

# ***Pompeii Commitment.***

## ***Materie archeologiche / Archaeological Matters***

### **1. The project**

***Pompeii Commitment. Materie archeologiche / Archaeological Matters*** is a new project of the **Archaeological Park of Pompeii**, under the scientific direction of Prof. **Massimo Osanna**, General Director of the Archaeological Park of Pompeii, and curated by **Andrea Vilianni**, Head and Curator of the CRRI-Research Centre of Castello di Rivoli, together with **Stella Bottai** and **Laura Mariano**.

The project is based on the study and enhancement of the **‘archaeological matters’ kept in the excavation areas or filed in the storages at the Archaeological Park of Pompeii**, through the commission, production and presentation of **new works, documents and contemporary art projects**.

The result of a research process initiated with the *Pompei@Madre: Materia Archeologica* exhibition (2017, curated by Massimo Osanna and Andrea Vilianni) and delving deeper into methods and lines of research already adopted in other exhibitions – such as *Pompeii and Europe, 1748-1943* (2015), *Pompeii and the Greeks* (2017), *Pompeii and the Etruscans* (2018), *Pompeii and Santorini* (2019) and *Pompeii and Rome* (2020) – *Pompeii Commitment. Materie archeologiche / Archaeological Matters* will be divided in two phases:

- a **first phase (Autumn 2020 - Winter 2021)** envisages the activation and sharing of the episteme proposed by the project through the **publication of printed materials** and through the **commissioning of contemporary artists, critics and curators, writers and activists from all over the world to produce editorial content** (textual and visual essays, audio and video podcasts, analyses of historical documents, research projects, hypotheses and mock-ups, testimonies and stories) which will be initially presented on the web portal (launched in **autumn 2020**) and will merge together into a final scientific publication (to be published in **winter 2021**);
- in a **second phase (from 2021)** the project envisages the progressive establishment of a **collection of contemporary art for the Archaeological Park of Pompeii** (which will consist of a set of artefacts, experiences, proposals, methods and reflections on the multiple meanings of the Pompeii an ‘archaeological matters’) accompanied by a **programme of seminars, conferences and workshops**.

### **2. The web portal**

The project will therefore be developed both at the physical site and on the online sites of the Archaeological Park of Pompeii: the web portal will constitute the **first multi-authored and collaborative work of the project**, a **polyphonic narration on the ends and beginnings of**

**worlds**, therefore intended not as a functional service tool, or as a substitute for action in the physical space-time, but as **an additional gateway to the site of Pompeii**: just like the monumental gates from which one usually enters the site (Porta Anfiteatro, Porta Marina Inferiore and Porta Marina/Villa dei Misteri) it will represent the **malleable and penetrable access to the episteme of the project** and will undergo progressive development, like a constantly redefined construction. **Unlike a simple digital ‘door’**, the web portal will enable a more extended and layered time than the one of the physical visit but also of the normal digital consultation, asserting a feeling of **gradual and progressive ‘discovery’** that reflects and expands the **permanent activity of excavation and sustainable discovery conducted every day at Pompeii**. For this reason, to define the tasks of those who will take care of the project, the words **‘design’** and also **‘maintenance’** were chosen: to connote this work as a constant **commitment** not only to conceive but also to maintain (verify) the achieved results.

By including content that connects the symbolic dimension with everyday activity, the web portal will therefore also reconfigure the site of Pompeii as the **research centre of an open air museum** (also including sites such as Oplontis and Boscoreale, or the Bourbon Explosives Factory in Scafati and the Royal Palace of Quisisana in Castellammare di Stabia), and relate the size of the archaeological site to that of the less obvious and less perceived naturalistic area and urban landscape inserted in the modern city of Pompeii. Also for this reason, in the development of the anticipated contributions, the project envisages that the artists and curators involved will also have the opportunity to collaborate with **the various professionals of the Archaeological Park of Pompeii** - not only archaeologists but also historians, anthropologists, archaeozoologists, archaeobotanists and agronomists, geologists, chemists, historians, architects, conservators and computer scientists - , comparing their respective research methods and bringing the digital and material spheres together, in a pervasive critical relationship able to express and share the cognitive potential of Pompeian ‘archaeological matter’.

### **3. Guidelines and strategy of a contemporary art collection for the Archaeological Park of Pompeii: the model of *Italian Council***

In setting itself the goal of creating a collection of contemporary works, documents and knowledge at Pompeii, the project is intended to be an application, within the specific activities of the Park, of the principles which are already at the basis of the *Italian Council* project, promoted by **MiBACT-Ministry of Cultural Heritage and Activities and Tourism** for the study and enhancement of Italian contemporary art through the commissioning and production of works of art, curatorial, editorial and research projects. In this case, the project ***Pompeii Commitment. Materie archeologiche / Archaeological Matters*** provides for the enhancement of the physical and digital site of Pompeii, intended as a heritage that is both contemporary and capable not only of inspiring new lines of artistic research but also of re-reading with experimental strategies the approach to the themes of cultural patrimony in today's sense of **‘cultural heritage’**. In this sense, the project borrows from the *Italian Council* the feature of support for contemporary art and the increase of Italian cultural heritage, putting it on a par with the most advanced international artistic research.

In order to restore a contemporary value to Pompeian archaeology, *Pompeii Commitment* proposes a procedure for the production of works and documents of contemporary art triggered by the

unprecedented possibility of interpreting **the very material of History**. Works and documents will be acquired as part of **the property of the Italian State, and will be delivered to the Archaeological Park of Pompeii**, becoming part of its *in-progress* collection. Exhibited and previewed in advance in Pompeii, the materials produced will then be presented in other Italian and international institutions (both in archaeological museums and modern and contemporary art museums, starting at Castello di Rivoli in 2021), or in temporary or regular periodic exhibitions. Through the signing of specific agreements, they may also be the subject of **touring displays at some of the most important archaeological museums and modern and contemporary art museums in the world**.

#### 4. The people (staff and supporting committee)

- Scientific Direction: Prof. **Massimo Osanna**, General Director, Archaeological Park of Pompeii
- Project Manager: Dr. **Silvia Martina Bertesago**, Archaeological Officer, Archaeological Park of Pompeii
- *Pompeii Commitment. Materie archeologiche / Archaeological Matters*, Epistemological, Curatorial and Editorial Design and Maintenance: **Andrea Viliani**
- *Pompeii Commitment. Materie archeologiche / Archaeological Matters*, Epistemological, Curatorial and Editorial Maintenance: **Stella Bottai, Laura Mariano**
- Research partner: **Residency 80121, Naples**

Structured in such a way as to also stimulate competition for private sector support in the form of *Art Bonuses*, donations and financial and technical sponsorships, the project provides for the establishment, commencing in **2021**, of a **Support Committee**.

#### 5. The spaces and times: hints regarding the Autumn-Winter 2020 program

The project *Pompeii Commitment. Materie archeologiche / Archaeological Matters* will be developed not only at the physical location of the Archaeological Park of Pompeii, but also at its digital headquarters, where it will start in **Autumn-Winter 2020** with the presentation and the first commissions published on the web portal.

At the same time, during the **fall of 2020**, the Park will host the international premiere of the work *Black Med-POMPEI* (algorithm, server, loudspeakers, sensors, light, temperature and salinity of the sea) by **Invernomuto** (Simone Bertuzzi and Simone Trabucchi, collaborating since 2003), awarded the *Italian Council 2019* support promoted by the **Direzione Generale Creatività Contemporanea** of MiBACT, upon presentation by the **Morra Greco Foundation**, Naples and donated to the **Archaeological Park of Pompeii**.

Three editorial and research projects and the related works will be presented in the **winter of 2020**:

- Web publication connected to *Indagare il sottosuolo. Atlante delle storie omesse / Digging Up. Atlas of the Blank Histories, 2020* by **Lara Favaretto** (Treviso, 1973), winner of the *Italian Council2017* tender promoted by the **Direzione Generale Creatività Contemporanea del MiBACT**, presented by the **Donnaregina Foundation for Contemporary Arts, Naples** and **Sandretto Re Rebaudengo Foundation, Turin** and donated to the **Archaeological Park of Pompeii**.
- Presentation of *The School of Pompeii, 2019* by **Elena Mazzi** (Reggio Emilia, 1984), winner of the *Artists in Architecture-Re-activating Modern European Houses* tender, coordinated by the **Department of Architecture of the Federico II University of Naples**.
- Presentation of the monographic volume *Gianni Pettena: 1966-2021* (Mousse Publishing, Milan), co-produced by the **Archaeological Park of Pompeii** with the **MAXXI-National Museum of 21<sup>st</sup> Century Arts, Rome**, the **Luigi Pecci Centre of Contemporary Art, Prato** and **Kunst Meran/Merano Arte**, and presentation of *Presenza // Assenza, 2020*, a new work donated to the Park by the architect **Gianni Pettena (Bolzano, 1940)**.

## Insights:

### 1. The episteme

The expression “**archaeological matter**” refers first to the discipline of **archaeology** itself (from the Greek ἀρχαιολογία: ἀρχαῖος, "ancient", λόγος, "study"), i.e. research on ancient civilisations through excavation, conservation, cataloguing and analysis of artefacts – placed in relation to the environment of their discovery – such as architecture, sculptures, mosaics, frescoes, and artefacts of common use, as well as organic and inorganic finds.

Moreover, with the definition "archaeological matter" one could indicate those **artefacts**, which can no longer be restored or recomposed, that as a result of erosion processes (over time) or catastrophic events (earthquakes, eruptions, wars, climate change or pandemics) have become mere traces of those same **materials** of which they were composed.

On the one hand, the very fact that the archaeologist must, in order to recover the past, act in the present according to a process open to intuition, interpretation and innovation, and given the fragmented nature of objects studied by archaeologists and their cultural and space-time diversity – which requires a holistic vision and an integrated use of multiple disciplines to recompose a hypothetical unity and proximity from a fragmented state and objective diversity – it also makes the "archaeological matter" a **potentially contemporary discipline**: archaeology is a discipline aimed at recomposing, from a fragmented state and otherness, a unity and recognisability that is uncertain but only ever possible and conceivable. Its horizon is the future, more than the past, as the archaeologist Salvatore Settis indicates (on the cover of his 2004 book *Futuro del Classico*, we read: “*Everyera, to find identity and strength, has invented a different idea of 'classic'. Thus the 'classic' always concerns not only the past but also the present and a vision of the future. To shape the world of tomorrow it is necessary to rethink our many roots*”).

On the other hand, the materials with which the archaeologist is confronted, in their present state, are remains that blur the distinction between human and non-human, nature and culture, life and death, destruction and reconstruction as well as history and fiction, also acting against the real/virtual dualism of the digital age. Impregnated with different times and spaces, they are therefore also **contemporary materials**.

These archaeological materials are in fact extraordinarily active and reactive subjects, like any "creatures of the mud, not the sky" (Donna Haraway), exemplary elements that belong to a space-time of risk and collaboration (which Haraway defines with the neologism "*Chthulucene*"), as "entangled and worldly". These are materials that are therefore particularly "vibrant" (Jane Bennett), that is, equipped with an "agential realism" (Karen Barad) and that, as living species, also coexist with us human beings in the world<sup>1</sup>: or that “Gaia” whose intrinsic harmony as a living

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<sup>1</sup> K. Barad ("Agential realism: feminist interventions in understanding scientific practices", 1998, in Mario Biagioli (ed.), *The Science Studies Reader*, Routledge, New York, 1999; "Posthumanist Performativity: Toward an

organism capable of self-regulation James Lovelock told us of in 1979, before outlining her destiny in 2019 – that of a relationship between living organisms and intelligent machines created by us human beings – which Lovelock himself defined with the further neologism of “*Novacene*”<sup>2</sup>. Pompeii outlines not so much the definitive contours of the memory of a catastrophe, but rather the perspectival and evolving profile of a **cyborg and multi-species thought** and an **activism which is both ecological and feminist**, evoking the dynamic and inclusive characters inherent of **interaction, involvement and reciprocity**.

Not only by unveiling but by claiming their immeasurable generative and regenerative potential, Pompeian materials – which, bent on themselves and their transformable quality, bear countless traces of past events and knowledge – can be qualified as **palimpsests and embodied hypotheses, spaces-times of enduring performance and narration**: they are storytelling creations in which fantastic and realistic elements, both reasoned and spontaneous, as **bodies-minds of the ecosystem of which we, together with them, are part**.

Their enduring fascination and imaginative attraction, in this sense, were also witnessed by all those authors who together defined the **cultural and emotional reasons of the *GrandTour*, between the 18th and 20th centuries**: from Johann Joachim Winckelmann, theorist of neo-classicism, to Sir William Hamilton, author in 1777 of *Account of the Discoveries at Pompeii*; or writers and poets such as Johann Wolfgang Goethe (“*Many disasters have occurred in the world, but few have brought as much joy to posterity as that which that buried these Vesuvian cities*”), Madame de Staël and Francois-René de Chateaubriand (who, upon visiting Pompeii in 1804, writes of “*a Roman city preserved in its entirety, as if the inhabitants had left but a quarter of an hour earlier*”), Stendhal, Gustave Flaubert and Théophile Gautier (“*At Pompeii two steps separate ancient life from modern life*”), Alexander Dumas and Hippolyte Taine, Wilhelm Jensen, Jean Cocteau and Edward Bulwer-Lytton up to Susan Sontag; or artists such as Antonio Canova or Pablo Picasso, Robert Rauschenberg, Andy Warhol and architects such as Le Corbusier; or musicians, choreographers and dancers, from Sergei Diaghilev, Léonide Massine and Erik Satie to Pink Floyd; but also the founder of psychoanalysis Sigmund Freud or naturalists-botanists and engineers such as Francois de Paule Latapie and Karl Jakob Weber (authors of the first depiction of the excavation of Pompeii and the first maps of Pompeii and Herculaneum), up to the many intellectuals who have over two centuries defended and shared the reasons for protecting and, at the same time, continuously reinventing the site, from Jean-Claude Richard de Saint-Non to Charles-Francis Mazois and William Gell (author

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Understanding of how Matter Comes to Life”, in *Signs: Journal of Women in Culture and Society*, University of Chicago Press, vol. 28, no. 3, 2003); J. Bennett (*Vibrant Matter: A Political Ecology of Things*, Duke University Press, Durham/London, 2010); D. Haraway (“A Cyborg Manifesto: Science, Technology and Social-Feminism in late Twenty Century”, in *Simians, Cyborgs and Women: The Reinvention of Nature*, Routledge, New York, 1991; *When Species Meet*, University of Minnesota Press, Minneapolis/London, 2008; *Staying with the Trouble, Making Kin in the Chthulucene*, Duke University Press, Durham/London, 2016).

<sup>2</sup> J. Lovelock, *Gaia. A New Look at Life on Earth*, Oxford University Press, 1979; *Novacene. The Coming Age of Hyperintelligence*. The MIT Press, Cambridge (MA), 2019. For more information see also: Bruno Latour, *Politiques de la nature: Comment faire entrer les sciences en démocratie*, La Découverte, Paris, 1999; Timothy Morton, *Humankind. Solidarity with Non-Human People*, Verso Press, London/New York, 2018.

of one of the first journals with watercolour drawings and excavation annotations), from Francesco Piranesi and Luigi Rossini to Fausto and Felice Niccolini, from Carlo Bonucci to Jean Marie Le Riche, from Pietro Bianchi, Domenico Spinelli to Giuseppe Fiorelli (all directors of the excavations area in Pompeii, and, in the latter case, also author of *Pompeianarum Antiquitatum Historia*, 1860-64, and of the *Guide of Pompeii*, 1897, as well as promoter in 1858 of the division between *regiones* (neighbourhoods) and *insulae* (blocks) to promote, with its numbering system, a more scientific practice of excavation and, finally, inventor of the practice of creating casts of the victims of the eruption, obtained by pouring liquid plaster into the void left by their bodies), as well as from Teodoro Duclère to Antonio Coppola and Luigi Bazzani, from Ernest Breton to Gustavo Luzzati, from Jules Gourdault to Johann Friedrich Overbeck and August Mau, from Pierre Gusman to Vittorio Spinazzola and Amedeo Maiuri (the superintendent at Pompeii who witnessed the bombing on 24th August 1943 and the destruction of Second World War, and in 1954 appeared in Roberto Rossellini's film *Journey to Italy* in which a British tourist couple in crisis, played by Ingrid Bergman and George Sanders, witness the fictional discovery, through the Fiorelli technique of plaster casting, of an ancient pair of lovers); and, again, from Sir Mortimer Wheeler to Malcolm Lowry and Friedrich Furchheim, from Ranuccio Bianchi Bandinelli to Andrea Carandini, from Annamaria Ciarallo to Wilhelmina Feemster Jashemski, from Philip Barker to Edward C. Harris, from the Alinari Brothers, and photographers such as Giacomo Brogi or Giorgio Sommer, to Mimmo Jodice and Cesare De Seta.

It is from these composite premises that originate the **discipline** and the understanding of the **materials** which together define the episteme of this project, which thus requires the constant redefinition not only of its investigative tools but of the concepts of "**time**", "**space**", "**reality**" themselves.

If reunited, **archaeology and contemporaneity** (the archaeological finds in their state of preservation and understanding change as contemporary cultural manifestations do in their multiple and contradictory creations of imaginary knowledge that do not yet exist) reveal to us a succession of civilisations destined to overlap with each other, to recognise their common natural origin and destiny, which encompasses the animal, plant and mineral spheres. Under their temporary aesthetic skin, in their ancestry or derivations and hybridisations with other cultures, the sculptures, mosaics and frescoes of Pompeii seem to suggest the contours of a permanent transformation, in which each of these works of human ingenuity has been, and then returned to be, a natural matter: stones and cut trees, or coloured powders drawn from shells, fruits, roots or mineral sources. These ancient works could be – to quote what Carolyn Christov-Bakargiev wrote on the works by contemporary artist Adrián Villar Rojas<sup>3</sup> – both **remakes** (perhaps of originals which are now lost) and, at the same time, **reboots** (re-starts, or new versions), in which fragility becomes an instrument of renewed concentration and production. It is in this sense that they are a source of **contemporary episteme**, also and above all now that we have perhaps reached the end of the civilisation dominated by the human being, the so-called *Anthropocene* (a definition which

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<sup>3</sup> C. Christov-Bakargiev, "When It Disappears, the Energy Is Left", in *Adrián Villar Rojas*, Phaidon Press, London, 2020.

moreover, as we have already seen, has been passed<sup>4</sup>). But, as has already happened in Pompeii, perhaps what we are witnessing is merely yet another beginning, not an end. These materials are just inviting us – as the human beings who created them two thousand years ago – to not dispersing our intellectual willingness and creative capacity to question and constantly regenerate the other materials that surround us.

In its co-agent **stratigraphy**, the context of the Archaeological Park of Pompeii thus yields, epistemologically, the outlines of an ongoing **multi-verse** in which time passed for centuries to then stop, temporarily, and resume to flow again, granting us – in the striking sense of an almost physical relationship with the past – the clues of something that has never really disappeared but which had simply transmuted into testimony, story and legend... before re-entering our universe (in 1748) and transforming into a rediscovery. That's why the episteme proposed by this project is as close as possible to the utopia of a **time machine**, but at the same time it is a *fabula* that recalls the experiences of a plurality of witnesses, from the anonymous artists and artisans of Pompeii to the ancient historians (such as Pliny the Younger, who handed down the story of the ancient eruption through his memory of Pliny the Elder), from the intellectuals of the *GrandTour* to the contemporary artists of a project that we wished to call, also to honour their memory, **Pompeii Commitment. Archaeological Materials / Archaeological Matters.**

Combining archaeological materials and contemporary actions, aesthetic categories and functional uses, as well as arts and sciences with the collective history and all its intertwining of individual stories, *Pompeii Commitment. Archaeological Matters / Archaeological Matters* is defined as an invitation to adopt an approach of **responsibility, awareness, commitment and proposal (the "commitment" proposed by the tile)** towards the **enduring contemporaneity**, and even urgency, which an archaeological site like that of Pompeii appears to convey to us.

The method of work adopted will connect the testimonies of catastrophes which have already occurred with contemporary risk and regeneration scenarios, generating an **in progress heritage** which manifests not only as a “legacy” of the past but also as a “responsibility” in the present, and therefore as a “perspective” towards the future: a renewed republican heritage, belonging therefore to the Italian *res-publica*, that serves not only as a **stimulus for the research, enhancement and implementation of existing heritage** but also for the creation of **new possible and future heritages**, in a context which is open to comparison between generations, backgrounds and disciplines, and is able to respond critically to the effects of a globalised and digitised society, with its persistent conflict, exposed to the multiple risks of climate change, and to the dynamics triggered by social inequality and discriminating access to both material and intellectual sources.

We just ask you to be committed, here in Pompeii, together with us.

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<sup>4</sup>Will Steffen, Paul J Crutzen, John McNeill, "The Anthropocene: Are Humans Now Overwhelming the Great Forces of Nature," in *Ambio. A Journal of the Human Environment*, Swedish Academy of Sciences, No. 36, Vol. 8, 2007. For more information, see also: Slavoy Zizek, *Living in the End Times*, Verso Press, London/New York, 2010; James Bridle, *New Dark Age. Technology, Knowledge and the End of the Future*, To Press, London/New York, 2018.



## 2. Biography of Andrea Viliani

**Andrea Viliani** (Casale Monferrato, 1973), art historian and curator, is currently Head and Curator of the CRRI-Centro di Ricerca at Castello di Rivoli, a new department of the Castello di Rivoli Museum of Contemporary Art (where from 2000 to 2005 Viliani held the position of Assistant Curator) aimed at the research, collection and enhancement of archive materials of artists, curators, critics, gallery owners and collectors. For the CRRI he is coordinating, among other projects, the exhibition and catalogue that will be dedicated in 2021 to the curator Achille Bonito Oliva. From 2013 to 2019 Viliani was General Director and Artistic Director of the Donnaregina Foundation for Contemporary Arts/Madre Museum of Naples, where he curated and organised exhibitions by, among others, Francis Alÿs, John Armleder, Darren Bader, Thomas Bayrle, Daniel Buren, Pier Paolo Calzolari, Roberto Cuoghi, Cécile B. Evans, Mario Garcia Torres-Alighiero Boetti, Liam Gillick, Wade Guyton, Camille Henrot, Mimmo Jodice, Mark Leckey, Robert Mapplethorpe, Fabio Mauri, Boris Mikhailov, Giulia Piscitelli, Vettor Pisani, Stephen Prina, Walid Raad, Mathilde Rosier, Ettore Spalletti (in collaboration with GAM, Turin; MAXXI, Rome) and Sturtevant, as well as exhibitions on the gallery owner Lucio Amelio and on *themecenate*, collector and cultural entrepreneur Marcello Rumma. At the Madre museum he has also coordinated the project *Per\_forming a collection*, organised seminars and publications dedicated, among others, to Gianfranco Baruchello, Kerstin Brätsch, João Maria Gusmao & Pedro Paiva, Paul Sietsema, Cally Spooner and Akram Zaatari, and in 2017 co-curated the collective exhibitions *Pompei@Madre. Archaeological Matter* (with Massimo Osanna) and, at the Museo e Real Bosco di Capodimonte, *Carta Bianca. Capodimonte imaginaire* (with Sylvain Bellenger). From 2009 to 2012 Viliani was Director of the Civic Gallery Foundation-Centre for Research on Contemporaneity in Trento where he curated exhibitions by Rosa Barba, Robert Kuśmirowski, Gustav Metzger, Melvin Moti, Roman Ondák, Nedko Solakov and Clemens von Wedemeyer, commissioned to Massimo Bartolini the project of progressive restoration of the institutional headquarters (*Archivio del futuro*) and to Lara Favaretto the work *Momentary Monument #3*, also organising seminars and coordinating publications by Gerard Byrne, Dora García, Alberto Garutti, Tim Rollins and KOS, Francesco Vezzoli, Luca Vitone, Tris Vonna-Michell and The Otolith Group. From 2005 to 2009 he was Curator at the MAMbo-Museum of Modern Art in Bologna where he curated exhibitions and projects dedicated, among others, to Giovanni Anselmo, Adam Chodzko, Jay Chung-Q Takeki Maeda, Jeroen de Rijke/Willem de Rooij, Nico Dockx-Building Transmissions, Trisha Donnelly, Ryan Gander, Guyton\Walker, Sarah Morris, Diego Perrone, Seth Price, Natascha Sadr-Haghighian, Bojan Sarcevic, Markus Schinwald and Christopher Williams. In 2006 he was among the 60 *players* of the *Biennale de Lyon* (inviting the artist Seth Price) and in 2010-2012 among the 6 members of the *Agent-Core Group di dOCUMENTA (13)*, co-curating with Carolyn Christov Bakargiev and Aman Mojadidi the positions in Kabul and Bamiyan (Afghanistan). For the exhibition project and catalogue *NOMANIFESTO* (Stefano Arienti, Massimo Grimaldi, Mike Nelson, Florian Pumhösl and Anri Sala - special projects for the catalogue of Jeremy Deller and David Robbins) he received in 2005 the *Premio Lorenzo Bonaldi per l'Arte-EnterPrize* promoted by GAMEC-Gallery of Modern and Contemporary Art, Bergamo. He has also curated, as guest co-curator, exhibitions and performances by Pawel Althamer (Museion, Bolzano), Haris Epaminonda (Fondazione Querini Stampalia, Venice), David Maljković (GAMEC, Bergamo) and Deimantas Narkevičius (Museo Marino Marini, Firenze). He is the author of essays and scientific publications

(including on the Studio Trisorio gallery and on the artists Carlo Alfano, Maria Thereza Alves/Jimmie Durham, Marion Baruch, Carol Rama) and contributor to the art magazines "Artribune", "Flash Art", "Frog", "Kaleidoscope" and "Mousse".

### **3. Biography of Stella Bottai**

**Stella Bottai** (Bologna, 1986), after earning a Master's degree in Curating Contemporary Art from the Royal College of Art in London (2013), developed her own research by articulating design and publishing in the context of contemporary art. In 2019 she was Associate Curator of the Italian Pavilion at the Venice Biennale (curated by Milovan Farronato), she edited the first monograph of Patrizio Di Massimo (CURA.) and she created, with Lucia Pietroiusti, the site-specific podcast *Cold Protein* with new commissions by artists Ed Atkins, Malak Helmy and Zadie Xa. Between 2016-2019 she curated projects by, among others, Meriem Bennani, Céline Condorelli, Christodoulos Panayiotou, Jessi Reaves, Cally Spooner for the Stanley Picker Gallery, Kingston University London, and she contributed to the exhibition and monograph of Goshka Macuga, Fondazione Prada, Milan (2016) and collaborated with Cooking Sections at the *Empire Remains Shop*, London (2016). She was Associate Curator of the 31st Biennial of Graphic Arts, Ljubljana (2015), Curator of the Fiorucci Art Trust, London (2014-2015) and Assistant Curator, Frieze Projects London (2013-2014) and Serpentine Galleries Public Programmes (2012). Bottai has participated in numerous international panels, including for Fondazione Antonio Ratti (2020), *Premio New York* (2019) and the *Frieze Artist Award* (2013). She hosts the series *Art by Telephone* of "Harper's Bazaar Italia" and her new essay on Mierle Laderman Ukeles will appear in the second issue of "Dune" magazine, published by Flash Art.

### **4. Biography of Laura Mariano**

**Laura Mariano** (Martina Franca, 1983) is currently Head of Production at the Donnaregina Foundation for Contemporary Arts/Madre Museum of Naples. Trained at Florence and Turin in architectural planning with research relating to the identities of urban and naturalistic sites, to the complexity of their mutations over time and to the rewriting of their compositional elements, after achieving a Master of Art in 2015 at the LUISS Guido Carli University in Rome, from 2016 to 2019 she held the position of Exhibition Assistant, Donnaregina Foundation for Contemporary Arts/Madre Museum of Naples, the institution where, in 2017, she collaborated with Massimo Osanna and Andrea Viliani on the preparatory research and the organisation of the exhibition, with related new productions, and of the catalogue *Pompei@Madre. Materia Archeologica*.