Talia Chetrit, Invernomuto** and **Diego Marcon**, as they "have all demonstrated a clear understanding of the historical moment in which we are living and a capacity for expanding the confines of the artistic idiom."

Talia Chetrit (Washington DC 1982, lives and works in New York), was chosen "for her ability to reinvent the use of photography mixing past and present languages in her interpretation of relationships between the body, the gaze and identity". She was proposed by Luca Lo Pinto, a curator at the Kunsthalle Wien and founder of the magazine and publishing company *Nero*, who writes: "Chetrit's visual style alludes both to art history and commercial photography with references to the history of still lifes and the objectified representation of women within the first avant-garde movements. In her latest work, she has realized series in which she uses her body to undermine the conventions of self-portraiture and its mechanisms of control".
Invernomuto was born in 2003 out of the collaboration between **Simone Bertuzzi** (1983) and **Simone Trabucchi** (1982). The duo lives and works between Vernasca (PC) and Milan and was chosen by the jury "for its ongoing interrogations of global social and political issues filtered through a local imagery influenced by both pop and sub-cultures which makes their work personal and sincere". As Luca Lo Pinto who proposed the duo writes: "They developed an approach which avoids the use of a single language or medium. Their practice suggests an expanded notion of art which can embrace sculptures, artefacts, music, performances, films where the boundaries are constantly renegotiated".
Diego Marcon (Busto Arsizio, Varese, 1985**,** lives and works in Paris) was chosen "for taking an original, poetic approach to experimentation with audiovisual technology and cinematic genres and critical review of historical sites". He was proposed by Edoardo Bonaspetti, director and founder of the magazine, publishing house and agency *Mousse,* who writes: "The work of Diego Marcon focuses on the moving image, exploring the evocative potential of what is not immediately visible. Themes that recur within this creative framework include sleep, boredom, and time conceived as circular, stretching toward infinity".

The site-specific works by the short-listed artists will be exhibited at MAXXI from May 2018 in an exhibition curated by **Giulia Ferracci**. In October 2018, the jury will designate the winner whose work will be acquired by the museum.

HISTORY OF THE PRIZE

Created in 2000 as the *Premio per la Giovane Arte,* the prize represents the point of departure and the birth of MAXXI Arte collection. Over the years it has been an important springboard for many artists.

MAXXI BVLGARI PRIZE

Between 2000 and 2016 no less than **39** have taken part in the eight editions and include **Mario Airò, Yuri Ancarani, Stefano Arienti, Rosa Barba, Massimo Bartolini, Vanessa Beecroft, Rossella Biscotti, Bruna Esposito, Lara Favaretto, Piero Golia, Avish Khebrehzadeh, Liliana Moro, Marinella Senatore, Nico Vascellari, Vedovamazzei** and **Francesco Vezzoli** among many others.
In 2017, two of the three artists selected by Cecilia Alemani for the Italian Pavilion at the Venice Biennale were **Giorgio Andreotta Calò** , winner of the Premio MAXXI 2012, and **Adelita Husni-Bey,** one of the four finalists for the Premio MAXXI 2016.

The press kit and images of the exhibition can be downloaded from the Reserved Area of the Fondazione MAXXI's website at **http://www.maxxi.art/area-stampa/** by typing in the password **areariservatamaxxi** or by **QRcode:**

MAXXI – National Museum of XXI Century Arts
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opening hours: 11.00 AM – 7.00 PM (Tues, Weds, Thurs, Fri, Sun) | 11.00 AM - 10.00 PM (Saturday) | closed Mondays

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MAXXI BULGARI PRIZE: TALIA CHETRIT

The jury chose **Talia Chetrit** ***"for her ability to reinvent the use of photography mixing past and present languages in her interpretation of relation of the body, the gaze and identity".***

"What struck me about her perspective was the capability to cultivate a personal signature combining conceptual and formal qualities together in a unique way. Chetrit's visual style alludes both to art history and commercial photography with references to the history of still lifes and the objectified representation of women within the first avant-garde movements.Talia Chetrit uses photography as a tool to manipulate the power structures embedded in the medium and to challenge the processes of image-making As Chetrit once said, she is interested in how reality can be translated and how that reality can become disorienting through the medium of photography". (Luca Lo Pinto, a curator at the Kunsthalle Wien and founder of the magazine and publishing company *Nero*)

Talia Chetrit Born in Washington, DC in 1982, lives and works in New York city. Solo shows: 2017 Sies + Höke, Düsseldorf, 2016 Kaufmann Repetto, Milan Kaufmann Repetto, New York; AIMIA | AGO Photography Prize, Art Gallery of Ontario, Toronto, Canada; 2015, Off Vendome, New York; I'm Selecting, Sies + Höke, Düsseldorf; 2014, Model, Kaufmann Repetto, Milan; Public Billboard by Talia Chetrit, LAXART, Los Angeles. Group shows: 2017 Fleming Faloon, Office Baroque, Brussels; A Birthday Present as a Watch , Galerie Frank Elbaz; 2016 A Sieve Itself May Sieve, Shanaynay, Paris; Every Day I Make My Way, Minerva, Sydney, Australia; Human Interest: Portraits from the Whitney's Collection, Whitney Museum of American Art, New York; 2015 Art Basel Miami Beach Film, SoundScape Park, Miami Beach; Time Lapse, Tallinn Art Hall, Tallinn; Close to the skin, COMPANY, New York; À poil!, Benesisstrasse 8-12, 50672 Köln; Focus: THENnow, miart, Milan; Bare Wunder: Sigmar Polke - 100 Years of Mediumistic and Phantasmagorical Photography, Sies + Höke, Düsseldorf; 2014 In Real Life, Christine König, Vienna; Stills, Foto Focus Biennial, Cincinnati; The Body Issue, Hanna Hoffman, Los Angeles; MORNING AND EVENING ASYLUM, Tanya Leighton, Berlin; MORNING AND EVENING ASYLUM, Off Vendome, New York

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MAXXI BULGARI PRIZE: INVERNOMUTO

The jury chose **Invernomuto** ***"for its ongoing interrogations of global social and political issues filtered through a local imagery influenced by both pop and sub cultures which makes their work personal and sincere".***

"Most of the projects by Invernomuto challenge the format of a canonical work. Since the very beginning, they have developed an approach which avoids the use of a single language or medium. Their practice suggests an expanded notion of art which can embrace sculptures, artifacts, music, performances, films where the boundaries are constantly renegotiated. (…) I admire and respect Invernomuto's ongoing interrogations of global social and political issues filtered through a local imagery influenced by both pop and subculture which makes their work personal and sincere. The truly trans-disciplinary artistic practice of Invernomuto represents in this sense a standalone position in the actual scenario of contemporary art in Italy". (Luca Lo Pinto, a curator at the Kunsthalle Wien and founder of the magazine and publishing company *Nero*)

Invernomuto Simone Bertuzzi (b. 1983) and Simone Trabucchi (b. 1982) have been collaborating as Invernomuto since 2003. Although their work focuses primarily on the moving image and sound, they also integrate sculpture,performance and publishing into their practice.
Solo shows include The MAC, Belfast (2017), The Ifth of Oofth, Pinksummer, Roma (2017), Africa Addio, Pinksummer, Genova (2015), Artspeak, Vancouver (2015), Anabasis Articulata, Triennale di Milano, Milan (2014), Marsèlleria, Milan (2014), Negus – Far Eye, Museion, Bozen (2014), I-Ration, ar/ge kunst, Bozen (2014) and Simone, Padiglione d'Arte Contemporanea, Ferrara (2011).
Their work has been shown at Museion (Bozen), Unsound Festival 2016 (Krakow), Kunstverein München (Munich), Bozar (Brussels), FAR° (Nyon), Centre d'Art Contemporain (Geneve), Bétonsalon (Paris), Live Arts Week V (Bologna), Istituto Italiano di Cultura (Addis Ababa), Nettie Horn Gallery (London), American Academy in Rome (Rome), MAXXI (Rome), PAC Padiglione d'Arte Contemporanea (Milan), Vleeshal (Middelburg), Fondation Ricard (Paris), Black Star Film Festival (Philadelphia), Centre Pompidou (Paris), Fondazione Sandretto Re Rebaudengo (Turin), Hangar Bicocca (Milan), Netmage 07/09 (Bologna), Premio Furla (Bologna), No Fun Fest 2009 (New York), Biennale Architettura 11 (Venice), Viafarini (Milan), Fair_Play (Lugano), Domus Circular (Milan).
Currently Invernomuto is developing a project for Nuit Blanche (Paris, October 2017), a documentary film on Colombian soundsystems tradition, just completed the pilot episode of their ongoing expanded TV series Calendoola and a related publication (Mousse Publishing). In 2017 Invernomuto won the Museion Prize 1 (Bozen).

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MAXXI BULGARI PRIZE: DIEGO MARCON

The jury chose **Diego Marcon** ***"for taking an original, poetic approach to experimentation with audiovisual technology and cinematic genres and critical review of historical sites".***

The work of Diego Marcon is centered on the moving image. (…) His practice has often been described as an investigation of how we can contemplate reality in a conscious way, exploring the evocative potential of what is not immediately visible, of ambivalence. Themes that recur within this creative framework include sleep, boredom, and time conceived as circular, stretching toward infinity. (His current production) embodies these themes and formal qualities while developing on them in an even more original and sophisticated way (…) a new depth and maturity in the artist's oeuvre, taking an original, poetic approach to experimentation with audiovisual technology and cinematic genres. It marks an important step within a rigorous analysis—sometimes wry, sometimes dark—of how images are multiplied and become redundant in today's world, at the level of both production and consumption". (Edoardo Bonaspetti, director and founder of the magazine, publishing house and agency *Mousse*)

Diego Marcon was born in Busto Arsizio (Varese) in 1985. In 2006 he graduated as a video editor at Civica Scuola di Cinema in Milan, and in 2012 graduated in Visual Arts and Entertainment at the IUAV University of Venice. In 2009, she participates in the Antonio Ratti Foundation's Visual Arts High School and in the residence program of the Dena Foundation for Contemporary Art in Paris. For the year 2010 she is the grantee of a studio at the Bevilacqua La Masa Foundation in Venice. In 2013 she artist in residence at the Vassivière International Center for Art and Paysage and participates in the Institut Français residence program at the Cité Internationale des Arts in Paris. In 2015, he is resident in Careof, invited to develop a project from the video archive of the space. His works have been screened at festivals in Italy and abroad and exhibited in spaces and institutions such as Whitechapel Gallery (London, United Kingdom), Fondation d'Entreprise Ricard (Paris, France), De Vleeshal (Middelburg, Netherlands) Center for International Art and Paysage (Vassivière, France), Sandretto Re Rebaudengo Foundation (Turin, Italy), PAC - Pavilion Contemporary Art (Milan, Italy), Villa Croce Museum (Genoa, Italy), Peep-Hole and Gasconade Milan, Italy).

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MAXXI BULGARI PRIZE: INTERNATIONAL JURY

David Elliott is a British curator and writer who has directed museums in Oxford, Stockholm, Tokyo and Istanbul. He is currently Chairman of the Advisory Board of MOMENTUM in Berlin and Vice Director for International Initiatives/ Senior Curator at the Redtory Museum of Contemporary Art and Arts District in Guangzhou.
He is a specialist in Soviet and Russian avant-garde, as well as in modern and contemporary Asian Art. In 2008-10 he was Artistic Director of the 17th Biennale of Sydney, in 2011-12 directed the inaugural International Biennale of Contemporary Art in Kyiv, 2012 to 2014, Artistic Director of *A Time for Dreams*, the IV International Moscow Biennale of Young Art, and2014-16, Artistic Director of *The Pleasure of Love*, the 56th October Salon in Belgrade.
During 2015-16 his exhibitions included *BALAGAN!!! Contemporary Art from the Former Soviet Union and Other Mythical Places, Shen Shaomin THERE IS NO PROBLEM* and *Social Fabric: new work by Kwan Sheung Chi and Marianna Hahn*. His new book *Art and Trousers: Tradition and Modernity in Contemporary Asian Art* will be published by AAP, Hong Kong/New York in 2018.

Hou Hanru is a prolific writer and curator based in Rome, Paris and San Francisco. He is currently the Artistic Director of MAXXI (National Museum of 21st Century Arts), Rome, Italy.
Hou Hanru has curated and co-curated over 100 exhibitions for last two decades across the world including: The 2nd Johannesburg Biennial (1997), Shanghai Biennale (2000), Gwangju Biennale (2002), Venice Biennale (French Pavilion, 1999, Z.O.U. -- Zone Of Urgency, 2003, Chinese Pavilion, 2007), the 2nd Guangzhou Triennial (2005), The exhibition and public program of San Francisco Art Institute (2006-2012), The 10th Istanbul Biennial (2007), Trans(cient)City (Luxembourg 2007), The 10th Biennale de Lyon (2009), The 5th Auckland Triennial (2013). At MAXXI, Open Museum Open City (2014), Transformers (2015), Istanbul, Passion, Joy, Fury (2015), Please Come Back, the world as prison? (2017), "Piero Gilardi" (2017). He is currently co-curating "Growing in Difference, the 7th Shenzhen Hong Kong Bi-City Biennial of Urbanism and Architecture" (UABB 2017-2018)", He is also a consulting curator of Chinese art for the Guggenheim Museum, New York, co-curating "Tales of Our Time" (2016), "Art and China after 1989, Theater of the World" (2017). He is an advisor for numerous cultural institutions, and he frequently contributes to various journals on contemporary art and culture and lectures and teaches in numerous international institutions.

Yuko Hasegawa is Artistic Director of the Museum of Contemporary Art, Tokyo (2016 - present) and Professor of Graduate School of Global Arts, Tokyo University of the Arts (2016-present). She was a Chief Curator and Founding Artistic Director (1999 - 2006) of the 21st Century Museum of Contemporary Art, Kanazawa and Chief Curator of the Museum of Contemporary Art, Tokyo (2006-2016). She is Artistic Director of Inujima Art House Project (2011-present).
She named as Curator of 11th Sharjah Biennial (2013), Co-Curator of 29th São Paulo Biennial (2010), and Artistic Director of the 7th International Istanbul Biennial (2001).
Her recent projects include *the 7th International Moscow Biennale of Contemporary Art: Clouds ⇄ Forests* (September 2017).*Japanorama: NEW VISION ON ART SINCE 1970* at Centre Pompidou-Metz (October 2017), *KishioSuga: Situations* at Pirelli HangarBicocca, Milan (2016), *New Sensorium Exiting from Failures of Modernization* at ZKM | Center for Art and Media Karlsruhe (2016).
She has also served on the jury for the Hugo Boss Prize, Guggenheim Museum (2002); Hermes Award, South Korea (2003); and the 48 Esposizione La Biennale di Venezia (1999), among others. Also she is a jury member of Hugo Boss Asia Art Award (2017, 2015, 2013).

Hans Ulrich Obrist is Artistic Director of the Serpentine Galleries, London. Prior to this, he was the Curator of the Muséed'ArtModerne de la Ville de Paris. Since his first show *"World Soup" (The Kitchen Show)* in 1991 he has curated more than 300 shows.
So far in 2017, Obrist has co-curated at the Serpentine Galleries solo shows for Lucy Raven, ZahaHadid, John Latham, Arthur Jafa, Grayson Perry as well as a group show with Tania Bruguera, Douglas Gordon, Laure Prouvost and Cally Spooner. In 2014 he curated the Swiss Pavilion at the 14th International Architecture Biennale in Venice, where he presented *Lucius Burckhardt and Cedric Price—A stroll through a fun palace;* the building was designed by architects Herzog & de Meuron, and the program was developed with artists Liam Gillick, Philippe Parreno, Tino Sehgal and Dominique Gonzalez-Foerster. Obrist's*Art of*

Handwriting project is taking place on Instagram (https://www.instagram.com/hansulrichobrist/) and is a protest against the disappearance of handwriting in the digital age.In 2013, Obrist co-founded with Simon Castets the *89plus*, a long-term, international, multi-platform research project, conceived as a mapping of the digitally native generation born in or after 1989. In 2011 Obrist received the CCS Bard Award for Curatorial Excellence, in 2009 he was made Honorary Fellow of the Royal Institute of British Architects (RIBA), and in 2015 he received the International Folkwang Prize for his commitment to the arts. Obrist has lectured internationally at academic and art institutions, and is contributing editor to several magazines and journals.
Obrist's recent publications include *Conversations in Mexico*, *Conversations in Colombia, Ways of Curating, The Age of Earthquakes* with Douglas Coupland and ShumonBasar, and *Lives of The Artists, Lives of The Architects.*

Bartolomeo Pietromarchi is an art critic and curator and, since May 2016, he has been Director of MAXXI Art, National Museum of the 21st century Arts. From 2011 to 2013 he was Director of MACRO – Museum of Contemporary Art in Rome. From 1998 to 2003 he was responsible for the contemporary art program of Adriano Olivetti Foundation, of which he was appointed Director from 2003 to 2007. In 2007 and 2008 he worked as curator at the Hangar Bicocca Foundation of Milan. He wrote many essays and publications on art, the latest of which is Italia in opera, *La nostra identità attraverso le arti visive* edito da Bollati Boringhieri (2011). He curated the Italian Pavilion at the 55th International Art Exhibition of Venice Biennale (2013)

MAXXI BULGARI PRIZE: SELECTORS

The three short-listed artists for the 2018 edition will be chosen by an international jury from a selection of names put forward by some of the most attentive and well-known young Italian curators and critics:

Edoardo Bonaspetti, director and founder of the magazine, publishing house and agency *Mousse*;
Ludovica Carbotta, artist, one of the finalists from the 2016 edition of the prize, currently living and working in Holland;
Luca Lo Pinto, curator at the Kunsthalle Wien and founder of the magazine and publishing company *Nero*;
Matteo Lucchetti, curator of the department of Exhibitions and Public Programs of the BAK Centre for Contemporary Art in Utrecht - The Netherlands;
Roberta Tenconi, curator at the Hangar Bicocca Pirelli in Milan;
Chiara Vecchiarelli, independent curator.

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MAXXI BULGARI PRIZE | The story of the Prize

Between 2000 and 2016, **39 artists** participated in the PREMIO MAXXI which over the years has seen new generations of artists grow and establish themselves on the Italian national and the international stage and has represented an important launching pad for many of them (**Vanessa Beecroft, Lara Favaretto, Nico Vascellari, Francesco Vezzoli** and many others). In 2017, two of the three artists selected by Cecilia Alemani for the Italian Pavilion at the Venice Biennale that is enjoying great critical and public success are Giorgio Andreotta Calò, winner of the Premio MAXXI 2012, and Adelita Husni-Bey, one of the four finalists for the Premio MAXXI 2016..

Created as the *Prize for Young Art*, in 2001 it was staged in the spaces of the former Caserme Montello barracks in Rome (on the current MAXXI site) and then at the Venice Biennale for the next three editions (2003, 2005, 2007) before returning to MAXXI from 2010, the year the museum designed by Zaha Hadid Architects opened.

The Prize is responsible for the founding nucleus of the museum collection: through to the IV edition, all the works by the participants were added to the collection, while since 2010 the museum has acquired the winner's work.

With the 2017/2018 edition, the prize has become MAXXI Bulgari Prize and has been transformed with the objective of promoting and valorising not just Italian artists but also those foreign artists who over the last two years have produced a new project in Italy within the ambit of public institutions and private situations. This will therefore be a period of significant growth for the project that is renewing itself and expanding its horizons as it plays an increasingly central role in the international debate over the visual arts.

In the 2000/2001 edition, 14 participants were asked to tackle the theme of migration: **Mario Airò, Stefano Arienti, Massimo Bartolini, Vanessa Beecroft, Bruna Esposito**, **Stefania Galegati, Miltos Manetas, Margherita Manzelli, Eva Marisaldi, Liliana Moro, Paola Pivi, Alessandra Tesi, Vedovamazzei** and **Francesco Vezzoli.**
In 2003 the four short-listed artists were invited to create a work for what was then the National Centre for the Contemporary Arts, today MAXXI: **Charles Avery, Avish Khebrehzadeh, Sara Rossi** and **Carola Spadoni.** There were four in the 2005 edition too: **Carolina Raquel Antich, Manfredi Beninati, Loris Cecchini** and **Lara Favaretto**.
The work *Revenge* by **Nico Vascellari** represents the 2007 edition of the Prize, the fourth.
From 2010, following the opening of MAXXI to the public, the prize came home. From this edition MAXXI acquired only the work of the winner. The finalists were **Rosa Barba, Rossella Biscotti, Gianluca and Massimiliano De Serio** and **Piero Golia** Rossella Biscotti was declared the winner with the installation *Il Processo* (currently on show at MAXXI in the new hang of the collection, *The Place to Be*) with a special mention for the De Serio brothers, whose video installation *Stanze* was subsequently donated to MAXXI.
Giorgio Andreotta Calò won the 2012 edition with the installation *Prima che sia notte*: a remarkable space, both physical and mental, in which the image of the city outside, with its ochre buildings entered the museum, overturned and reflected on water thanks to the use of the technique of stenopeic photography. **Patrizio Di Massimo, Adrian Paci** and **Luca Trevisani** were the other finalists.
Marinella Senatore won in 2014 with the work/performance ***The School Of Narrative Dance***, a free touring school in which anyone can teach or study and in which the public becomes a protagonist in the process of constructing the work. The "classroom" was constructed in the piazza by the English architectural collective ASSEMBLE, winner of the Turner Prize in 2015. The other fianlsist were **Yuri Ancarani** (with the video work *San Siro*, subsequently donated to the museum by the Friends of MAXXI), **Micol Assael** and **Linda Fregni Nagler**.
The winner in 2016 was **ZAPRUDER filmakersgroup** (**David Zamagni, Nadia Ranocchi, Monaldo Moretti**), with the work ***Zeus Machine***: a gilded and elevated parallelepiped that stood as a mysterious object in the museum spaces and within which was screened a video inspired by the 12 Labours of Hercules. The other finalists were **Riccardo Arena, Ludovica Carbotta** (recipient of the special mention of the jury) and **Adelita Husni-Bey**.

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BULGARI'S RELATIONSHIP WITH ART

Bulgari's close relationship with art starts with Rome, the city where the Maison was founded in 1884: that was the year in which Sotirio Bulgari opened his first shop in Via Sistina, at the top of the Spanish Steps. It was followed by another shop in 1894 in Via Condotti – the street facing the bottom of the Steps – at number 28, and then the historic shop at no. 10 Via Condotti in which all sales were concentrated from the Twenties onwards. So for many years the Spanish Steps linked the three Bulgari points of sales, located in one of the areas that Romans and tourists love most for their *passeggiata,* their leisurely stroll through central Rome.
In 2014, to celebrate the 130th anniversary of its foundation, Bulgari decided to adopt the monument as a symbolic tribute to the city which has contributed so decisively to the success of the Maison. The restoration, completed in 2016, was financed with a contribution of 1.5 million euros and focussed on cleaning, reinforcing and protecting all surfaces, and improving public safety with the restoration of individual steps.
The Eternal City isn't just an exceptional backdrop for Bulgari, but it is also an inexhaustible source of inspiration. In a continuing creative dialogue brimming with direct quotes and allusions, many elements of Rome's artistic and architectural heritage exquisitely find their way into the design of Bulgari jewels. As a celebration of this precious affinity, in 2015 and 2016 the Maison financed the restoration of the polychrome floor mosaics of the western entrance palestra in the Baths of Caracalla; their fan motif with its pure and perfect lines inspired the Divas' Dream collection. Lastly, in 2016, to mark the opening of the Serpenti Form exhibition at the Museum of Rome – Palazzo Braschi, the Maison invested in the renovation of the lighting installation of the museum's grand staircase, to better illuminate the splendid stucco work that decorates the ceiling of this architectural jewel in the heart of Piazza Navona.
Bulgari's passion for art naturally extends ist vision to the rest of Italy: also in 2015 two paintings by Paolo Veronese – *Saint Jerome in the Desert* and *Saint Agatha Visited in Prison by Saint Peter* - from the church of San Pietro Martire in Murano were restored by Venetian Heritage with Bulgari's support. The canvases were the main attractions in an exhibition inaugurated last April in the Accademia Museum in Venice and from October 24th they will be exhibited at the Frick Collection in New York. Moving through time to the world of contemporary art, artists of the calibre of Zaha Hadid and Anish Kapoor have revisited one of the most popular icons of the Maison with their unmistakable style, the B.zero1 ring. Zaha Hadid is also behind an authoritative interpretation of Bulgari's celebrated Serpenti motif with an evocative artistic installation which made its debut in 2011 in the Bulgari pavillion at the Abu Dhabi Art Fair.
The most recent project on contemporary art is the *Serpenti Form* exhibition, which after having made its debut last year in Rome at Palazzo Braschi, was opened on an even larger scale this year in Singapore, at the Art Science Museum, from August 16th to October 15th. The exhibition illustrates how the snake motif has inspired Bulgari and many contemporary artists from all over the world such as Keith Haring, Niki de Saint Phalle, Motohiko Odani, Heri Dono, Wu Jian'an and many others. The MAXXI prize is thus an important project to further broaden the horizons of the Maison in the world of contemporary art investing in the creativity of the young who will be the stars of the future.

MAXXI
BVLGARI
PRIZE

MAXXI, THE NATIONAL MUSEUM OF 21st CENTURY

I see the MAXXI as an immersive urban environment for the exchange of ideas, feeding the cultural vitality of the city. It's no longer just a museum, but an urban cultural center where a dense texture of interior and exterior spaces have been intertwined and superimposed over one another. It's an intriguing mixture of galleries, irrigating a large urban field with linear display surfaces.
Zaha Hadid

More than just a museum

MAXXI is the first national museum dedicated to contemporary creativity.
It opened in May 2010 and is run by a Private Foundation instituted by the Ministry of Cultural Heritage and Activities and Tourism.
Conceived as a large campus for culture, MAXXI, designed by ZahaHadid Architects, winner of an international tender, is a great architectural work featuring innovative and spectacular forms.
The collections of art, architecture and photography are on show, with free admission for all from Tuesday to Friday and every first every first Sunday of the month in Gallery 1 on the ground floor.
On show artworks by Alighiero Boetti, William Kentridge, Mario Merz, Maurizio Cattelan, Gilbert & George, Sol Lewitt, Michelangelo Pistoletto, Helmut Newton, Letizia Battaglia, Renzo Piano, Massimiliano Fuksas, Paolo Portoghesi, Pier Luigi Nervi, Alvaro Siza, Toyo Ito, among the others.
The ground floor also hosts a permanent video gallery, while the square hosts large-scale installations, thus creating an open link between indoors and outdoors.
MAXXI produces and hosts art, architecture, design and photography shows, as well as fashion, cinema and music projects, theater and dance performances, lectures and meetings with artists, architects, and some of the leading contemporary figures.
MAXXI is more than just a museum: it is a platform open to all the languages of creativity, a place of encounter, exchange and collaboration, a space open to everyone.

Architecture

MAXXI is located in Rome's Flaminio quarter on the site of a disused army barracks.
Convering an area of 29,000 square meters, with a large open square in the middle, it also hosts an auditorium, a research center with a library and archive, a bookshop/cafeteria and a café/restaurant.
The architectural complex is integrated with the fabric of the city and constitutes a new open urban space that is articulated and "permeable" to transition. Inside, a large full-height hall leads to the galleries that develop over three floors, and host the museum's permanent collections, shows and cultural events on a rotating basis.
Glass, steel and concrete give the exhibition space a neutral appearance, while the mobile panels guarantee the flexibility of the installations. The fluid, sinuous shapes, the variation and interweaving of the levels determine a highly complex spatial pattern, thus offering visitors different and unexpected routes.

MAXXI, National Museum of 21st Century Arts
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