

DORIS SALCEDO. PLEGARIA MUDA

15 March – 24 June 2012

Index

1. Press release *DORIS SALCEDO. PLEGARIA MUDA*
2. Sponsor
3. Doris Salcedo
4. Pio Baldi, *President Fondazione MAXXI*
5. Anna Mattiolo, *Director MAXXI Arte*
6. Isabel Carlos, *Director CAM Fundação Calouste Gulbenkian*
7. Monia Trombetta, *Curator MAXXI Arte*
8. MAXXI B.A.S.E. and LIMES: Frontiers as wounds
9. Sponsor: Arcus
10. Sponsor: BMW
11. Sponsor: Telecom italia
12. Sponsor: Il Gioco del Lotto
13. Sponsor: Zumtobel

AT MAXXI

DORIS SALCEDO'S "MUTE PRAYER"

15 March – 24 June 2012

MAXXI – National Museum of XXI Century Arts

THURSDAY 15 MARCH DORIS SALCEDO MEETS THE MAXXI PUBLIC – ADMITTANCE FREE

inauguration Wednesday 14 March 2012
www.fondazionemaxxi.it

Rome 14 March 2012. **Doris Salcedo** has cracked the floor of the Tate Modern's Turbine Hall in London (2007), walled up a room of the Castello di Rivoli near Turin (2005) and filled the "human void" left by the destruction of a building in Istanbul with over 1,500 chairs (2003): an artist of vast expressive strength, a sculptor of memory and life, of poverty and of dignity. At MAXXI she is presenting her most recent work, the installation ***Plegaria Muda***, a message of pain but also and above all of hope (from the 15th of March to the 24th of June 2012).

The remarkably expressive and emotive exhibition in Rome has been organized by MAXXI Arte, and curated by Monia Trombetta. It is part of a traveling project organized by Isabel Carlos, commissioned by the CAM Fundação Calouste Gulbenkian of Lisbon and by the Moderna Museet of Malmö and produced in partnership with MAXXI, the MUAC – University Museum of Contemporary Art of Mexico City and the Pinacoteca do Estado of Sao Paulo. As with the artist thought twenty units of the roman installation will enter the permanent collection of MAXXI Arte.

Thursday 15 March at 17.30, Doris Salcedo meets the museum public, in a conversation with Carlos Basualdo, MAXXI Arte's curator at large (MAXXI Auditorium, admittance free).

PLEGARIA MUDA

Doris Salcedo frequently uses everyday objects in her work, laden with the lives of the protagonists of the stories told. ***Plegaria Muda*** is an installation composed of over one hundred pairs of wooden tables, in which each one is turned over another, from which thin blades of grass emerge. In its modular repetition, the work evokes a collective burial place and is a metaphor for sacrificial lives led on the margins of society. The artist has found inspiration by turning her gaze to the victims of massacres by the army in Colombia, her home country, as well as the violent deaths of the Los Angeles suburbs, where she conducted research and recognized the effects of the same gratuitous and meaningless violence found in every corner of the globe. ***Plegaria Muda*** is a prayer for those people who, in situations of poverty, have no voice to speak of their existence and hence appear not to exist.

However, ***Plegaria Muda*** is also, and above all, a tribute to life: from the tables/coffins of this never celebrated funeral ritual that restores humanity to all profaned lives, plants grow to symbolize life and resurrection because, as the artist writes, "I hope that, in spite of everything, even in difficult conditions, life may win... as happens in ***Plegaria Muda***."

Plegaria Muda is itself a living work of art: the smell of the damp earth and the fresh grass and the labyrinth disposition of the tables that discourages set paths, emerges the audience in an intense and all-encompassing experience involving the mind, body and senses. The emotive impact is strong and generates strong emotions, mercy, turmoil and hope.

"This is a particularly suggestive work", says **Anna Mattiolo**, "that relates, like a profoundly moving dance, to MAXXI's architecture and multi-faceted spirit through a process of spatial adaptation that amplifies the emotive and symbolic power of the building. In this setting, Salcedo's work is enriched. MAXXI is hosting a work that not only enhances the space that contains it, but is also capable of establishing with the space a symbiotic relationship of indisputable value."

A reading room has been installed in the exhibition: catalogues, monographs, descriptions and photographs of the artist's principal works will introduce the public to Doris Salcedo, as strong and empathic as she is complex.

FRONTIERS AS WOUNDS: AN EXHIBITION AND TWO SEMINARS

Leading on from the work of Doris Salcedo, MAXXI B.A.S.E. (the museum's research centre) and **Limes** (the Italian geopolitical magazine) have collaborated on the project **Frontiers as Wounds**: five cartographic creations on show and two round table seminars.

The maps (MAXXI B.A.S.E. Meeting Room, from 15 May, admittance free). In close to 20 years, Limes has produced and published over 3,000 original cartographic representations. On show at MAXXI B.A.S.E. are a selection of five large frontier maps, including a new geopolitical map conceived ad hoc.

The seminars (MAXXI Auditorium, 15 May and 19 June, admittance free). Two seminars on the Italian frontiers and those of Europe providing an opportunity to reflect on conflict, migration and cultural, ethnic and mental confines within the spaces designated by official frontiers.

The Italian edition of the catalog Plegaria Muda, updated and expanded, is curated by Carolina Italiano and published by Electa. The original edition is curated by Isabel Carlos, Director of Fundação Calouste Gulbenkian in Lisbon CAM.

MAXXI PRESS OFFICE - +39 06 322.51.78, press@fondazionemaxxi.it

MAXXI – National Museum of XXI Century Arts

info: 06.399.67.350; info@fondazionemaxxi.it

www.fondazionemaxxi.it - www.romaexhibit.it

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

11.00 – 22.00 (Saturday)

closed: Mondays, 1 May and 25 December

Here you can download the press kit and the images: http://www.fondazionemaxxi.it/?page_id=5176
(password areariservatamaxxi)

MAXXI – NATIONAL MUSEUM OF XXI CENTURY ARTS , ROME



MINISTERO
PER I BENI E
LE ATTIVITÀ
CULTURALI



supported by



partner

technological partner

educational partner

institutional XXI



ASSOCIAZIONE NAZIONALE
COSTRUTTORI EDILI

"InfoCamere"

DORIS SALCEDO. PLEGARIA MUDA

technical sponsor



thanks to

SCHOLZ & FRIENDS ROME

media partner



DORIS SALCEDO. PLEGARIA MUDA

15 March 2012 – 24 June 2012

Doris Salcedo

Plegaria Muda 2008-2010 The process of investigation and reflection underlying this work was painstaking. It began in 2004 with a trip around the ghettos of Los Angeles and an official report which stated that over 10,000 young people had suffered violent deaths over a twenty-year period. I focused my attention on the violence caused by the youth gangs and particularly on the murky relationship that is established between the role of the victim and the killer perpetrator. After reflecting on this, I realised that this perverse and fluid interchange between the roles was possible because both inhabit an a grey undefined area which some writers have called “social death” or “death-in-life”.

When living with others inhabiting in deprived areas under precarious conditions, one starts to see the correlation that exists between this so-called social death, or death in life, and the subsequent violent, anonymous and invisible death. The “social death” or death-in-life that I saw in Los Angeles made me understand that, despite the different settings, this was not dissimilar to what young people were experiencing in the deprived areas of Colombian cities.

In *Plegaria Muda*, I try to articulate different experiences and images that form part of the violent nature of the Colombian conflict. I also want to bring together a series of violent events that determine the unstoppable spiral of mimetic and fratricidal violence that marks out internal conflicts and civil wars all over the world.

Plegaria Muda seeks to confront us with repressed, unfathomed grief, and with violent death when it is reduced to its total insignificance and forms part of a silenced reality as a strategy of war.

It is also a response to a particular event that took place in Colombia between 2003 and 2009 in which approximately 1500 young people from deprived areas were murdered by the Colombian army for no apparent reason. It was clear, however, that the Colombian government had implemented a system of incentives and rewards for the army if they could prove that a greater number of guerrillas had been killed in combat. Faced with this system of rewards and incentives, the army began to hire young people from remote and deprived areas, offering them work and transporting them to other places where they were murdered and then presented as “unidentified guerrillas: discharged in combat”.

For months I accompanied a group of mothers who were both searching for their disappeared sons and identifying them in the graves revealed by the murderers. Later, I joined them in the painful and arduous process of living out their mourning and engaging in the vain attempt to achieve justice in the face of the barbarism committed by the state.

Reyes Mate writes that each murder generates an absence in our lives and demands that we take responsibility for the absent, since the only way that they can exist is within us, in the process of living out our grief.

Plegaria Muda is an attempt to live out this grief, a space demarcated by the radical limit imposed by death. A space that is outside of life, a place apart, that reminds us of our dead.

I believe that Colombia is the country of unburied death, the mass grave and the anonymous dead. For this reason, it is important to highlight each tomb individually in order to articulate an aesthetic strategy that allows us to recognize the value of each lost life and the irreducible uniqueness of each grave.

Despite not being marked with a name, each piece is sealed and has an individual character, as if to indicate a funeral that has taken place. The implacable and obsessive repetition of the tomb emphasises the painful repetition of these unnecessary deaths. I believe that the repetition also emphasises the traumatic nature of these deaths, which are considered to be irrelevant by most of the population.

By individualising traumatic experience through repetition, I hope that this work can, to some degree, evoke each death and restore its true dimension, thus allowing these profaned lives to be returned to the sphere of the human. I hope that, in spite of everything, life might prevail, even in difficult conditions... as it does in *Plegaria Muda*.

DORIS SALCEDO. PLEGARIA MUDA

15 March – 24 June 2012

Pio Baldi, *President Fondazione MAXXI*

The protagonist in MAXXI Arte's latest curatorial initiative, Doris Salcedo is an artist who researches and explores the traces of social and political violence in the lives of people existing on the margins of society. Her works are moments of reflection on the impossibility of change and on the destruction characterising much of recent history, especially in Colombia.

An interpreter and narrator of a collective distress, Doris Salcedo uses everyday objects in her work that are impregnated with the lives of the victims in the stories she recounts through installations of great aesthetic and emotional impact.

Plegaria Muda, the piece with which Doris Salcedo is featured in the MAXXI spaces for the first time, is an interesting demonstration of the artist's attention to the details of her every work.

In this project, the eye for form evident in the harmonious relationship between earth, grass and wooden tables is in fact deftly utilised in relation to the painstaking process of growth, stabilisation and climatic adaptation that brings to life every individual element making up the work.

With this exhibition, MAXXI confirms its commitment to experimentation and artistic production in collaboration with other institutions devoted to contemporary creativity in order to enhance a network of ever more productive relationships and intensive and fruitful national and international cultural exchanges.

The collaboration with the Fundação Calouste Gulbenkian and the Moderna Museet in Malmö, the MUAC – The University Museum of Contemporary Art of Mexico – and the Pinacoteca do Estado in Sao Paulo has in this respect enabled the production of an installation capable of transporting us to an expressive dimension that, in its stimulating relationship with the MAXXI architecture, is enriched with new life.

DORIS SALCEDO. PLEGARIA MUDA

15 March – 24 June 2012

Anna Mattiolo, *Director MAXXI Arte*

Focussed on constant collaboration with museums, institutions and places devoted to contemporary creativity, with this exhibition MAXXI confirms its commitment to the enhancement and development of new dynamics of openness and cultural exchange with the leading players on the contemporary cultural scene.

Doris Salcedo's project is part of a touring exhibition commissioned by the CAM - Fundação Calouste Gulbenkian – and by the Moderna Museet in Malmö, and produced in partnership with the MUAC – the University Museum of Contemporary Art - and the Pinacoteca do Estado in Sao Paulo and which at MAXXI is composed of 120 elements.

Plegaria Muda is a work of great visual and emotive impact, composed of a series of tables paired one on top of the other and hosting slender stalks. They evoke in their modular repetition both a place of collective burial, a metaphor for lives conducted on the margins of society, and life itself. The artist has found inspiration by turning her gaze to the victims of massacres in Colombia, her home country, but also to the Los Angeles suburbs, where she has lived for some time and recognised the germs and effects of the same violence.

Plegaria Muda is, above all, a prayer for those people who, in situations of poverty, have no voice to speak of their existence and hence appear not to exist. This is a particularly suggestive work that relates, dance-like, to MAXXI's structure and multi-faceted spirit through a process of spatial adaptation that amplifies the emotive and symbolic power. In this setting, Salcedo's work is enriched by the new light of the MAXXI spaces that valorizes its expressive strength. For the first time since its opening, MAXXI is hosting a work that not only enhances the space that contains it, but is also capable of establishing with the space a symbiotic relationship of indisputable value.

The catalogue published on the occasion of the exhibition is the fruit of the cooperation between all the museum institutions involved in the project together with the direct contribution of the artist.

DORIS SALCEDO. PLEGARIA MUDA

15 March 2012 – 24 June 2012

Isabel Carlos, *Director* CAM Fundação Calouste Gulbenkian

Double vulnerability

Plegaria Muda began for me when Doris Salcedo arrived in Lisbon in the spring of 2009. Above all, it began with the experience and the image – which I will never forget, which is imprinted on my memory like a tattoo – of Salcedo sitting for an entire morning, hour after hour, motionless, in silence, in the nave of the CAM – Calouste Gulbenkian Foundation.

She was so still for so long that at a certain point, out of an excess of concern, I felt the need to approach the artist and ask her if she felt all right. Of course she did. I know it now, almost two years after that moment, which for me was the opening scene of the process that led to the work *Plegaria Muda*. Salcedo was simply working, absorbing the space, listening to it, just as she listens to the female witnesses of violent acts that are almost always the point of departure and inquiry for her work. She was transforming the space into a place, into a meeting point between her reality and this other reality of a museum situated far from Bogotá, the city where she lives.

“I think of space in terms of place, a place to eat or a place to write, a place to develop life. So there is no way of isolating living experience from spatial experience: it’s exactly the same thing. Certain types of contemporary work underscore this aspect of sculpture as a topography of life.”¹

Sculpture as a topography of life could be an excellent summary of the work that the artist has developed over the past three decades, a body of work that has placed her at the forefront of today’s art world. Now, in *Plegaria Muda*, this expression is wholly incarnate: it has become living matter.

Mieke Bal, one of the writers who is best acquainted with Doris Salcedo’s work, also has published a piece in this catalogue that is pre-empted by precisely this observation: whenever she discusses the artist’s previous works, the writer always comes back to *Plegaria Muda*, as if this work embraced all of her work, as if the compost that makes the grass sprout up between the wooden planks of the sculptures contained and summarised all of Salcedo’s works.

In fact, *Plegaria Muda* contains all of the characteristics that have become the artist’s defining traits: the use of old, already used pieces of wood, containers of experiences and memories; the grey colour of the tables that refers in turn to the use of the concrete that has always been one of her chosen materials; and finally, the object as vestige, mark of the existence of a body which is no longer there, of an action which we did not see, of acts of exclusion and the relentless passage of time.

While, in earlier works, these dimensions were evoked either by the shoes of missing persons (*Atrabiliarios*, 1993), or by old furniture (*La Casa Viuda*, from 1992, or the installation created for the 2003 Istanbul Biennial), or, more recently, by the crack sundering the entrance hall of a gallery which had once been a power station (*Shibboleth*, Tate Modern, 2007), now, with *Plegaria Muda*, the tables arranged on top of each other, like an inverted image of themselves, one touching and resting on the ground and the other with its legs in the air, facing the sky, have the dimensions of coffins which, both literally and figuratively, are containers of life because plants are born and grow from them.

This is grass that was planted, that has received light and care, and that is watered regularly so that it grows and remains alive. Subjected to any neglect or brusque movement, it will wither, or if it is forgotten and abandoned, it will dry out and die.

“...the work involves a process of deterioration. I’ve always liked using the words ‘creatures’ to describe the sculptures – I learned that from Paul Celan. As creatures we all deteriorate and go into decline. I’m not building bronze or marble monuments but producing works that refer to something extremely private, that challenge us constantly by virtue of their fragility. This fragility is an essential aspect of the sculptures. They can even be affected by someone coming too close to them; they show us how fragile another human being can be. I am talking of the fragility of a passing caress.”

While, with these words, we can understand that Doris Salcedo has always considered her sculptures to be creatures, in *Plegaria Muda* this idea is taken to the extreme because spectators and visitors can affect these

works just as much as the works can affect those who see and experience them. However, none of this in any way relates to the notion of interaction that dominates new technological devices as well as the society of the spectacle and the media. Rather, it has to do with the fact that, simply by being aware that with our presence, with our body – a shadow that blocks the light – with our breathing or sighing, our desire to smell or to touch – to see if they are real – we can affect this grass and make it vulnerable.

In *Plegaria Muda*, the spectators are not alone in becoming vulnerable when they make contact with a work that speaks of death, of disappearance, of mass graves. The work of art itself is also vulnerable, fragile, and finite. We are therefore faced with a double vulnerability: that of the spectator, and that of the work.

In Bogotá, I was able to observe the evolution of this work in Salcedo's studio, a space that seemed closer to a laboratory or a clinic, and where her team resembled a group of nurses and doctors who carried out transplants, transfusions, delicate operations, infinitesimal cuts so that the "creatures" could be born and live. Over these past two years, from 2009 to 2011, the artist has been subtly drawing our attention to what was happening in Spain, where hundreds of families wished to rescue the bodies of the 100,000 or more people who disappeared during the Civil War and were thrown into mass graves. Or what was happening in Bosnia, where the families of thousands of persons massacred in Srebrenica in 1995, in the largest European genocide since World War II, continued searching for the bodies of the victims since they did not know where they were buried or what had been their final fate. Through these items of news, Salcedo, a Colombian, was reminding me that this reality and suffering exist not only in her country, or in Latin America, but also here in Europe.

"...the work of art preserves life, offering the possibility that an intimacy develops in a human being when he or she receives something of the experience of another. Art sustains the possibility of an encounter between people who come from quite distinct realities."

The artist reclaims for herself the role of thinker. However, she is a thinker who must be capable of producing works that cannot be reduced to psychological or sociological explanations. Above all, rather than being illustrations of victims' testimonies, her work frees those victims from silence and invisibility through other media, other perceptions.

As Georges Didi-Huberman² has stated, ours is a world where those who are most visible are sportsmen, celebrities and dictators, and where people are threatened with disappearance or exposed to disappearance, either through underexposure (their lives and faces do not appear on book covers or front pages) or overexposure (the spectacle of anonymous pain when there is a catastrophe or an accident). In a world such as this, the 162 sculptures that comprise *Plegaria Muda* (words which the artist has decided not to translate) are in fact a mute sermon or prayer for those who are the victims and subjects of violence, a eulogy to vulnerability that confronts us with our human condition of being simultaneously fragile but also capable of extreme violence.

1 All of the quotations are Doris Salcedo's words, taken from the interview with Carlos Basualdo published in *Doris Salcedo*, ed. Nancy Princenthal, Carlos Basualdo and Andreas Huyssen, London, Phaidon, 2000.

2 Idea expressed by Georges Didi-Huberman at the lecture "Povos expostos", Calouste Gulbenkian Foundation, Lisbon, 17 November 2010.

DORIS SALCEDO. PLEGARIA MUDA

15 March – 24 June 2012

Monia Trombetta, *curator MAXXI Arte*

The Universality of Aesthetic Experience

The art of Doris Salcedo is based on the analysis of the pain and suffering caused by war and local conflicts that the artist uses as the point of departure for her works, reinterpreting experiences and concrete facts.

In recent years, Doris Salcedo has involved important major museum institutions and public spaces in projects featuring large-scale installations and a number of true architectural interventions. In Italy in 2005, she worked on the architecture of the Castello di Rivoli with *Abyss*, realising a work that proved capable of provoking a real sense of oppression among visitors. The artist translated into poetic form the condition of subjection endured by the weak and disadvantaged of the world and investigated the relationship between power and the poverty stricken, between freedom and submission, between immigrants and host countries, through an idiom that drew its strength from the physical involvement of the spectator and from its relationship with the place in which it was installed. The brick hood became a metaphor for the sense of oppression felt by immigrants throughout the world.

Plegaria Muda brings to the MAXXI spaces the scars of experienced pain and, drawing inspiration from diverse episodes, paints a portrait of violence as a universal phenomenon. Since 2004, the artist has taken part in research into the murders of over 10,000 victims of youth gangs committed over a 20-year period in the Los Angeles ghettos. Doris Salcedo examines these facts in relation to the killings perpetrated between 2003 and 2009 by the Colombian armed forces with the victims falsely accused of having participated in subversive guerrilla operations in exchange for rewards promised by the state, and then compares them with the experience of violence that stains part of the history and present of all humanity. What the artist is underlining with this work is the recurrent attempts by governments to bury these episodes in anonymity and the lack of transparency in the reconstruction of the facts that frequently leave us with faceless agents and assassins.

Earth, representing common graves and burial, grass, a symbol of life and resurrection, and the wooden tables as a representation of coffins (celebrating a funeral that never took place) create a setting that accompanies spectators from the aesthetic experience to the real. The spectators undergo an experience that permits them to feel sensations of vulnerability and impotence. In allowing the spectators to participate in the lives of others, this work transforms single episodes into collective experiences. With *Plegaria Muda*, Doris Salcedo is attempting to initiate a process of mourning, committing herself through her direct involvement in the facts in order to render the drama of a shared experience, triggering in those who witness the work an emotion that, on the basis of a process of universalization of pain, references their own dead. Comprehension of the work is not therefore strictly bound to the identification of the precise episode to which it refers. *Plegaria Muda* offers the observer cognitive and physical experiences that open the mind to possible interpretations.

The idea of housing *Plegaria Muda* at MAXXI came about in 2010, on the occasion Doris Salcedo's first visit to the museum. An hour's walk around the gallery spaces allowed the ideal setting and installation for her work to be configured in the artist's eyes and mind. The fluid spaces of Gallery 2, among the most representative aspects of Zaha Hadid's concept of architecture immediately appeared suitable for housing her new project. Doris Salcedo has a remarkable capacity for rethinking and revising her works in relation to the place in which they are installed, recognising and exalting "sculpture's dependence on space". The artist starts out by considering space not an anonymous container of objects, but as an element that "may play an active role in the construction of awareness". Her creations reflect upon the relationship between installation and architecture in a continuous reference to the ideological issues of contemporary society. *Plegaria Muda* does not have a precise number of sculptural units and could be expanded infinitely; it was not created with an established spatial location, but rather mutates, adapts and lives in the space that contains it. In MAXXI's fluid space, which in its continuity almost discourages stopping to reflect, *Plegaria Muda* appears at first sight to indulge the surfaces of the gallery, effectively creating a condition of blockage and suspension that obliges one to stop and think. What is clear here is Doris Salcedo's ability to overturn the architecture, creating a strong exhibition path that interrupts the linear configuration and the normal fruition of the space in favour of

an experience that obliges one to undertake a complex route through a labyrinthine installation. Each table in its uniqueness maintains the characteristics of the sculptural work, at the same time making evident the reference to the victims to whom the never performed funeral is dedicated, restoring their dignity. The modular repetition amplifies and accentuates the communicative power of the work, making the experience even more powerful and intense. It is as if the artist, through the repetition of these elements, is placing the accent on the spread of violence and through their multiplicity is referencing the depth of the pain felt on recognising that spread.

Through the configuration of this work, composed of two tables set one on top of the other and between which (at a height of about a metre) a thick bed of earth is placed, the artist is decreeing a spatial revolution with the earth set at chest-height arousing an embracing sensation that affects our perception. From the earth, which may have hosted the burials and mass graves referenced by the work, blades of grass emerge and grow. The smell of the grass and that of the earth and wood immerses us in a total sensorial experience. The temperature of the exhibition space alerts us to the fact that we find ourselves in a particular condition. We are in the presence of a living work and the environmental conditions are those suitable for housing it and keeping it alive. The body and the senses as well as the mind are drawn in by the intensity of this work. The aesthetic and communicative power of *Plegaria Muda* is immediate and extremely strong. The sentiments of sorrow and anguish as well as that of hope are overwhelming: no matter what attempts are made to conceal, mystify and cover it up, violent death re-emerges through life. Doris Salcedo manages to communicate with expressive strength events recounted by the media and spectacularised on a daily basis that provoke a level of tolerance in the spectator to which the artist manages to an appropriate significance through a process of subtraction and absence.

Plegaria Muda acts in the memory of what happened and those who have been victims of atrocities and violence in the awareness that life continues through the telling of story, recollections and memory. The artist fights against anonymity and silence with her work and while respecting the intimacy of pain sets it against the static and immutable monument that frequently acquires greater significance than the events and the people to which it is dedicated.

DORIS SALCEDO. PLEGARIA MUDA

15 March 2012 – 24 June 2012

Frontiers as wounds

curated by MAXXI B.A.S.E. and LIMES

The project *Frontiers as wounds* has been curated by MAXXI B.A.S.E., the museum's documentation centre, and by LIMES, the Italian geopolitical magazine. It comprises a cartographical exhibition (at MAXXI B.A.S.E. from 15 May) and two round table seminars (at the MAXXI Auditorium, 15 May and 19 June).

The cartographical exhibition. Not all frontiers are equal. There are those that are virtual, that are innocuous, that are formal. Then there are frontiers erected against man, those that are intended to hurt. In its almost 20-year history *Limes*, the Italian geopolitical magazine, has dealt above all with these last. Representing on paper the lines from which opposing powers draw different warnings and lessons.

On the occasion of the exhibition by Doris Salcedo, and in harmony with it, *Limes* intends to propose an anthology of its frontier cartography, produced by Laura Canali, concentrating on those confines that harm humanity and accentuate conflict. On show will be four 70x100 cm colour maps devoted to particularly painful frontiers, and a new 100x150 cm pilot map that serves as an introduction to the others and as a synopsis of the issues tackled in Doris Salcedo's artistic research. It is, in fact, a world map that distinguishes a central band – the world of painful frontiers – from the relatively privileged areas to the North and South where the frontiers do no harm.

A number of cases of painful frontiers will also be traced, places scarred by trauma, in which the loss of geographical references, of belonging to a land, to a city, to a language encourages the drawing of new maps. Dynamic maps difficult to represent with the traditional instruments of the geographer and the cartographer. Moreover, in certain cases they take into account geographies of the imagination that mark on the maps the places of memory.

The round tables. Two cases of painful frontiers will be illustrated, analysed and discussed: those in Europe and those within Italy. In the case of Europe, the discussion will revolve around the new psychological and cultural barriers raised by the Eurozone crisis and by the effects of migration, partly as a result of the "Arab spring".

With regard to Italy, the informal barriers produced within the country will be examined; those frontiers generated by the convergence of diverse historical, economical, cultural and also criminal factors.

The most authoritative experts in the field, political institutional representatives and artists who tackle these issues in their work will be participating. The concluding seminar on 19 will also feature the Minister for International Cooperation and Integration Andrea Riccardi.

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.



BMW Group and the commitment to culture in the world and in Italy.

BMW Italia a partner of the MAXXI.

The BMW cultural program covers more than 100 international-scale projects and has been one of the key elements of its corporate communications for almost forty years. This commitment to culture is concentrated on modern and contemporary art, as well as on classical music, jazz, architecture, and design. BMW AG recently announced a long-term arrangement to cooperate with the Guggenheim Foundation, which will take the form of an itinerant mobile structure, the BMW Guggenheim Lab, a public space for dialogue on urban life themes. Over the years, artists of the caliber of Gerhard Richter, Andy Warhol, Roy Lichtenstein, Olafur Eliasson, Thomas Demand, and Jeff Koons have collaborated with BMW. In addition, the company has commissioned architects of international renown, including Karl Schwanzer, Zaha Hadid, and the Coop Himmelb(l)au cooperative for the construction of major buildings and production facilities. In all the cultural activities in which it is involved, BMW guarantees absolute creative liberty to its partners – a condition that is essential not only for the creation of forward-looking works of art, but also for the development of pioneering innovations in a successful company.

The BMW Group in Italy represents an important economic player in our country. Being the leading premium automobile manufacturer means being excellent in every single process, in every activity both internal and external; it also obligates the company to go beyond its commercial confines and play an active and integrated role in the social fabric of which it is a part. For this reason, the BMW Group gets involved in some of the most exclusive shows, concerts, and festivals. Indeed, being a player in the social realm means recognizing the importance played in the country by the cultural and historical heritage and it means supporting those initiatives that can contribute to keeping that heritage alive. In this regard, for over ten years BMW Group Italia has been working alongside the F.A.I. (Italian Fund for the Environment), not to mention its collaboration since 2002 with the prestigious Teatro alla Scala in Milan.

This context also embraces the partnership with the MAXXI, the National Museum of the Arts of the 21st Century, a center of excellence and an interactive hub in which esthetic content of the contemporary age is set out in radically innovative artistic forms, while remaining in continuity with the modern art tradition. A great interest in art and architecture unite the BMW Group and the MAXXI, whose architectural project was entrusted to Anglo-Iraqi architect Zaha Hadid, who also designed the BMW plant in Leipzig. The principle of movement and of communications flow has inspired both buildings, whose innovative materials blend creativity and technology evolution.

The social commitment of the BMW Group and its interest in medical research are also realized in the partnership that began in 2002 with the Istituto Scientifico Universitario S. Raffaele in Milan. The establishment of the BMW Research Unit – HSR, the research laboratory devoted to regenerative medicine for the nervous system using adult stem cells, which was officially inaugurated on 5 December 2008, is confirmation of this commitment.

Società
BMW Italia S.p.A.

Società del
BMW Group

Sede
Via della Unione
Europea, 1
I-20097 San Donato
Milanese (MI)

Telefono
02-51610111

Telefax
02-51610222

Internet
www.bmw.it
www.mini.it

Capitale sociale
5.000.000 di Euro i.v.

R.E.A.
MI 1403223

N. Reg. Impr.
MI 187982/1998

Codice fiscale
01934110154

Partita IVA
IT 12532500159

Per ulteriori informazioni:

Andrea Frignani
Public Relations

Tel.: 02.51610.164 Fax: 02.51610.416

E-mail: Andrea.Frignani@bmw.it

Contatti stampa: www.press.bmwgroup.com (comunicati e foto) e <http://bmw.lulop.com> (filmati)

The BMW Group

The BMW Group is one of the most successful manufacturers of automobiles and motorcycles in the world with its BMW, MINI and Rolls-Royce brands. As a global company, the BMW Group operates 24 production facilities in 13 countries and has a global sales network in more than 140 countries. The BMW Group's global sales volume for the 2010 financial year amounted to approximately 1.46 million automobiles and over 98,000 motorcycles. The success of the BMW Group has always been built on long-term thinking and responsible action. The company has therefore established ecological and social sustainability throughout the value chain, comprehensive product responsibility and a clear commitment to conserving resources as an integral part of its strategy. As a result of its efforts, the BMW Group has been ranked industry leader in the Dow Jones Sustainability Indexes for the last six years.

TELECOM ITALIA IN SUPPORT OF CULTURE AND INNOVATION

In addition to offering technology platforms over which voice and data are transformed into advanced telecommunication services, ICT solutions and leading-edge media, Telecom Italia contributes to Italy's development and growth by supporting a large number of activities and projects to disseminate culture and innovation.

In the figurative arts, Telecom Italia is the technology partner of **MAXXI**, Italy's National Museum of 21st-century arts in Rome, to which the company supplies its leading-edge communications infrastructure. Telecom Italia has partnered with the **Accademia Nazionale di Santa Cecilia** and the **Auditorium Parco della Musica**, Rome's two largest cultural hubs, by developing projects dedicated to some of the most interesting events on these organizations' programmes, offering an opportunity to follow events via web streaming, and providing exclusive additional digital content.

In theatre and contemporary dance, Telecom Italia actively supports the international **Romaeuropa Festival**, helping to stage visions of the future and the technological vanguard through a selection of events under the "Metamondi" banner.

The company supports the **Mantua Festival of Literature**, helping to raise awareness amongst readers about new digital reading technologies, and the **Festival delle Città Impresa**, held in the Triveneto region, where the company helps to arrange meetings with internationally-prominent personalities from the worlds of economics and multimedia.

As it pursues its vocation for innovation, every year Telecom Italia takes part in the **Genoa Festival of Science, with which it has set up the festivalscienzalive.it project**, and the **Rome Festival of Sciences**. Both of these events enable the public to get up to speed with major scientific issues via interactive installations and through conferences with internationally-renowned figures.

To mark the 150th anniversary of the proclamation of Italian unity, Telecom Italia is one of the lead partners with the **Comitato Italia 150**. The company is contributing to the celebrations by providing the Committee with leading-edge web-based and advanced communications technologies, in addition to running a number of specific ventures.

Telecom Italia
Press Office
+39 06 3688 2610

<http://www.telecomitalia.com/media>

Zumtobel. The Light

Zumtobel is the internationally leading provider of trend-setting lighting solutions in all areas of application of professional interior lighting. The unique combination of innovation, technology, design, emotion, and energy efficiency is one of the drivers of the company's success. With sales organisations in 22 countries and commercial agencies in more than 50 other countries, Zumtobel ensures a highly qualified sales force and customer service organisation – worldwide.

Following its mission: *“We want to use light to create worlds of experience, make work easier and improve communications and safety while remaining fully aware of our responsibility to the environment”*, Zumtobel offers a comprehensive portfolio of product ranges including high-quality luminaires, lighting management and emergency lighting systems for a wide variety of applications. In the LED sphere, too, the luminaire manufacturer is leading the way. LED technology has dramatically increased the potential of developing efficient and resource-saving solutions for lighting tasks. Optimising and extending its energy-efficient product portfolio is therefore a matter of course for Zumtobel. In 2010, the company introduced the new “eco⁺” label for particularly sustainable and energy-efficient products, as well as an extended five-year guarantee for the entire product range.

Being a leader in innovation, it has always been Zumtobel's ambition to achieve a perfect balance of optimum lighting quality and maximum energy efficiency. Based on this motivation, the company has – throughout its history of more than 50 years – acquired sound advisory skills regarding the professional use of light, which is made available to customers on a worldwide basis.

Presenting to its customers the abundance of options available for the medium of light, both in terms of technology and design, has always been the aim of the lighting expert, at every stage of collaboration. Time and again, Zumtobel finds new ways to express this ambition in its by now 18 Light Forums and Light Centres, where customers and partners can meet in an ambience that exceeds the presentation of products by far. Here they can experience the authentic application of innovative lighting and state-of-the-art technologies. The aim is to achieve the perfect balance between energy efficiency and lighting quality consistently oriented towards the individual. For light is life. Zumtobel. The Light.