

ZEROCALCARE DIGGING DITCHES FEEDING CROCODILES

At MAXXI, the first solo show by Zerocalcare

Featuring posters, illustrations, covers
drawn from his entire oeuvre

10 November 2018 – 31 March 2019

Extra MAXXI Space

www.maxxi.art | www.minimondi.com | www.zerocalcare.it | [#ZerocalcareAIMAXXI](https://twitter.com/ZerocalcareAIMAXXI)

Rome, 9 November 2018. **Zerocalcare**, class of 1983, a leading exponent of comic art in Italy, one of the most interesting and complex figures on the contemporary cultural scene, **will be the protagonist in a major exhibition at MAXXI from 10 November 2018** (through to 10 March 2019), coproduced with **Minimondi Eventi**.

The exhibition, curated by **Giulia Ferracci**, is his first solo show and has been produced in collaboration with **Silvia Barbagallo**.

The project covers the full career of the artist, always associated with the underground scene, a sensitive and aware spokesperson for his generation.

The **Extra MAXXI** spaces will feature posters, a broad selection of illustrations, record covers, original plates from his nine books, T-shirts, logos, labels and a site-specific work drawn by the artist for the occasion.

The layout of the exhibition has been inspired by the Armadillo, the celebrated character created by Zerocalcare and the protagonist of most of his strips and his books, the artist's conscience and alter ego. Within an all-embracing structure evoking the curves of the animal open the four sections into which the exhibition is organized: **Pop, Tribes, Struggles and Resistance, Non-reportage**.

Pop comprises colour illustrations and strips from the artist's blog, zerocalcare.it, created in 2011. Out of these stories with an autobiographical slant emerges a sharp, lucid portrait of his generation, a generation born into comfort that has seen the rights conquered its fathers transformed into privileges for the few.

Struggles and Resistance: includes 20 years of illustrations, plates and posters.

Stories drawn from the everyday, referencing protest movements, episodes from the news and politics, the numerous acts of aggression committed by Neo-Fascist groups in recent years, anti-racism marches and battles for civil rights.

The section also features the works produced for the newspaper *La Repubblica* and the magazines *Espresso* and *Internazionale*.

Out of this section emerges a clear political vision, contrary to every form of populism, inequality and abuse of power.

Non-reportage: Zerocalcare considers the G8 held at Genoa in 2001 to be a watershed moment in his life, a source of inspiration for his first comic published anonymously on indymedia. From that moment on, there have been diverse accounts of episodes from the national and international news, born out of personal experience and travel. In 2014, the artist travelled to Kobane where the Kurds were standing up to the attacks of ISIS and he told their story of resistance in the book *Kobane Calling*. These and other stories will be exhibited at MAXXI, eye-witness testimony recounted in the first person with the spirit of reportage but the form of an intimate diary written by a traveller of our times.

Tribes: traverses the sections, recounting the artist's activities associated with the world of punk and the underground scene, with illustrations, concert posters and record covers.

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MAXXI – National Museum of XXI Century Arts

Via Guido Reni 4a - 00193 Roma
Extra MAXXI Space

Opening hours: Tues, Weds, Thurs, Fri, Sun 11:00 AM - 7:00 PM; Saturday 11:00 AM – 10:00 PM, closed Mondays. Admission permitted up to one hour before closing.

Tickets:

€10.00, dedicated Zerocalcare exhibition ticket
€15.00 full price Zerocalcare exhibition ticket + MAXXI entrance*
€12.00 reduced price Zerocalcare exhibition ticket + MAXXI entrance
* from 10 to 20 November 2018 exhibition ticket + MAXXI entrance 12 €

Admission free for myMAXXI cardholder, the subscription that permits unlimited admission for a year (€25: myMAXXI Young up to 30 years of age and myMAXXI Senior for those over 65; €50 myMAXXI Individual; €90 myMAXXI Family and Friends, for two people).

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/en/area-stampa/> by typing in the password **areariservatamaxxi**

MAXXI PRESS OFFICE +39 06 32.48.61 press@fondazionemaxxi.it

Minimondi Eventi Press Office Patrizia Renzi patrizia@damicofrasca-agency.com

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**ZEROCALCARE
DIGGING DITCHES · FEEDING CROCODILES****PREFACE****Giovanna Melandri** *President Fondazione MAXXI*

Funny or melancholic, fierce or tender, sad or passionate, Zerocalcare never fails to make an impact. He has the ability to combine creative flair with an extremely insightful analysis of our times. He's a commercial phenomenon, but not a product of social networks: he portrays environments and feelings ignored or dismissed by cultural communication in its official form and sketches a generation's manifesto which is completely free from ideological conditioning and deference towards power. Strips, books, murals, t-shirts and posters that characterised his development managed to go beyond the closed and often self-referential circuit of artistic expression to become, comic after comic, a museum of characters that are emblematic of a social condition and urban change. MAXXI, hosting and coproducing Zerocalcare. Digging Trenches – Feeding Crocodiles, aimed to grasp the true dimension of an innovative and nonconformist personality. His original underground stamp (to which he has always remained true) was never seen as a hindrance, but rather an inspiration to the congruence of tones, themes and emotions that are often irreverent and challenging. Our museum is not seen nor does it present itself as a stuffy, high inaccessible institution, quite the opposite, in fact: it explores the tendencies and models of contemporary creativity with a sincere freedom and openness towards all artistic expressions. Comics burst onto the MAXXI scene, inspiring themes which we have been dwelling over and analysing for a long time: the internet, precarious work, social discontent and civil unrest. Michele Rech, the brains behind the stories and counterstories of Zerocalcare, shows great embarrassment when described as one of the most accomplished critics on inequality and oppression and a formidable interpreter of our common obsessions. Yet with his characters and dialogues – with his alter ego, star of *La Profezia dell'Armadio* (The Armadillo Prophecy), featured in the latest Venice Film Festival as well as this wonderful exhibition, curated by Giulia Ferracci, developed in co-operation with Silvia Barbagallo and coproduced by Minimondi – he arouses the curiosity of a large, widespread and shrewd audience. In his more strictly political works as well as his narration of his experiences with international conflicts, from Genoa's G8 in 2001 to the defense of Kurdish Syrians, one cannot deny the originality of a civic engagement that transcends both frameworks and frontiers. Welcome to MAXXI, to Zerocalcare, to his hordes of affectionate fans, to visitors that through his pages will discover this place, crucible of genres, cultures, ideas.

**ZEROCALCARE
DIGGING DITCHES · FEEDING CROCODILES****I DO THINGS THAT I FEEL INSIDE, BUT I CAN'T EXPLAIN****Silvia Barbagallo** *Minimondi Eventi Supervisor*

Why curate this exhibition and team up with MAXXI? I have had the distinct feeling that it was the right time for Zerocalcare, and that MAXXI would be the right place, central, but lateral as it is. After breaking teeth in the occupied spaces, the long hours of private French lessons, the experience in call centers and the numerous moves (always within Rebibbia), after years of physical and graphic militancy helping political campaigns, demanding truth for too many young people, beaten or killed by fascist groups, or by the violence of law enforcement, Michele Rech/ Zerocalcare today, through his body of work, can tell his story that is, in a way, also ours. Despite the great popularity that has allowed him to reach a wide and diverse audience, Zerocalcare has managed to never stray from a narrow and oblique space: Rebibbia, the social centers, the punk scene. It's that perspective that has allowed him to choose protest as an instrument, and broaden the scope of his gaze with extraordinary acumen in reading the political and social reality.

Through his tales it is possible to trace back what can now be called a proper counter history of Italy, dotted with tragic events that never were given the dignity of historical relevance but that, seen from the right distance – ours, now – are the origin point of the downward spiral of this Country. Facts written and drawn, connected by his fiercely anti fascist lines, that underscore how the left wing parties have been particularly damaged by this decline. If there is a moment that defines the beginning of the cultural and civil role of the left in Italy it's what happened in Genoa in 2001, for the senseless show of institutional violence. Zerocalcare has turned that into fuel for his strips. And he has done so from the point of view of one with double sight, one who is able to see deep in the sense of things while standing inside of them, thanks to his belonging to social centers, often invisible to political institutions, and with the eye of the narrator, publicly processing facts as narrative. Zerocalcare is no lonely observer, his personal story has always gone hand in hand with the posters, fanzines for concerts, events, demonstration marches that speak of a living collective struggle, never dormant, often seen as embarrassing or ignored by the organized left of parties. His work method is also far from personalism, and Michele has always kept in mind the fact that he is part of a community. The snappy replies from the armadillo that have helped him hone the dialogue with himself has not made his gaze solipsistic; Zerocalcare has never forgotten who the good and the bad guys are, who are the free and who have compromised, who fights against any form of fascism and who embodies it. Zerocalcare's double gaze doesn't wane even when it ponders family ties, friendship, the difficulties of dealing with what's different from us (I'm thinking of Kobane Calling), the generation that is skeptical of work as much as the work market is skeptical of them. Zerocalcare has found the right verbal and graphic tone and lines up, in a big page of pages, as I believe this exhibition to be, the recent history of Italy, with a neatness and clarity that can have a healing power to the civil shifts that run rampant in this Country every day. The exhibition is produced by the Minimondi Eventi association alongside MAXXI, curated by Giulia Ferracci and with scientific research by Oscar Glioti. Minimondi Eventi is an association that has operated for many years in Italy and abroad, producing cultural events, exhibitions, festivals linked to social themes, even in difficult areas, or wounded ones such as L'Aquila, Lamezia Terme, Palermo, Catania. An association of people who do things because they feel them resonate within themselves.

ZEROCALCARE
DIGGING DITCHES · FEEDING CROCODILES

ZEROCALCARE AND COURAGE NOT DESERTING CIVIL SOCIETY

Giulia Ferracci, curator

With close ties to the underground scene, the example of a generation grown up with casual work and the web, with Genoa G8 and TV series, Michele Rech (1983) is one of the most relevant personalities in Italy in recent years. Born in Arezzo, of French mother tongue, the author was adopted by the Capital from the very beginning, namely the area of Rebibbia, where all the stories in his books were written, from his early self-productions (2001) all the way to Macerie Prime Sei Mesi Dopo (2018). From fanzines to social centre posters to the columns of his blog, Zerocalcare has become a real editorial sensation in a short space of time. Starting in 2011, with the publication of La Profezia dell'Armadillo (The Armadillo Prophecy) until today with eight more books and several short stories for daily newspapers and weekly magazines, that earned him the title of personality of the year. Zerocalcare's pages, in the recurring company of Armadillo, the personification of the author's conscience, are a mix of self-irony and all kinds of quotes, from zombies to Dragon Ball, from Lady Kluck of Robin Hood fame to the characters in Star Wars. His stories should not be taken as real chronicles nor do his characters always match someone in existence, yet they evoke common places and shared sentiments, such as the fragility of life in a world where social inequality is all too evident, the struggle for equal rights is weakened and the quest for a job gets tougher by the day.

To Zerocalcare, the invasion of overinflated egos takes place on social platforms and immediate availability becomes the obsession of our millennium. All of the author's characters are a projection of our subconscious: the pages follow different dialogue structures in which conflicting arguments are often shattered by adventurous circumstances. This is normally followed by the author's in depth analysis of the mistakes made. The narrative function that is common to all characters is a representation of the multifaceted spectrum of modern human sentiments. For example, Julian Ross, the character from the Captain Tsubasa cartoon, represents team spirit, French philosopher Henri de Saint-Simon is our faith in progress, Galileo Galilei is our scientific consultant, whilst Fist of the North Star is the maximum example of virility one can aspire to. These characters, each with their own symbolic existential value as a projection of the author's inner self, come to life in Zerocalcare's monologues, making the reader share in the passions that are connected to political resistance as well as in great topics such as the common man facing life's tribulations and the complexity of our personal relationships. Sharing his actions and thoughts with the community of his readers, Michele Rech brought that community to reflect on our political and cultural dimension, often with a critical slant, setting an unprecedented perspective on the central themes of our time. At a time in our history when perhaps the decline of intellectual courage is at its most staggering, Michele Rech's art emerges as a statement to governments in power and to foreign policies that are ever inflexible towards the weaker nations. Turning his drawings into an unorthodox battlefield, he in fact supports the minorities who are unable to make their voices heard and pays tribute to lesser known heroes, ignored by history thus far. This is courage not deserting civil society, a lab of civic freedom and resistance against social injustice.

MAXXI exhibition delves into the themes that are closer to the author's heart and is organised around a number of sections: Pop, Tribe, Struggle and Resistance, Non-Reportage. The setting is devised in tribute to one of the main characters in his stories: the Armadillo, the artist's alter ego and trusted pal featured in all his books. The animal is evoked through lines traced by the setting the curves of which, ideally, remind us of the mammal's upside down bean-shaped body. Once inside, we are welcomed by the mural commissioned for the entrance of Rebibbia's subway station, representing a primordial animal this time, the mammoth. As explained by old Ermete in the blog's comic strip, the "large trunked one" was discovered in Rebibbia during the works on a car park, and legend has it that it was later hidden from the inhabitants by the institutions, jealous of the fact that a prehistoric elephant was found in the boondocks. The stairwell is entirely dedicated to the reasoned timeline retracing the crucial moments in his life in a light-hearted, yet never superficial way. As you enter the exhibition room, the moulded head on the central table is the set for the original pages of La

Profezia dell'Armadillo. This is where you will also hear intellectuals talking of Zerocalcare from an unusual angle, whilst admiring a tome, kindly given by Zerocalcare Fan Club, containing a selection of sketches normally done for fans in lieu of an autograph. The expository journey itself starts with a large wall with the over sixty posters, made across a timeline spanning from the beginning of 2000, when comics and social centres first crossed paths in the author's life, until today. The armadillo's shell, at the centre of the room, is host to a vast array of illustrations dedicated to each of the four sections, whilst the area outside focuses on original pages that are symbolic of the author's nine books. The section called Pop is the first you come across as you walk through the exhibition and includes illustrations and comics inspired by episodes of his own life, some of which you have been reading on the blog since 2011. In this context, Michele Rech gives an extremely refined analysis of the themes around the Eighties generation, a generation that was born wealthy and that little by little saw the rights conquered by their parents vanish. Young people who grew up in the economic boom but saw their dreams of the nation as a promised land progressively shattered. In this first section, the comparison with the new generation – and the distressing reality that everything has changed – is subtly portrayed by a number of cult comics, *Pedagogia e I Giovani d'Oggi* (Pedagogy and The Youth of Today) both from 2012 and *La Paura Più Grande* (The Biggest Fear) from 2015. The exhibition continues with an analysis of the demons of our time: social networks, constant availability and productivity. To complete this particular theme are a number of pages from episodes of everyday life such as, for instance, *Fagli Più Tette* (Give Her Bigger Tits) from 2012, *Lucine dell'albero di Natale* (Tree Christmas Lights) from 2015 or *Il Bracciolo Poggiagomito* (The Armrest) from 2016, where it will be easy for readers to recognise themselves in the familiar narrative. The portrait, as realistic as it is disillusioned of our times, the product of a society that entered into a permanent state of crisis, is also evident in *Struggles and Resistance*. This section includes all the comics the artist turned into a playground for the education of public spaces and civic life. Here can also be found the faces of local heroes like Renato Biagetti in *La Politica Non C'entra Niente* (It's Got Nothing to Do with Politics). *Veritaperrenato* (Truthforrenato) from 2007 or Gaetano Bresci in *Autocensura* (Self-Censorships), are present alongside pages that are a true statement against abuse of power, such as *Copsville*, from 2012 and *Sei pagine su tre mesi di carcere, galera, braccialetti, concorso* (Six Pages on Three Months of Prison, Jail, Bracelets) from 2018. Moving on, you will find episodes from the national news as an in-depth political and moral analysis on the behaviours emerging from fascist "values", like *Questa Non è una Partita a Bocce* (This Is No Game of Bowls), published on *L'Espresso* in 2018. Last but not least is an analysis of protest movements and civil rights: *See you on the Barricades*, 2007, *Ilva*, 2009, *Libertà di Dimora* (Right of Abode) 2015, *No Border*, 2018 and on occupied spaces.

The exhibition's third section is called Non-Reportage. A relevant episode was Genoa's G8 summit in 2001, deemed by the author himself as a turning point in his existence and an inspiration for his first proper comic published anonymously on Indymedia. On display is a red wall entirely dedicated to the event with pages and posters like *La Memoria è un Ingranaggio Collettivo* (Memory is a Collective Mechanism) from 2004, *Non è Finita* (It Isn't Over) from 2005, *Genova 2001 in ogni caso nessun rimorso* (Genoa 2001, No Regrets Either Way), from 2018. Here starts a string of accounts of national and international events, taken from his personal experiences and travelling diaries. As well as visiting Gaza in 2006 and Iraq later, in 2014 the author travels to Kobane, where the strip's Kurdish Syrians are constantly fighting attacks from ISIS and whose story of resistance was published on *Internazionale* magazine in 2015. Dedicated to the issue are *Ararat non si Sgombera* (We shall Not Vacate Ararat) and *Groviglio* (Tangle), both from 2016, *Free Gabriele* from 2017 and *Afrin*, from 2018. This section also includes several indepth analyses: first-hand accounts of real life experiences approached with a reporter's spirit and slowly turned into the intimate diary of a traveller of our time. Particularly interesting are also the pages for *Best Movie*: reviews of movies shown at the International Film Festival in Venice from 2016. Last but by no means least and true heart of the exhibition, the *Tribe* section crosses all of the themes portrayed thus far. A selection of about forty illustrated pages tells us how the author's truest self lies with the punk culture, with what he himself calls his "tribe", his "immediate family", his "Indian reserve". A movement about which we cannot talk unless it is through his CD and record covers, such as *Anime Corsare* by Klaxon & *Gli Ultimi* in 2014 and through his posters for gigs connecting radical politics with extreme music. This exhibition's cornerstone, conceived by the author as a tribute to the

complexity of the movement and “to all those rebels pushed by an urge for change”, describes the Italian punk scene of the last decade.

**ZEROCALCARE
DIGGING DITCHES · FEEDING CROCODILES****THE EXHIBITION**

Pop is the first chapter of the exhibition, and it includes illustrations and comics inspired by biographical stories, some of which published in the author's blog starting from 2011. Within this context, Michele Rech paints a clear picture of the themes concerning the native generation of the 1980s, those who grew up surrounded by Game Boy, Marvel comics, superheroes and Pixar feature films. It is the portrait of a generation that is born with everything, but that gradually sees the rights that its fathers had conquered vanish. Young people who grow up during the economic boom, but who eventually see their dream of the nation as the promised land begin to fade. In this first part, the confrontation with today's youth - and the sad realization that everything has changed - is ironically expressed through the presentation of pop icons and some cult comics like *Pedagogia e I giovani d'oggi*, both from 2012, and *La paura più grande*, 2015. The exhibition continues with an analysis of the demons of our day and age: social networks, always being connected, and productivity. The theme ends with a series of illustrations taken from episodes of everyday life, such as, among others, the never-before-published *Fagli più tette*, 2012, *Le lucine dell'albero di Natale*, 2015, *Il bracciolo poggiagomito*, 2016, where it isn't hard for the reader to identify with the narrative familiarity.

The picture, as realistic as it is disenchanted, of our contemporary age, the mirror of a society that is permanently in crisis, is also present in **Struggles and Resistances**. This section includes comic strips transformed by the artist into a playground for the formation of public space and civic life, posters, illustrations made to support a host of initiatives, self-published fanzines, periodicals devoted to an in-depth analysis of the underground culture. The theme dealt with in these boards concerns political conquests, it portrays different social opposition movements from recent years, and it describes the central role played by some occupied spaces in the development of a culture of difference. *Lotte e Resistenze* also includes news stories, such as the one about the death of Renato Biagetti in *La politica non c'entra niente. Verità per Renato (insieme a Erre Push)* 2007, or about Gaetano Bresci in *Autocensure*, 2015, presented together with statement-boards against the abuse of power: *Copsville*, 2012 and *6 pagine su 3 mesi di carcere, galera, braccialetti, concorso*, 2018. These are followed by events from the national news as a political and moral study on the attitudes deriving from fascist doctrines, such as *Questa non è una partita a bocce*, published in *L'Espresso* in 2018. Lastly, the analysis on protest movements and civil rights is completed with *See you on the Barricades*, 2007, illustration for *Ilvarum Yaga* exhibition, 2017, *Libertà di Dimora*, 2015, *No Border* 2018.

Non – Reportage is the third section of the exhibition. The G8 in Genoa, in 2001, was a major event, which author considers a turning point in his life, the one that inspired him to create his first comic strip, published anonymously in Indymedia. A red wall is devoted to the event, and it includes boards and posters like *La memoria è un ingranaggio collettivo (La nostra storia alla sbarra)*, 2004, *2001-2005 Genova non è finita*, 2005, *In ogni caso nessun rimorso Genova 2001-2018*, 2018.

This is followed by a series of reports on the facts from the national and international news, based on personal experiences or journeys. Besides Gaza, in 2006, and Iraq, in 2014, the artist traveled to Kobani, where the Kurds of the Strip resist being attacked by ISIS, and whose history of resistance was published in 2015 in the weekly *Internazionale*, and later in the book *Kobane Calling*. Dedicated to this theme and on display here are *Arat non si Sgombra*, 2016, *Groviglio*, 2016, *Free Gabriele*, 2017, *Afrin*, 2018. This section includes numerous in-depth analyses: news reports, eye-witness accounts, with the spirit of reportage, and transformed into the intimate diary of a traveler of our day and age. Especially worth noting are the boards for *La Città del Decoro*, 2015, published in the newspaper *La Repubblica*, where the issue of the urban blight in the capital is dealt with, and *Best Movies*, the reviews of films presented at the Venice Film Festival starting in 2016.

Lastly, the heart of the exhibition, the section entitled **Tribes**, which crosses all of the themes on display. A selection of about forty illustrated boards tells how the author's most authentic truth resides in punk culture, in that which he himself calls his "tribe," the "family you belong to," the "Indian reservation." The punk scene is made up of a social organism that is determined and coherent, it is expressed in currents, looks, musical genres, ideologies, and a variety of lifestyles, such as Straight Edge, a 'philosophy' that rejects drugs and drug abuse, which the author embraced when he was seventeen. It is impossible to locate the movement in a single train of thought, and this is why, as concerns punk, only CD and album covers can be used to speak,

presented in this section as *Anime Corsare di Claxon e Gli Ultimi*, 2014, and in the concert posters that link radical politics to extreme music. This section of the exhibition, conceived by the author as a tribute to the complexity of the movement and 'to all those rebels inspired by the impetus of change,' offers a description of the Italian punk scene in the past fifteen years.

Zerocalcare is born in Arezzo on December 12, 1983. After a few months his family moves to Rebibbia (Rome), a neighborhood the artist still has very close ties to. Ever active in the world of social associations, he participates in numerous editions of "Crack Fumetti Dirimpenti," thus beginning a prolific period for the production of concert posters, and the covers of records and fanzines.

In 2011, he produces his first comic book, *La profezia dell'armadillo*, which, in 2012, is reprinted in color by the Milanese publisher BAO Publishing. In no time at all, the blog zerocalcare.it becomes one of the most visited spaces on the Web, so much so that in 2012 it is nominated "Miglior Webcomic" at the Premio Attilio Micheluzzi at Comicon in Naples, and "Best Comic Strip Illustrator" by the Macchianera Award. (He will win the award every year from 2014 to 2017.) Also in 2012, *La profezia dell'armadillo* wins the Gran Guinigi, awarded by Lucca Comics & Games for "Best Short Story."

Meanwhile, he continues to collaborate with BAO Publishing, for which he publishes his second book that year, entitled *Un polpo alla gola*. For the first time, he tries his hand at a longer story. In 2013, BAO Publishing releases *Ogni maledetto lunedì su due*, a collection of stories from his blog which also includes an unpublished tale that serves to connect the various parts.

That same year, BAO publishes *Dodici*, a story of the apocalypse-zombie genre, a hardly concealed declaration of love for his neighborhood, Rebibbia.

In 2014, *Dimentica il mio nome* is published, the author's fifth book, which in 2015 is nominated for the Premio Strega. The book comes in second in the "Youth" section. That same year, the radio show *Fahrenheit* broadcast on Radio 3 Rai chooses it as "Book of the Year."

In early 2015, for the magazine *Internazionale*, Zerocalcare publishes a reportage in comics entitled *Kobane Calling*, in which he talks about his experience on the Turkish-Syrian border in support of the Kurdish people. The reportage, enriched with a second part never published before, is released by BAO Publishing in 2016. It soon becomes a bestseller and wins the Premio Micheluzzi 2017 "Best Book" award.

In 2017, *La profezia dell'armadillo - Artist Edition* is published, the hardcover edition of his first work with a new prologue.

Between 2017 and 2018, his last work is published, divided into two parts, *Macerie Prime e Macerie Prime – Sei mesi dopo*.

At the 75th Venice Film Festival, the feature film made from *La profezia dell'armadillo* is presented for the Nuovi Orizzonti category.

DEMOPATIA

VIAGGIO NELLE VISCERE DELLA DEMOCRAZIA

MANOLO LUPPICHINI - IVAN GIORDANO - ZEROCALCARE

All'interno della Mostra "**ZEROCALCARE scavare fossati • nutrire coccodrilli**", sarà presentata un'anteprima del progetto di digital storytelling "**Demopatia. Viaggio nelle viscere della democrazia**", che verrà lanciato a gennaio 2019.

Un personaggio misterioso conduce Zerocalcare in un viaggio nel tempo, alla scoperta di un **bene prezioso e allo stesso tempo fragile**, costantemente messo a rischio. Una conquista e un diritto di tutti, che non possiamo mai dare per scontati.

La matita di **Zerocalcare** si presta a un lavoro collettivo, scritto e realizzato per **ActionAid** insieme a **Manolo Luppichini** e **Ivan Giordano**.

Un progetto digitale innovativo, che combina il linguaggio fresco e ironico del fumetto con quello audiovisivo: video reportage e interviste di approfondimento a personaggi autorevoli rispetto ai temi trattati.

I contenuti saranno animati e interattivi, fruiti attraverso una **app iOS e Android** realizzata da **Alterawide**. Consulente scientifico del progetto: **Giovanni Pietrangeli**.

Inside the exhibition "**ZEROCALCARE digging ditches • feeding crocodiles**", you will find a sneak preview of the digital storytelling project "**Demopatia. A journey inside the bowels of democracy**", which will be officially launched in January 2019.

A mysterious character takes Zerocalcare on a journey through time, discovering a **good which is precious and at the same time extremely fragile**, yet constantly put at risk. A mankind achievement and a universal right which can never be taken for granted.

Zerocalcare's pencil is part of a joint effort, written and produced with **Manolo Luppichini** and **Ivan Giordano** for **ActionAid**.

An **innovative digital project** which combines comics' fresh and ironic imagery and audiovisual media: video documentation and in-depth interviews with authorities in the related fields.

The contents will be animated and interactive, available through an **IOS and Android app**, produced by **Alterawide**. Scientific consultant for the project: **Giovanni Pietrangeli**.

ActionAid è un'organizzazione internazionale indipendente impegnata in Italia e in circa 45 Paesi (distribuiti in 5 continenti) che collabora con più di 10mila partner, alleanze, ONG e movimenti sociali con l'obiettivo di **realizzare un mondo equo e giusto per tutti**. Da oltre 40 anni ActionAid lavora quotidianamente con le persone, le comunità e i gruppi che vogliono sconfiggere le cause e le conseguenze della marginalità e delle disuguaglianze.

La sua missione è **mettere al centro le persone**, affinché possano reclamare i propri **diritti**, creando **spazi di partecipazione democratica** nelle comunità, ovunque esse siano, per **realizzare il cambiamento** e far crescere **l'equità sociale**, migliorando la **qualità della democrazia**.

ActionAid is an international independent organization, active in Italy and in about 45 countries (within 5 continents), which works with more than 10 thousand partners, alliances, NGOs and social movements aiming to **create a fair and just world for everybody**. For over 40 years ActionAid has worked every day with people, communities and groups who want to overcome the causes and the consequences of marginalization and inequality.

Its mission is to **put people first**, so that they can claim their **rights**, creating **spaces for democratic participation** in the communities, wherever they are, to **bring about change** and increase **social equity**, improving the **quality of democracy**.

GET THE APP



demopatia.actionaid.it



**Banca Etica is sponsor of the Zerocalcare exhibition
at the MAXXI in Rome from November 10th 2018**

Banca Etica - the first and still only Italian bank entirely dedicated to ethical finance - is sponsor of the first solo-exhibition dedicated to **Zerocalcare** and entitled "**Digging ditches, feeding crocodiles**" scheduled at MAXXI in Rome from November 10th 2018 to March 10th 2019 .

Banca Etica operates throughout the country through a network of branches, financial advisors and home and mobile banking services. Banca Etica offers all financial services that useful for people and businesses with a plus: a vocation to sustainable development and solidarity. Savings of organizations and citizens are used entirely to finance projects aimed at collective well-being. Today, Banca Etica has 42,000 members and 64 million of share capital; collected savings are € 1.3 billion; over € 1 billion are dedicated to funding for initiatives by non-profit organizations, social enterprises and families in the fields of social innovation; international cooperation; culture and quality of life; environment protection; responsible tourism; organic farming; housing; human rights protection and legality.

Banca Etica is part of the main international ethical finance networks: *Global Alliance for Banking on Values* (Gabv.org); *European Federation of Ethical and Alternative Banks* (febea.org); *European Microfinance Network* (european-microfinance.org).

The Banca Etica Group includes **Etica sgr**, an asset management company that exclusively proposes SRI/ESG mutual funds, and the **Fondazione Finanza Etica** which promotes initiatives to study and raise critical awareness in finance.

"Banca Etica uses the tools of finance to try to offer concrete answers to some of the central themes in the works of Zerocalcare: precariousness; suburbs; war; social injustices. This harmony has made us enthusiastic about the idea of sponsoring his first personal exhibition in an important location as the MAXXI in Rome" - says Ugo Biggeri, president of Banca Etica. "As part of the exhibition, on December 4th, we will organize the first of a cycle of hackaton with people under 35: meetings designed to listen to proposals on the role that ethical finance can have for the generation of those born at the turn of the '90s. At this meeting we will talk about the suburbs and urban regeneration and the same Zerocalcare will be present".

For more information:

www.bancaetica.it - www.eticasgr.it

Chiara Bannella - Communication & Media Relations - Banca Etica
+39 06 42016060 - cbannella@bancaetica.com - comunicazione@bancaetica.com