

**Pavilion of the Holy See  
55th International Art Exhibition, *la Biennale di Venezia*  
*In Principio***

Arsenale di Venezia - Sale d'Armi nord

**Vernissage  
31 May, 4.30pm**

The Holy See participates this year for the first time at *la Biennale di Venezia* with a Pavilion inspired by the biblical narratives in the Book of Genesis. *In Principio* (In the Beginning) is the title chosen by the commissioner, Card. Gianfranco Ravasi, President of the Pontifical Council for Culture, who has promoted and designed this absolute novelty in line with the Dicastery's mission of promoting dialogue with contemporary culture.

The first eleven chapters of Genesis have been the *incipit* for an in-depth and articulated phase of reflection coordinated by the curator of the Pavilion, Prof. Antonio Paolucci, Director of the Vatican Museums. From here they proceeded to identify three nuclei, entrusted to the three artists who have constructed different routes that communicate between each other. As an opening, though, of the Pavilion we show a sort of "trilogy" of the works of Tano Festa, a Roman artist who long worked on Michelangelo's Sistine Chapel: the figure of Adam from the scene of Creation on the vault, the figure of the devil-serpent in the scene of the Original Sin, and the face of Adam, a sort of sign inviting the visitor to view the new works.

The *Creation* has been given to Studio Azzurro. By a thoughtful use of new media, the famous Milanese group has risen to the challenge with an interactive installation that sees the human person at the centre and stimulates the observer into mental and physical-sensorial movement within the surrounding space and individual and collective memory.

For *Uncreation* we have chosen the Czech photographer Josef Koudelka: the power of his panoramic black and white photographs tells of the opposition of man to the world and to moral and natural laws, and material destruction deriving from the loss of ethical meaning.

The hope present in the *Re-Creation* is expressed through the art of Lawrence Carroll: his ability to give new life to materials, turning them through processes of rethought and regeneration, opening up new possibilities of coexistence between apparently opposing dimensions, such as fragility and monumentality.

Catalogue of the Pavilion, Italian and English (Editore FMR Art'è, Rome)

Criteria of sobriety and economy have guided the project and design of the Pavilion, whose costs have been entirely covered by sponsors, particularly ENI and Intesa SanPaolo.

Press Office and Information: **email:** [press@cultura.va](mailto:press@cultura.va) **Site:** [www.cultura.va](http://www.cultura.va)

Images of the Holy See's Pavilion can be downloaded from the following link: <http://ftp.labbiennale.org>

Account: biennale2013 / Password: 55art



PONTIFICIUM CONSILIO  
DE CULTURA

**PAVILION OF THE HOLY SEE**  
**at the 55th International Art Exhibition – *la Biennale di Venezia***

***IN THE BEGINNING***

***CREATION, UNCREATION, RE-CREATION***

The Pontifical Council for Culture holds contemporary art at the heart of its interests for it is one of the most important cultural expressions of recent decades. The Council is promoting the Holy See's very first participation in the *Biennale Arte*, a project that is not only extraordinarily innovative, but also responds to its own objectives, that is instituting and promoting occasions of dialogue within an ever broader and diversified context.

For this first occasion, we have chosen a theme that is fundamental for culture and for Church tradition. It is also a source of inspiration for many whose works that have left a mark on the history of art: the story told in the Book of Genesis.

Specifically, the first eleven chapters have been chosen, as they are dedicated to the mystery of man's origins, the introduction of evil into history, and our hope and future projects after the devastation symbolically represented by the Flood. Wide-ranging discussions on the multiplicity of the themes offered by this inexhaustible source led to three thematic areas being chosen with which the artists have engaged: *Creazione* (Creation), *De-Creazione* (Uncreation), and the New Man or *Ri-Creazione* (Recreation).

The theme of Creation concentrates on the first part of the biblical narrative, when the creative act is introduced through the Word and the breath of the Holy Spirit, generating a temporal and spatial dimension, and all forms of life including human beings.

Uncreation, on the other hand, invites us to focus on the choice of going against God's original plan through forms of ethical and material destruction, such as original sin and the first murder (Cain and Abel), inviting us to reflect on the "inhumanity of man." The ensuing violence and disharmony trigger a new start for humanity, which begins with the punitive/purifying event of the Flood.

In this biblical story, the concept of the voyage, and the themes of seeking and hope, represented by the figure of Noah and his family and then by Abraham and his progeny, eventually lead to the designation of a New Man and a renewed creation, where a profound internal change gives new meaning and vitality to existence.

Clearly, each of these aspects was only a starting point for the selected artists. A vital, rich, and elaborate dialogue has been established with them and is a sign of a renewed, modern patronage. To them, my most heartfelt thanks.

Cardinal Gianfranco Ravasi  
*President*

## PAVILION OF THE HOLY SEE at the 55th Biennale d'Arte di Venezia

### *The Artists*

In a pavilion configured as wide open to cultural intersections and emotional pathways, we decided to select, in collaboration with the scientific committee, a group of internationally renowned artists who, in the variety of their languages and techniques, would produce converging characteristics, sensibilities, and openings with reference to the path chosen.

The theme of Creation was entrusted to *Studio Azzurro*, which places the immaterial image, light, sound, and sensory stimuli at the center of their artistic investigation, reflecting on the perceptive dimension of space as a locus of interrelationships through a thoughtful use of new media. Their work triggers a dialogue, awash with echoes and reverberations, between the vegetable and animal kingdoms and the human dimension, which leads, via memory, to other personal narrations on the concept of origins within an interactive plane that is also a temporal intersection.

In terms of De-Creazione (Un-Creation), we reflected on whether it would be opportune to explicitly bring the theme to the fore and make it converge with extremely modern questions. Josef Koudelka's photographs were chosen and organized by the artist himself into a specific and extremely evocative sequence, where themes such as the destruction brought about by war, the material and conceptual consumption of history through time, and the two opposing poles of nature and industry are made to emerge. The photographer's images expose an abandoned, wounded world, and at the same time are able to transform fragments of reality into works of art bordering on abstraction.

With the Ri-Creazione (Re-Creation) we concentrate on the activity of Lawrence Carroll, and in particular those aspects of his work tied to reusing materials and the processes of transfiguration, which the artist presents both realistically and symbolically together. His is an elaboration that, meditating on the experiences of *arte povera*, actualizes a continuous and cyclical action of recovery and erosion, of suspension and decline, and of pause and reactivation through the reintroduction of objects into a temporal circuit, forcing fragility and monumentality to coexist.

And yet none of the three artistic works can be fully appreciated without recourse to the overall meaning of the three moments as presented in Genesis—each and every one of these moments is able to contain and comprehend the other two.

Antonio Paolucci  
*Director*



## The Holy See Pavilion at the Biennale Arte 2013

The world of art and culture welcomes a new event at this year's Venice Art Biennale. For the first time the Holy See will also be represented in the pavilions of the international art exhibition. This decision is a confirmation of the significance of the Biennale as a platform for exchange and dialogue.

Since the outset of this project, we have followed its evolution closely in order to ascertain that the aims of the Pontificio Consiglio della Cultura (Pontifical Council for Culture) were in line with what the Biennale, by its very nature, can offer.

The quintessence of the Biennale is "participation". Diverse energies converge around this International Exhibition we organize, both in the form of participating countries (official participations) and non-profit organizations which develop their own projects (collateral events).

Each one makes its own contribution and is driven by the desire to be seen as part of the far-reaching current debate about artistic production which is considered today, as it was in the past, a vital expression of culture and society.

Within the context of the Biennale two overlapped perspectives emerge very clearly: one is distinguished by cultural, ethnical, linguistic and political boundaries, the other by the rapport between the artists, who either subjugate and go beyond those boundaries or simply ignore them.

However, the Biennale is not a marketplace for exhibiting art in relation to its commercial value; nor is it an Academy dictating rules and conditions. It is rather a place where a work of art is viewed in the context of its creation, as the fruit of the yearnings, motivations and urges of artists and not in view of its final destination (it is therefore certainly *not* the venue for a Sacred Art exhibition).

The Holy See's decision has come at a time when contemporary art, once the focus of a small minority, has broken its boundaries and is now appreciated by an expanding audience; in short, it has become popular.

However, this expansion has increased the danger of commodification, and consequently the temptation of the artist's fragile practice to veer in that same direction is great.

Conversely, today's extensive availability of images, coupled with the growing number of the new high-tech ways of using them, is in danger of diluting the ability (not to mention the interest and desire) to question works of art by differentiating them from the infinite array of creative inventions that the modern world can offer. This may jeopardize what has been achieved so far and lead to a regression and, therefore a loss of vitality.

In the wake of these events, one must consider the enormous significance of this new "development" for the opportunities it can provide in creating a vaster and more captivating debate on art.

These themes are very much the focus of the Biennale and are especially vibrant in this 55<sup>th</sup> edition of the International Art Exhibition that is, and we expressly state, an exhibition-research.

Over the years, the mixed fortunes of contemporary art have witnessed artists express ideas and make declarations that required a form and conversely, artists create forms that demanded reflection. Yet it has always placed humankind and its doubts at the forefront, seeking the actively engaged viewer rather than the passive consumer.

From this point of view, the renewed attention of the Holy See at this time seems extremely important, as it can support, in a very special way and both directly and indirectly, discerning and accurate focus for a qualified commission.

Paolo Baratta, President of la Biennale di Venezia

# Studio Azzurro

(Italy, Milan)

[www.studioazzurro.com](http://www.studioazzurro.com)

In Milan the different experiences of Fabio Cirifino (Milan 1949) with photography, Paolo Rosa (Rimini 1949) for visual arts and direction, and Leonardo Sangiorgi (Parma 1949) for graphics and animation came together to form the group *Studio Azzurro* in 1982.

Straightaway, a priority was given to the social context in which their work is realised, as can be seen in the first environment-video in the 1980s. Over time this transformed into a veritable centrality of the viewer, who is called to play an active role in the work, becoming its protagonist, animating the interactive and at the same time contributing with his/her own emotional baggage. In this context, from 1995 onwards, we see the “ambienti sensibili”, interactive installations that react to external input such as touch, tread, emission of sounds and movement. Reflection on the visual arts and technology touches on the fields of experimental theatre, between music, dance and video-projections – think of the show *Camera Astratta* in 1987 presented at Documenta 8 and winner of the *Premio Ubu*, or of *The Cenci* in London in 1997 – and cinema: *Il Mnemonista* in 2000, which was one of their most famous creations, centred on the interaction between life and memory, reality and vision.

And the theme of memory has emerged with force over these last years, through the long term project *Meditazioni Mediterraneo*, which sees the presence of unstable settings, installations that evoke places, spaces and sensorial constellations that float around the concept of the Mediterranean identity, and in the show on the history of the Unity of Italy, *Fare gli Italiani*, constructed at Turin's OGR. Equally, memory is the protagonist of their frequent incursions into museum projections, where the relation between the past, the present and identity are the basis of a dynamic relation of exhibition paths, as can be seen in more than twenty multimedia museum contributions, including the *Museo Laboratorio della Mente* in the former Psychiatric Hospital, Santa Maria della Pietà, Rome, which received the prize ICOM Italia in 2010 as the “most attractive and innovative museum in its relations with the public.” Since their beginnings the group has also carried out a deep theoretical reflection on the condition of art and the power of technology, particularly through the critical works of Paolo Rosa.

The work made for the Holy See's Pavilion looks at the moment of Creation. This is a sensorial space of 120m<sup>2</sup> with the title *In Principio (e poi)*, [tr. In the beginning (and then)] designed specifically for the Venice exhibition. The work looks at the theme of biblical narration through a space that evokes a solid mass of stone which opens up. Within it, immaterial images come to life when touched by the hands of visitors, suggesting the animal and vegetable kingdoms, through the gestures of the deaf and dumb, and the dominion of the spoken word. Human beings are seen as “bearers of stories”, of personal narrations that come together through multimedia languages to form a great story of the origins of the relation between man and space and time. These are voices, faces and gestures living an enclosed condition under space and language, telling stories: male and female prisoners from Milano-Bollate retell their genealogies in an identity building process that moves backwards as far as memory stretches. The viewers relate with the “bearers of stories” and activates, thereby, their own history, overcoming the formal dimensions of representation to immerse themselves in the concept of origin, revitalising them, or extracting forms, creatures and sounds from the movements of their hands and the language of signs of other “bearers of stories”. Thus the extraordinary ability of Studio Azzurro emerges again, showing why they have become over the last three decades one of the most appreciated artistic groups in the world: they know how to fuse physical space and narrative space with imagination, using technology to produce active awareness shared through the open context of the sensorial, to make the creative potentials emerge for whomsoever comes into contact with their work.

#### Selected exhibitions:

Documenta VIII, Kassel, 1987 – Videoambienti 1982-1992, personale, Milano-Tokyo, 1992 - Meditazioni Mediterraneo, Napoli-Tokyo, 2002 – Lucky Number Seven, Biennale Internazionale di Santa Fe, 2008 – Expo Universale di Shanghai, 2010

#### Selected prizes:

Gabbiano D'Oro 1985; Premio Ubu 1987; Premio Alinovi 1995; Premio Quadriennale 1996; Gran Premio Transmediale di Berlino 1998; Premio Pascali per l'arte contemporanea 2005

# Josef Koudelka

(Boskovice, Moravia, now Czech Republic, 1938)

From an early age the Czech photographer Koudelka had a gift of entering different worlds and a unique skill in creating divergent visions, which he employed working in theatres and with local gypsy communities in his country. His intense artistic journey began in the 1950s when he took his first amateur photographs. On completion of his engineering degree at the University of Prague he had his first photographic show in 1961. It was in those same years that he began to photograph gypsies in the area of Slovakia and popular religious festivals, and also create backdrops for the theatres of Prague. His first exhibition with the theme of gypsies, *Cikáni 1961-1966* was shown in Prague in 1966, and the following year he abandoned his engineering activities to dedicate himself exclusively to photography. 1968 was a crucial year for Koudelka: he was in Prague to cover the occupation by Soviet troops. His most famous shots captured an empty St Wenceslas Square, with tanks hiding behind trees waiting for the demonstrators. His photographs of those days slipped out of the country and under anonymity appeared in the press around the world. A few years later, Koudelka left his country for England and in 1984 London's Hayward Gallery organised his first big European show. In the meantime he transferred to France where he carried out a territorial recognition campaign for the DATAR Mission, and continued to travel throughout Europe. In 1988 he published *Exiles*, a photographic book dedicated to the years of the travels far from his homeland. In 1990 he returned to Czechoslovakia, and finally his photography of 1968 was exhibited in Prague. At this time he dedicated himself to the mining region of the "black triangle" of Bohemia, Silesia and Saxony, one of the geographic areas most devastated by man. In 1991 he photographed the centre of Beirut disfigured by war, while during that decade he dedicated himself to the panoramic photography in Wales and new enquiries into the relation between man and territory. In Italy, a great solo exhibition was held in Rome in 1999, organized by Palazzo delle Esposizioni, presenting the extraordinary panoramic format series *Caos*. In 2003 he exhibited in Rome the results of project *Teatro del tempo*, centred on the capital. Over the last decade, a series of works appeared focusing attention on the Mediterranean and the Near East, some of which were presented at the exhibition *Vestiges 1991-2012* in Marseille.

The panoramic format landscapes, which Koudelka began focusing on from the late 1980s show desolation and abandonment but also symbolic power and the ability to excite a perceptive disorientation due to the dimensional wastes, generating images of great evocative power. It is in the sphere of these experiences that the work *De-Creazione* (Un-Creation) takes form, a sequence of 18 photographs including 9 ink prints of a large horizontal format (cm 91 x 257) and three vertical triptychs (cm 158 x 150). The sequence, elaborated by Koudelka for this occasion, shows a series of images, some of which are famous, others less well known, classics of his vision and new works that interpret the power of man's transformation on the environment and also some very destructive aspects of both nature and of time. Captured with the help of a panoramic camera, sometimes placed together in triptychs, the images witness Koudelka's extraordinary compositional instincts. Interacting and dialoguing between each other, each image, almost replying in turn to the others, tells of three great themes of destruction: the intervention of time on human history, the environment, and abandonment by man; the sceneries of war, where the silence of what remains after conflict is highlighted; and finally, the two antithetical axes of nature and the industrial world, long engaged in another type of painful and damaging conflict. The chosen photographs cover a period of time which goes from 1986 to 2012 and a vast geographic extension that includes Europe and the near East, from France to Jordan, from Libya to Slovakia, from Germany to Greece.

#### Selected solo exhibitions:

*Josef Koudelka*, MoMA, New York, 1975 - *Caos*, Roma-Palermo-Milano-Helsinki-Madrid, 1999-2001 - *Josef Koudelka*, Galleria Nazionale di Praga, 2002 - *Teatro del Tempo*, Mercati di Traiano, Roma, 2003

#### Selected prizes:

Robert Capa Gold Medal Award, 1969 - Prix Nadar, 1978 – Grand Prix National de la Photographie, 1987 - Grand Prix Henri Cartier-Bresson, 1991 – Cornell Capa Infinity Award, 2003

# Lawrence Carroll

(Australia, Melbourne, 1954 / USA)

Born in Melbourne to a family of diverse origins, aged four his family moved to the United States of America, to California, first to Santa Monica where the Carrolls lived a simple life, and then to Los Angeles, where he frequented the Art Center College and earned his living teaching and illustrating. During this time he created his first autonomous works with recovered material, which were often overlaid with used canvases of other students and repainted, elements which will contribute to form the hallmark of his works. In 1984 he abandoned the West Coast to transfer to New York; here he entered into contact with the local artistic circle and with the art galleries, even managing to have his first solo exhibition in 1988. His works become internationally known at the end of the 1980s when Harald Szeeman chose him together with eight other young American artists as representatives of the new generation in the famous Hamburg "Einleuchten" exhibition, while in 1992 he was invited to participate in "Documenta IX". Today he lives and works in the US and Italy, where he teaches at the IUAV in Venice. Carroll's starting points are easel painting and environment art, and the experiences of artists such as Rauschenberg, Rothko, Johns and Beuys, but also the chromatic selection and essentiality of Morandi, to which Carroll adds a thoughtful interpretation of the processes and materials of *Arte Povera*. This re-elaboration gives rise to a strong, poetic re-use of materials, led within the terms of a discourse that is far from any sort of magniloquence or theatricality. That objects can have a second life – pieces of wood of various sizes, rags of material, shoes, paper, newspaper cuttings, natural vegetables or dust that gathers on the ground – all these are put back into play and form part of the new creations. These works need a long period of gestation, that are often documented by photographs or sketches, in which the work grows and takes form slowly on itself, layer by layer building up like a stratification-painting or object, with a power of attraction towards external elements as a magnet. The artist intervenes many times on every part of the work, with a carefulness that is a discrete nurturing, governed rather than meticulous, and where the factors of growth, slowness, and happy solitary meditation play a fundamental role.

The work realised for the Holy See Pavilion looks at the moment of the Recreation. Placed at the end of the visitor's path, the installation has the title *Another Life*, created especially for the theme proposed and the space of the Pavilion, it is composed of four great *wall paintings* and a *floor piece*, as the author himself defines them. Illumination is of primary importance in the work and is thought of as natural as possible, never aimed directly at the work, but spread equally from the roof, to allow the natural and soft colours that Carroll uses, to use fully their powers of absorbance, accentuated also by the use of wax and oils, components that are dear to the artist for their dense transparency. Even the projectual aspect is a key to this work. It has involved a group of technicians in realising one of the panels on a wall, a freezing painting, unique in its kind for the characteristics and dimensions with respect to his previous works. It cyclically will melt and refreeze modifying its aspect over the course of the day. The operative component for the realisation, in part carried out in the large studio near Bolsena, has included a reflection of the artist on the sensations of waiting, of challenge and of joy, as also some implications in the processes of automatism that are unleashed by the "experience of the hands".

Selection of personal exhibitions:  
New York, 1988 – Toulon, 2007 – Venezia, Museo Correr, 2008

Selection of collective exhibitions:  
*Einleuchten*, Hamburg 1989 - *Documenta IX*, Kassel 1992 - *The state of Things*, Koln 1994 - *Material Imagination*, Guggenheim, New York 1995 - 50 years of *Documenta*, Kassel 2005

Permanent collections:  
Guggenheim Museum, New York - MOCA, Los Angeles - Museum of Contemporary Art San Diego - MART  
Rovereto; Collezione Panza, Varese - Art Gallery of New South Wales, Sydney

**Pavilion of the Holy See**  
**International Exhibition of Art, la Biennale di Venezia**  
**2013**

**Tano Festa e Michelangelo**

The first 11 chapters of Genesis are the theme chosen for the first appearance of the Pavilion of the Holy See at the Venice Biennale, centered on three emblematic points: *Creazione (Creation)*, *De-Creazione (Un-Creation)* and *Ri-Creazione (Re-Creation)*.

Themes dealt with by Michelangelo Buonarroti in the first decade of 1500, to face the rich iconographic material on the ceiling of the Sistine Chapel, creating a key work that would be a symbol for future generations. For all generations.

The Roman artist Tano Festa (Rome 1938-1988) devoted a large part of his work to the art of Michelangelo, and in particular to the frescoes of the Sistine Chapel. In 1963 he created his first tribute, in memory of his brother Francesco Lo Savio, a great artist who died prematurely. This opened an intense and fruitful dialogue focusing on the scene of the Creation of Adam.

In 1964, the year of solemn celebrations for the fourth Centenary of the death of Michelangelo, Festa exhibited at the XXXII Venice Biennale with two paintings, *The Creation of Man (black and white)* and *The Creation of Man (colour)*.

The relationship between the artist and the masterpiece of the Tuscan master continued over the years, creating a series of works that represent different moments and inflections of this comparative exegesis, in particular through a review of the topic of the Genesis.

Thanks to the generous collaboration of the collector Ovidio Jacorossi, we open the Pavilion with a sort of “trilogy” of works by Tano Festa. In the three paintings executed with different techniques: one based on the figure of Adam from the scene of Creation, a second referring to the figure of the devil-serpent in the scene of the Original Sin, and a third referring simply to the face of Adam, a sort of sign inviting the visitor to view the new works.

**Holy See Pavilion  
at the 55th International Exhibition, la Biennale di Venezia**

**Exhibited Works**

**Lawrence Carroll**

Born in Melbourne, Australia, in 1954  
He lives and works between USA and Italy

*Another life*, 2013

Four *Wall paintings* - one *Floor piece*:

*Untitled (Freezing Painting)*, 2013, ice, oil wax canvas on wood,  
aluminium, steel, plexiglass, freezing device, 310 x 245 x 20 cm

*Untitled (Dust Painting)*, 2013, oil wax canvas on wood, dust, 310 x 245 x 15 cm

*Untitled (Sleeping Painting)*, 2013, oil wax canvas on wood, plexiglass, 310 x 245 x 15 cm

*Untitled*, 2013, oil wax canvas on wood, 310 x 245 x 15 cm

*Untitled (Floor Piece)*, 2013, mixed media

**Josef Koudelka**

Born in Boskovice, Czech Republic, in 1938  
He lives and works in Paris

*De-Creazione*, 2013

18 photographic inkjet prints:

9 horizontal, 257 x 91 cm

3 vertical Triptychs, 158 x 150 cm

**Studio Azzurro**

Milan, Italy, set up in 1982 by  
Fabio Cirifino, born in Milan in 1949  
Paolo Rosa, born in Rimini in 1949  
Leonardo Sangiorgi, born in Parma in 1949  
[www.studioazzurro.com](http://www.studioazzurro.com)

*In Principio (e poi)*, 2013

Interactive video-installation, 530 x 1110 x 1110 cm

«*Fuori Concorso*»

**Tano Festa**

Rome, 1938-1988

*Untitled*, 1979

Photographic emulsion on canvas on wood and enamel, 162 x 200 cm  
Jacorossi Collection, Rome

· *Untitled*, 1976

Oil on canvas, 80 x 80 cm  
Jacorossi Collection, Rome

*Il Miliziano morente (The dying soldier)*, 1979

Emulsione fotografica su tela applicata su tavola e smalto, 129 x 170 cm  
Jacorossi Collection, Rome

*In Principio*

Primo Padiglione della Santa Sede alla 55<sup>a</sup> Esposizione Internazionale d'Arte di Venezia

<u>Padiglione</u>	<u>Catalogo</u>
<u>Commissario</u> Gianfranco Card. Ravasi	<i>In Principio</i> Il Padiglione della Santa Sede alla 55 <sup>a</sup> Esposizione Internazionale d'Arte di Venezia
<u>Curatore</u> Antonio Paolucci	Catalogo a cura di Micol Forti e Pasquale Iacobone
<u>Comitato scientifico</u> Sandro Barbagallo Francesco Buranelli Andrea Dall'Asta Micol Forti Pasquale Iacobone	<u>Testi di:</u> Paolo Baratta Lawrence Carroll Micol Forti Alessandra Mauro Rosalia Pagliarani Antonio Paolucci Gianfranco Ravasi Studio Azzurro
<u>Comitato organizzativo</u> Emilio Acerna Renato Poletti Roberto Serrentino	<u>Redazione:</u> Francesca Boschetti Riccarda Leopardi Rosalia Pagliarani
<u>Artisti partecipanti</u> Lawrence Carroll Josef Koudelka Studio Azzurro	<u>Art Director:</u> Maurizio Bignotti
<u>Direzione esecutiva</u> Micol Forti Pasquale Iacobone	<u>Traduzioni:</u> Riccarda Leopardi Silvana Salvati Ruth Taylor
<u>Assistenti</u> Francesca Boschetti Saverio Gravina Riccarda Leopardi Rosalia Pagliarani	<u>Referenze fotografiche:</u> Foto © Lucy Jones Carroll Foto © Lawrence Carroll Foto © Magnum Photos Foto © Studio Azzurro
<u>Allestimento</u> Roberto Pulitani	<u>Editore:</u> FMR-Art'è, Roma
<u>Ufficio Stampa</u> Greg Burke Richard Rouse Lucina Vattuone	

**PREVIOUS PARTICIPATIONS OF THE HOLY SEE  
IN INTERNATIONAL EXHIBITIONS AND EXPOSITIONS**

<b>1851-Londra</b>	The Great Exhibition of the Works of Industry of all Nations
<b>1855-Parigi</b>	Expo of agriculture, industry and the arts
<b>1862-Londra</b>	Expo of industry and arts
<b>1865-Dublino</b>	Expo of arts and manufactures
<b>1867-Parigi</b>	Expo of agriculture, industry and the arts
<b>1870-Roma</b>	International Exhibition of Sacred Arts and manufactures
<b>1893-Chicago</b>	Expo for the fourth centenary of the discovery of America
<b>1937-Parigi</b>	Expo "Art and technology in modern life"
<b>1950-Roma</b>	International Exhibition of Sacred Arts for the Jubilee
<b>1958-Bruxelles</b>	Expo "Evaluation of the World for a more humane world"
<b>1961-Torino</b>	International Exposition of human work
<b>1964-65 New York</b>	World's Fair "Peace through Understanding"
<b>1967-Montréal</b>	Expo "Terre des hommes"
<b>1970-Osaka</b>	Expo "Progress and Harmony for Humankind"
<b>1977-Belgrado</b>	International Exhibition of Contemporary Art
<b>1984-New Orleans</b>	Louisiana World Exposition "The World of Rivers"
<b>1988-Brisbane</b>	Expo "Leisure in the age of technology"
<b>1992-Siviglia</b>	Expo "The Age of Discoveries"
<b>1992-Genova</b>	International Exposition "Colombo 92" 500th Anniversary of the discovery of America
<b>1998-Lisbona</b>	Expo "The Oceans, a Heritage for the Future"
<b>2000-Hannover</b>	Expo "Humanity, Nature, Technology"
<b>2008-Saragozza</b>	Expo "Water and Sustainable Development"

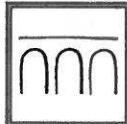


## PADIGLIONE SANTA SEDE

55<sup>A</sup> ESPOSIZIONE INTERNAZIONALE  
D'ARTE DELLA BIENNALE DI VENEZIA  
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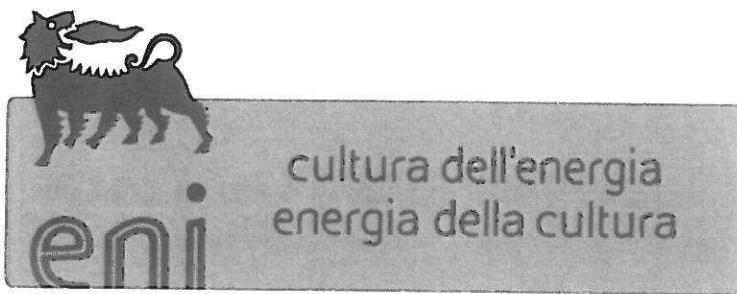
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PONTIFICIA COMMISSIONE PER L'ARCHEOLOGIA SACRA



## **Eni partner del Padiglione della Santa Sede nell'ambito della 55. Esposizione Internazionale d'Arte della Biennale di Venezia.**

Eni è partner del Padiglione della Santa Sede nell'ambito della 55. Esposizione Internazionale d'Arte della Biennale di Venezia che si terrà dal 1° giugno al 24 novembre 2013. Per la prima volta la Santa Sede parteciperà alla Biennale, uno dei luoghi e dei momenti più significativi ed emblematici, a livello mondiale, dell'arte contemporanea.

Eni ha messo la cultura al centro della sua attività in rapporto ai territori e alle persone. Trasmettere e sostenere la cultura è quindi un “modo” di operare nella società in cui Eni si riconosce profondamente e nel quale si presenta con una propria progettualità tenendo sempre presente una parola, innovazione, che è comune a tutto l'agire dell'azienda. Facilitare la conoscenza dell'arte è l'obiettivo che Eni si pone, in questo modo vuole coniugare due mondi, quello tecnologico e quello artistico, apparentemente distanti eppure legati da uno straordinario impulso creativo.

L'obiettivo di Eni è di facilitare la conoscenza all'arte e alla cultura. La cultura rappresenta per Eni un importante terreno di iniziative attraverso cui coniugare la propria natura di grande società energetica con il tessuto sociale e culturale dei paesi in cui opera ([www.cultura.eni.com](http://www.cultura.eni.com)).

Il titolo scelto dal curatore Massimiliano Gioni per la 55. Esposizione Internazionale d'Arte è Il Palazzo Enciclopedico che vuole evocare l'artista autodidatta italo-americano Marino Auriti che il 16 novembre 1955 depositò presso l'ufficio brevetti statunitense i progetti per il suo Palazzo Enciclopedico, un museo immaginario che avrebbe dovuto ospitare tutto il sapere dell'umanità, collezionando le più grandi scoperte del genere umano.

Nel Padiglione della Santa Sede sono stati chiamati grandi artisti di livello internazionale a cimentarsi su un progetto incentrato sui primi 11 capitoli del Libro della Genesi.

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## INTESA SANPAOLO PER LA CULTURA

**Intesa Sanpaolo**, assecondando una lunga e consolidata tradizione, è attivamente impegnata nel campo dell'arte e della cultura, nella radicata consapevolezza che il ruolo di un'impresa bancaria di rilevanza nazionale sia quello di concorrere non solo alla crescita economica, ma anche, e inscindibilmente, a quella culturale e civile del Paese.

Tale impegno si è tradotto nell'elaborazione di numerose iniziative culturali sia proprie che in partnership con importanti Istituzioni ed Enti locali. Da qui la volontà di **Intesa Sanpaolo** di sostenere in qualità di partner il **Padiglione della Santa Sede** nell'ambito della **Biennale di Venezia**. Il Gruppo si focalizza su **Progetto Cultura**, il “contenitore strategico” delle attività culturali di **Intesa Sanpaolo**. In questo piano, rinnovato di triennio in triennio, una pluralità di interventi – temporanei e permanenti – trovano spazio e pianificazione certa, secondo precise linee programmatiche.

I valori che ispirano il progetto sono costituiti dalla tutela, valorizzazione, pubblica fruizione e diffusione della conoscenza dei beni artistici e culturali che costituiscono l'incomparabile ricchezza d'Italia.

Una delle direttive lungo le quali si sviluppa il piano è la valorizzazione del cospicuo e prestigioso patrimonio storico, artistico, architettonico e archivistico del Gruppo, con l'intento di condividerlo con la collettività. Di qui la creazione di una rete di poli museali e culturali. Le **Gallerie di Piazza Scala a Milano**, recentemente inaugurate, si affiancano alle **Gallerie di Palazzo Leoni Montanari di Vicenza** e alle **Gallerie di Palazzo Zevallos Stigliano di Napoli**, già operative da qualche anno. Sono tutti luoghi di fruizione dell'arte e di produzione della cultura, riuniti sotto il nome di **Gallerie d'Italia**.

Altra importante linea guida di Progetto Cultura è il contributo alla salvaguardia del patrimonio culturale del Paese. Questo impegno si concretizza attraverso la continuità garantita all'iniziativa **Restituzioni** avviata nel 1989: un collaudato programma di restauri dei beni artistici e monumentali italiani promosso, sostenuto e curato da Intesa Sanpaolo in collaborazione le Soprintendenze. Il progetto, ormai ventennale, ha raggiunto oggi dimensioni e importanza nazionali, e ha permesso il recupero e la restituzione alla godibilità pubblica di circa 1.000 opere d'arte.

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LE LASTRE FMG MAXFINE  
MATERIA DELL'OPERA DI STUDIO AZZURRO  
PER IL PADIGLIONE DELLA SANTA SEDE A VENEZIA

*"In principio Dio creò il cielo e la terra. Ora la terra era informe e deserta e le tenebre ricoprivano l'abisso e lo spirito di Dio aleggiava sulle acque. Dio disse: «Sia la luce!». E la luce fu."*

(Genesi 1:1; 1:3)

Sono parole straordinariamente semplici quelle che ci vengono tramandate nel primo libro della Genesi che svela il mondo ai nostri occhi con la naturalezza del Creato che ogni giorno ci circonda. Parole semplici che danno inizio al nostro mondo, che nasce dagli elementi vitali essenziali: terra, acqua, aria, fuoco.

Il buio dissipato al momento della Creazione rivive nell'opera che Studio Azzurro presenta per il primo Padiglione della Santa Sede in collaborazione con FMG Fabbrica Marmi e Graniti in occasione della 55. Esposizione Internazionale Arte di Venezia.

Studio Azzurro interpreta la Genesi attraverso una video-installazione interattiva dove le lastre FMG Maxfine rappresentano l'elemento primordiale, la terra che accoglie la luce vivificatrice.

La luce dell'intelletto, dell'ingegno che produce innovazione. E' da un'ispirazione illuminata che nasce l'idea di una ceramica tecnica che sia in grado di ricreare i marmi, i graniti, le pietre, i materiali che la natura da sempre offre all'uomo per le sue costruzioni.

L'opera di FMG si concretizza proprio in questo: offrire materiali unici per resistenza e bellezza, lavorati a partire da materie prime selezionate (argille, sabbie e minerali) per creare una nuova materia rara e pregiata, lastre a tutta massa ad altissime prestazioni.

"E' un omaggio ed un privilegio che Studio Azzurro abbia scelto le lastre di grande formato MAXFINE di FMG Fabbrica Marmi e Graniti per l'allestimento del Padiglione della Santa Sede - dichiara Federica Minozzi, Amministratore Delegato di FMG -. Vogliamo vederlo come un nuovo punto di arrivo utilizzato per ricordare le nostre origini, come tutto venga dalla terra e dal fuoco, e tutto venga forgiato dagli elementi naturali. I nostri materiali nascono da qui, e soprattutto nascono come un'alternativa alle preziose materie che ci offre la natura. Ricreare marmi e pietre ci permette di preservare le cave millenarie patrimonio del nostro Paese, e allo stesso tempo propone al mondo uno "strumento" affascinante, altamente tecnologico e duttile al servizio della creatività".

Maxfine è il primo esempio di materia ceramica tecnica con dimensioni uniche (300x150 cm) che va oltre le possibilità dei lapidei tradizionali. Frutto della ricerca FMG – Iris Ceramica, nome che da oltre 50 anni rappresenta il made in Italy nel settore e da sempre all'avanguardia nell'impegno per realizzare creazioni ceramiche dall'elevato valore tecnico-estetico, Maxfine si propone come materia che diventa strumento al servizio dell'immaginazione per esprimere nuovi concetti di architettura.

Divisione IRIS - FMG

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## **FS ITALIANE VETTORE UFFICIALE DEL PONTIFICIO CONSIGLIO DELLA CULTURA**

- FS Logistica trasporterà le opere d'arte esposte nel Padiglione della Santa Sede alla 55. Esposizione Internazionale d'Arte de La Biennale di Venezia**

Roma, 14 maggio 2013

Il Gruppo Ferrovie dello Stato Italiane è il vettore ufficiale del Pontificio Consiglio della Cultura per la 55. Esposizione d'Arte contemporanea de La Biennale di Venezia.

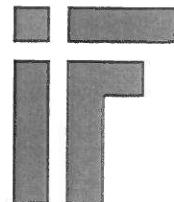
In particolare, FS Logistica, la società di logistica ferroviaria per il sistema nazionale delle merci, curerà il trasporto delle opere d'arte (dipinti, fotografie e installazioni multimediali) che saranno esposte nel Padiglione della Santa Sede, da Roma e Milano fino all'Arsenale di Venezia che ospiterà la Mostra dall'1 giugno al 24 novembre.

Ferrovie dello Stato Italiane sarà inoltre a fianco della Santa Sede, per questa sua prima partecipazione alla Biennale d'Arte, anche con Trenitalia, la società di trasporto del Gruppo. Artisti e rappresentanza del Vaticano raggiungeranno in treno Venezia per l'inaugurazione del Padiglione.

Il Gruppo FS Italiane, con questa collaborazione, conferma il proprio impegno a favore della cultura, al fianco di grandi Istituzioni di fama internazionale.

E' una vocazione quasi naturale per un'Azienda radicata da oltre un secolo nel tessuto civile ed economico del Paese, che conta oggi circa 71mila dipendenti, e trasporta ogni anno 600 milioni di passeggeri su un network ferroviario di oltre 16.700 chilometri, di cui 1.000 ad Alta Velocità.

Roma, 14 maggio 2013



iTALFONDIARIO

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### Comunicato Stampa

*Italfondiario s.p.a.* rappresenta il punto di riferimento delle più importanti realtà bancarie e finanziarie, nazionali ed internazionali, per la gestione in outsourcing dei crediti in bonis, incagliati ed in sofferenza.

*Italfondiario* garantisce la direzione di tutte le fasi del ciclo di vita del credito con l'obiettivo di incrementare i flussi di cassa generati dai crediti e migliorare la loro redditività nel lungo periodo.

Nata nel 1891 come istituto bancario, alla fine degli anni '90 *Italfondiario* si trasforma in società specializzata nel *Credit Management* ed oggi rappresenta la più importante realtà indipendente del settore con partnership con tutte le grandi realtà finanziarie europee e americane.

*Italfondiario* ha tra i propri azionisti *Fortress*, uno dei maggiori Fund Manager del panorama internazionale e *Intesa San Paolo*, banca leader in Italia, e può vantare il miglior track record sul mercato italiano per ogni tipologia di credito.

Attraverso *Italfondiario RE*, società del Gruppo, *Italfondiario* sviluppa un'attività specialistica per la gestione e la valorizzazione delle garanzie immobiliari offrendo ai propri clienti una gestione del credito integrata.

*Italfondiario* è tra gli sponsor della 55a Esposizione Internazionale d'Arte quale partner della Santa Sede che partecipa per la prima volta con una mostra allestita per le Sale d'Armi, in quelle Sale che saranno padiglioni durevoli.

*Italfondiario s.p.a.* e tutto il suo personale è onorata di essere partner dell'esclusiva mostra realizzata dalla Santa Sede e lieta di contribuire a questo prestigioso evento culturale italiano che pone particolare attenzione alla valorizzazione di nuove forme d'arte e di giovani artisti internazionali. Anche *Italfondiario* si impegna a sviluppare il talento delle giovani generazioni, dedicando percorsi di inserimento in azienda e di sviluppo per i neo-laureati.

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## Allianz, strumenti e sicurezza per la cultura

L'Italia è custode di una delle tradizioni artistiche e culturali più ricche e apprezzate del mondo. E' un patrimonio che grandi istituzioni culturali e investitori privati sono chiamati a mantenere e sviluppare. Allianz ha scelto di rispondere a questo impegno etico e sociale anche nell'ambito della Biennale di Venezia per contribuire ad avvicinare un pubblico sempre più ampio a manifestazioni artistiche di livello internazionale.

L'attenzione verso la cultura – sottolinea Carlo Salvatori Presidente Allianz SpA – è il termometro della vitalità intellettuale di un Paese. In quest'ambito, l'arte è uno straordinario collante fra la valorizzazione del patrimonio culturale e gli investimenti sull'opera dell'uomo e dei suoi talenti.

Il Gruppo Allianz, leader mondiale nei settori assicurativo e finanziario, sostiene da sempre iniziative in ambito culturale, artistico e rivolte alla formazione dei giovani. L'impegno nelle attività legate alla corporate social responsibility hanno valso al Gruppo l'inserimento nel Dow Jones Sustainability Index e nell'indice FTSE4GOOD.

In Italia il Gruppo Allianz è oggi al servizio di sette milioni di clienti e si colloca tra i leader di mercato; opera nel settore assicurativo con la rete Allianz e nel campo delle polizze telefoniche e online con Genialloyd; nell'area dei servizi finanziari e di private banking con Allianz Bank Financial Advisors Spa e Allianz Global Investors Italia Sgr, ed è inoltre operativo attraverso i network di sportelli dei partner bancari.

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Forte di 130 anni di storia, Banca Etruria è quotata al segmento Star di Borsa Italiana ed è presente con circa 190 sportelli in Toscana, Lazio, Marche, Abruzzo, Umbria, Emilia-Romagna, Molise e Lombardia. La Banca a livello di Gruppo ha poco più di 2.000 dipendenti e una base azionaria di oltre 65.000 Soci. l'Istituto, guidato dal presidente Giuseppe Fornasari e dal direttore generale Luca Bronchi, si caratterizza per il radicamento territoriale e per la focalizzazione della sua attività dedicata all'economia reale. La Banca trova nei valori di vicinanza e di vocazione territoriale anche le ragioni di uno storico impegno a favore dell'arte e della cultura che ha consentito nel corso degli anni il conferimento e la restituzione alla vitalità culturale delle proprie aree di riferimento elementi artistici e simbolici di rilievo nazionale ed internazionale. A tale impegno sono ascrivibili i restauri ed il recupero di molte opere, tra le quali si ricordano la Leggenda della Vera Croce e il dipinto della Madonna del Parto di Piero della Francesca ed il Cristo di Cimabue. Banca Etruria contribuisce quindi al Padiglione della Santa Sede nell'ambito della 55 esima Esposizione Internazionale d'Arte della Biennale di Venezia con la convinzione di sostenere un progetto di ampio respiro in termini di cultura e tradizioni, volto anche a vivificare tramite le eccellenze artistiche le occasioni di dialogo e la riflessione comune.

