

**MANIFATTURA
TABACCHI**

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LA MERAVIGLIA
1 JUNE – 28 JUNE 2020
MANIFATTURA TABACCHI
VIA DELLE CASCINE 33-35
FIRENZE

A project by
Manifattura Tabacchi

Conceived and curated by
Sergio Risaliti

Artists-in-residence
Davide D'Amelio, Bekhbaatar Enkhtur, Anna
Dormio, Esmal Ilter, Giulia Poppi, Negar Sh

Tutor
Paolo Parisi

Visiting Artists & Curators
Domenico Bianchi
Rä Di Martino
Giacinto Di Pietrantonio
Alberto Garutti
Stefania Galegati
Goldschmied & Chiari
Elena Mazzi
Pantani-Surace
Robert Pettena

Residency Coordinator
Caterina Taurelli Salimbeni

Management
MTDM – Manifattura Tabacchi Development
Management
Michelangelo Giombini, Valentina Tosato,
Virginia Battagliani

Coordination & Production
MIM – Made in Manifattura
Gaia Cervelin, Matteo Ciardi, Federica Gerini,
Carlo Guerra, Riccardo Luciani, Emma
Magrini, Dario Marmo, Irene Meniconi, Elisa
Natini, Mara Pizzinini, Francesco Poggi,
Chiara Romeo, Caterina Taurelli Salimbeni,
Susanna Stigler, Marco Tognetti, Francesca
Ulivari, Caterina Ventura, Laura Viviani

Installation
MIM – Made in Manifattura, Power Rent sas,
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Rondinella, Tuttascena

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Texts
Davide D'Amelio, Bekhbaatar Enkhtur, Anna
Dormio, Michelangelo Giombini, Esmal Ilter,
Mara Pizzinini, Giulia Poppi, Sergio Risaliti,
Negar Sh, Caterina Taurelli Salimbeni,
Caterina Ventura

Translations
Federica Finardi Goldberg
Simon Jon Batten

Photography
Giovanni Savi (2-3, 37, 43, 49, 53, 54, 57, 61, 69,
70, 73, 75, 77, 79, 82-93, 96-97, 107)
Leonardo Morfini (18-29, 40)
Alessandro Fibbi (80-81, 86, 94-95, 100-105,
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Lilian Istrati (99)

Video
Alessandro Bartoletti

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*La meraviglia's exhibition and catalogue have
been realised in compliance with all safety
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during the COVID-19 emergency.*

LA MERA- VIGLIA

A PROJECT BY MANIFATTURA TABACCHI
CONCEIVED AND CURATED BY SERGIO RISALITI

MANIFATTURA
TABACCHI

THE PROJECT

Today, the second chapter of the three-year cycle of Art Residencies held at Manifattura Tabacchi comes to a close. One year after the cycle's debut with the theme of *La cura*, a new exhibition opens to the public, offering original pieces conceived and created in the provisional spaces of the ex-factory. This experimental exhibition is the result of intense and passionate research conducted by our six young artists-in-residence. The participating artists were chosen by curator Sergio Risaliti and artistic mentor Paolo Parisi after reviewing responses to an open call and by considering the recommendations made by a network of artists, professors, and experts in the contemporary art world. The participants had the opportunity to live in Firenze for six months and draw inspiration from the artistic masterpieces located in the city center and Manifattura's industrial space.

Anna, Beki, Davide, Esma, Giulia, and Negar have undertaken a meaningful course of artistic research which was indelibly marked by visits to places both salient and essential to the Florentine and Tuscan territory. The residency participants also met and worked with prominent artists who shared their knowledge and experience through workshops and talks open to the public.

The residency project plays a central role in the artistic program promoted by Manifattura Tabacchi and is part of a wider context of cultural awakening which involves the entire ex-industrial complex. This process is articulated with a series of creative interdisciplinary activities which convert the Manifattura into a giant laboratory for art and reflection that is open to everyone. Judging by the quality of the works produced, this second

chapter of artist residencies entitled *La Meraviglia* fulfilled the high expectations set after the conclusion of the cycle's first year. The wager of opening previously abandoned spaces to the city and sparking an urban regeneration process through art seems to have been won. The final verdict is yet to come with the last chapter of the cycle: *L'armonia*.

Michelangelo Giombini
Head of Product Development MTDM

----- Forwarded message -----

From: Sergio Risaliti
Date: 12.29 Thu 7 Sep 2017
Subject: First Draft
To: Giovanni Manfredi

Dear Giovanni, last night and this morning I've been thinking about your ambitions, needs, hopes, primary interests and goals. This is the first proposal that I'd like to discuss with you.

It is about bringing an interdisciplinary project to life, in the short, medium and long term, which over the next three years (2018-2020) will transform Manifattura into one big cultural workshop - 'manifatturanaturacultura'. Every year there will be an overarching theme, created and redefined in relation to the historical and future identity of the place, of the city of Firenze, and in a more global sense.

The MANIFATTURANATURACULTURA project represents a great challenge for Firenze (a city where the past lives with the contemporary) to create a unique experience involving artists and citizens, promising young people, great personalities from the cultural and research worlds, students and families. The protagonists of this dialogue between man and earth, between humanity and the sacred, will be young artists by means of the expressivity, the ability to communicate, the symbolism and the creativity of their work. New sensibilities and new perceptions. A new awareness between art and society, between science and spirituality, between political history and literature, music and design. Throughout the year, six young artists will be able to create works and experiment with materials and techniques, meet established artists, philosophers, scientists, researchers, artisans, producers in the field of fashion and manufacturing, entrepreneurs and technological innovators. This will culminate in a final collective exhibition where the different experiences will converge, featuring new works which will be exhibited as installations at Manifattura.

For the first year, the theme we have chosen as our north star will be **La cura** (care), which is taking care of the planet, of the urban environment, of the earth and of the spirit (as in the myth of Igino, cited by Heidegger in *Being and Time*). I am also thinking about the care we must take in every step of this project, given that we'll be working inside Manifattura itself, as well as care in the conservation of our heritage, care in the research of materials and technologies, and care in the analysis and experimentation of new paradigms in culture, science, and politics.

In the second year, the key word will be **La meraviglia** (wonder), in the broadest sense of the term: from that of materials and technologies, to that which you find in iconography. The wonder of creation and the wonder that is tied to the beauty and magnificence of industrial and artisanal production, as well as wonders of art and poetry.

In the third year, we will all be committed to creating **L'armonia** (harmony). These three words from here onwards will convey the founding ideals of the Manifattura Project, namely, the interweaving of the material and the immaterial, of traditional manufacturing and technological innovation, of artificial and natural beauty, earthly and spiritual values, fashion and design, the senses and the mind, physical pleasures and spiritual enrichment, all of which will be achieved through artistic, recreational, gastronomic, and technological experiences.

For now, please share this first draft amongst yourselves and your collaborators. From here, we can write up a document which we can circulate before the meeting on the 26th, so that we can hit the ground running.

Let me know your thoughts.

Best wishes,

Sergio

MANIFATTURA NATURACULTURA

2018 LA CURA (care)
2019 LA MERAVIGLIA (wonder)
2020 L'ARMONIA (harmony)

LA MERAVIGLIA

meraviglia (tosco. o letter. meraviglia) s. f. [lat. mīrabīlia, propr. «cose meravigliose» (pl. neutro dell'agg. mīrabīlis «mirabile, meraviglioso»)].

Manifattura Tabacchi is experiencing a creative, experimental, interdisciplinary, and innovative rebirth. The very existence of this three-year cycle of Art Residencies proves that the historical Renaissance (whose core was Firenze) is ongoing; we are witnessing a 'renaissance in progress' - the glorious flourishing of art that occurred during the fourteenth and fifteenth centuries continues today.

The second cycle of Art Residencies at Manifattura Tabacchi began in the name of *La meraviglia* (wonder). What could be more relevant to art than the idea of 'la meraviglia', the idea of wonder? Is not the ultimate goal of artistic creativity the creation of marvelous things?

With 'la meraviglia' in mind, we asked the artists-in-residence to reflect upon this magical word, to draw inspiration from it and use it as a catalyst. Wonder is perhaps the first emotion which awakened man to the beauty of nature, marveling at his own thoughts and his capacity to create. Feeling and object became intertwined, an extraordinary, irreversible fact.

Vision and sentiment, intelligence and imagination. We can imagine the sense of awe inspired before the starry sky. Wonder sweetened the fear of living in the world. Wonder dilated man's perception, widening his visible horizon.

'Meraviglia' is the word that acts as a frame and as a starting point for the artistic gesture, a word that is appropriate to describe the Manifattura Tabacchi's global vision. Knowledge is used against the repetition of old models, stereotypes, in opposition to what is always the same. Six young artists from different cultures and artistic backgrounds - Davide D'Amelio, Anna Dormio, Bekhbaatar Enkhtur, Esma Ilter, Giulia Poppi e Negar Sh - gave life to an experience of new-renaissance. Because Art generates wonderful things.

This second chapter of Art Residencies has been dedicated to the sense of wonder understood from a broader frame of mind, including: the materials and technologies employed, heavenly and earthly phenomena, industrial and artisanal production. Wonder before the expansion of thought, and wonder as a primary source of creativity. Awe and wonder are understood as sparks that generate all that is beautiful, exceptional, magnificent.

Wonder for both the microcosmos and the infinite universe. For small, delicate artistic inventions and the poet's verses.

Sergio Risaliti

WORK IN PRO- GRESS FOR A NEW RENAIS- SANCE

INTERVIEW WITH SERGIO RISALITI
BY CATERINA TAURELLI SALIMBENI

In 2017, along with Giovanni Manfredi, Alessandro Arvalli, and Michelangelo Giombini, you sensed that the Programme of Art Residencies would be able to bring new energy to spaces in the Manifattura Tabacchi that at the time were abandoned. Now that we have completed over half of the programme's journey, what are your impressions of its evolution?

Manifattura Tabacchi is participating in a process of urban renewal whereby art and creativity are the determining factors. Our programme of Art Residencies is where this process takes off, and it will give rise to other initiatives. The most exciting aspects of Manifattura Tabacchi are its energy and vitality which highlight its unique role as a contemporary and international mini-city located within a 'museum city'. At the Manifattura, it doesn't even feel like we're in Firenze, but it's important to underscore that on the contrary 'we are in Firenze'.

This formative experience isn't just something that is good for our six young artists, but most of all it benefits our city. Firenze thus discovers that its own history is still in the making and not all in its past. After the cycle's first year, with *La cura*, and now, with *La meraviglia*, I've seen the revival of what used to be a renaissance atelier. It's a pleasure to witness how rapidly these artists mature. It proves that the seminars and workshops we have created for them – the intergenerational and cross-cultural interaction – are extremely useful to their intellectual growth. The cultural diversity, differing life-styles, and variety in temperaments we've welcomed this year comes across strongly thanks to variety of historical and geographical backgrounds of each of the six artists who come from Mongolia, Turkey, Iran, Emilia-Romagna, Puglia, and Molise. Their unique stories condense in the collective works which they created at the end of each of the six workshops. I believe these works created collectively produce some of the most interesting results and these give the Residencies at Manifattura Tabacchi a unique identity.

How does this project contribute to Firenze as a whole, as part of a larger process of making the City's culture more contemporary?

Firenze is a city which, since the beginning of the 1900s when Soffici angrily left for Paris, began to rest its laurels. This idle reliance on its glorious past anesthetized the City's imagination and creativity, engendering a crisis in significant productive sectors, first and foremost, artisanal manufacturing. In recent years, thanks to a remarkable and courageous effort supported by Mayor Nardella's administration and the Deputy-Mayor for Culture, Fashion and Design Tommaso Sacchi, the rejection and closed-mindedness towards anything contemporary has been countered. I think the positive effects of this are twofold: on the one hand, an appreciation of our artistic past, on the other hand, the ability to recognise the creative value of our times, without hiding behind the Renaissance. As Constantin Brancusi said when he left Rodin's atelier, 'nothing grows in the shadow of great trees'.

Where does the role of the curator end and where does the artist's part begin? The relationship between these two roles seems to be increasingly about collaboration and exchange.

The separation, is actually a linguistic difference. It is what separates art and creativity, a distinction I always emphasize. As Rilke said, artists have the ability to delve deep, therefore putting themselves at risk. They don't have any means of saving himself or damning himself other than their artistic means. This is not a romantic view as it might seem, it is realistic and concrete. I believe there is a big difference between a talented artist and one who has a high dose of creativity, but won't ever reach that incandescent point. The curator has his own creative power and shares operative choices with the artist which only influence the production of a work, not its gestation. The dialogue between artist and curator is always beneficial. The curator, who must also be an art historian, can have an influence on the artist, similar to that of commissioners long ago with whose role I personally identify.

What prompts you to work with certain artists?

My interest in working with certain artists arises from the

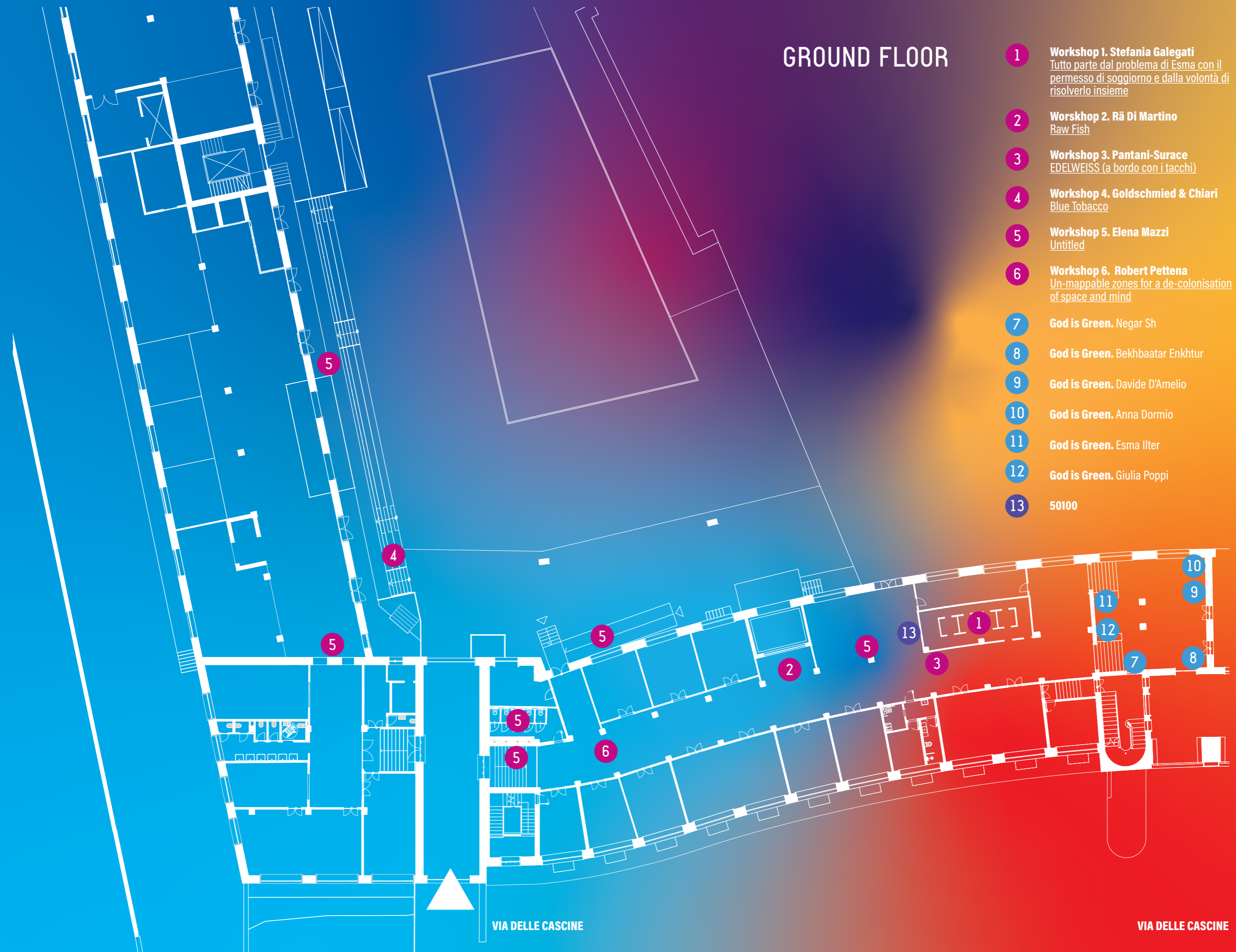
quality and sensitivity of their work. This interest deepens as I get to know them better and meet with them. It isn't enough to have inspiration, world knowledge, and an idea of the direction of one's own career to be an artist of calibre. The artist isn't privileged or superior to other human beings, being an artist is just another profession, a language to develop and to express. When I was young I loved the philosopher Aldo Giorgio Gargani, who wrote a wonderful book called *Sguardo e destino* (gaze and destiny). We forge our destiny, and there is something in our destiny which we belong to. If we know how to intersect it, sometimes by chance, recognize it and then be obstinately faithful to the design of this itinerary. It is very lucky when we recognize ourselves in our stories day after day.

As curator and museum director, what does interaction with the young artists involve and what role do they have in local cultural production?

It's almost selfish, the need to work with young artists to feel stimulated, the excitement of being in the middle of the creation of things, to encourage the ingenuity and aspirations of artistic youth. As a curator I witness a beautiful moment in life when we have great ambitions and illusions, we see the first successes, we deal with the flops, we get excited about the moments in which everything suddenly seems clear. We persevere and we get results, we construct our own selves. This is what happened when the six artists – Anna, Davide, Giulia, Esma, Negar, Bekhbaatar – created a work for the Museo Novecento: a reinvention of Allan Kaprow's *Fluids*, which they invite us to build brick by brick. The projects with young artists thus becomes a kind of 'system upgrade' of the past.

GROUND FLOOR

- 1 **Workshop 1. Stefania Galegati**
Tutto parte dal problema di Esma con il permesso di soggiorno e dalla volontà di risolverlo insieme
- 2 **Workshop 2. R  Di Martino**
Raw Fish
- 3 **Workshop 3. Pantani-Surace**
EDELWEISS (a bordo con i tacchi)
- 4 **Workshop 4. Goldschmied & Chiari**
Blue Tobacco
- 5 **Workshop 5. Elena Mazzi**
Untitled
- 6 **Workshop 6. Robert Pettena**
Un-mappable zones for a de-colonisation of space and mind
- 7 **God is Green. Negar Sh**
- 8 **God is Green. Bekhbaatar Enkhtur**
- 9 **God is Green. Davide D'Amelio**
- 10 **God is Green. Anna Dormio**
- 11 **God is Green. Esma Ilter**
- 12 **God is Green. Giulia Poppi**
- 13 **50100**

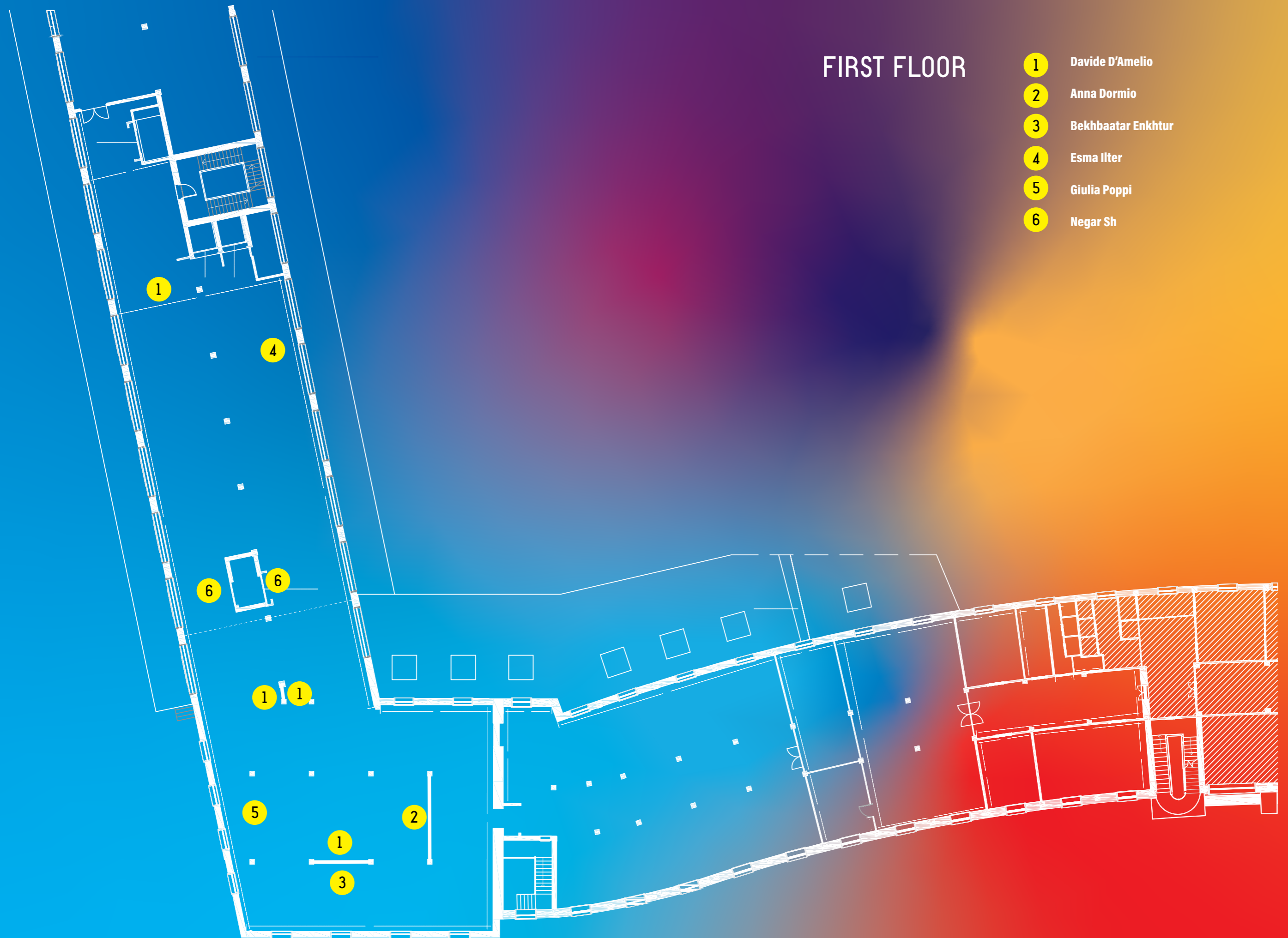


VIA DELLE CASCINE

VIA DELLE CASCINE

FIRST FLOOR

- 1 Davide D'Amelio
- 2 Anna Dormio
- 3 Bekhbaatar Enkhtur
- 4 Esmā Ilder
- 5 Giulia Poppi
- 6 Negar Sh



DAVIDE D'AME- LIO



Because it was something I had lost, I always admired childhood; the powerful imaginative realm of children, their ability to marvel at the world, their impulsive desire to seek out the sensation of fear. This is how I began my journey during my residency at Manifattura Tabacchi: by rediscovering the desire to fear what had become unknown. Going down into the dark basements, into underground passages, overlapping actual facts with psychological ideas – the idea of the subconscious, of memory, a place where I rediscovered toys I had abandoned along with a great pile of other childish belongings. There I had a vision, an epiphany. So the residue of events and memories became the catalyst and the subject of this work. Like a child, I

tried to disfigure that which had a definite form. I tried to look at the world through the eyes of a stranger, 'seeing as children arrive in their physical bodies like strangers' (Henri Michaux). Every eight-year-old, more or less, has drawn the sky above the horizon. As strangers we have asked ourselves: what's in front of me? The horizon or the sky? 'And the child arrives in society, in our civilization, in our world, as a stranger' (again, Henri Michaux). Alberto Savinio in the appendix to one of his novels, *Tragedia dell'infanzia* (1937), terms this primigenial moment of our lives 'dangerous pink' – a state which all pedagogic structures attempt to remedy so that we become adults who adhere to civilised society's norms.



«A OTTO ANNI LUIGI XIII FA UN DISEGNO SIMILE A QUELLO DEL FIGLIO DI UN CANNIBALE DELLA NUOVA CALEDONIA. A OTTO ANNI HA L'ETÀ DELL'UMANITÀ, ALMENO DUECENTOCINQUANTAMILA ANNI. QUALCHE ANNO DOPO LI HA PERDUTI, HA SOLO TRENTUN ANNI, È DIVENTATO UN INDIVIDUO, E SOLO UN RE DI FRANCIA, VICOLO CIECO DAL QUALE NON È MAI USCITO. COSA C'È DI PEGGIO DELL'ESSERE COMPIUTI?» (ANCORA E ANCORA HENRI MICHAUX)

2020

ACRYLIC AND TEMPERA ON CANVAS AND WALL

3 ELEMENTS: CENTRAL PANEL 180 X 210 CM

SIDE PANELS 120 X 160 CM

SETTING-DETERMINED DIMENSIONS

ANNA DORMIO

The work's title recalls an expression from Dormio's childhood. As the daughter of the owner of an armoury, Dormio was accustomed to being in close proximity of weapons. Distanced from their true purpose, to the artist, weapons represent a playful and 'emotional' presence, associated with the memory and the presence of her father despite their estranged context. Grouped in such a way as to compose a personal archive, the artist obsessively collected cuttings of guns and pistols coming from a variety of magazines she found around the house and in her family's armoury, a reenactment of an ingenuous and innocent game. Dormio thus confronts the theme of the ever-growing availability of arms and the militarisation of western society in a light-hearted manner. The weapons are stripped of their function and display an unexpected innocence which reveals a personal sensibility that clashes harshly with the legitimate nature of the object.



BOOM BOOM PAPÀ

2020

CUTOUTS OF WEAPONS CATALOGS ON WALL

VARIABLE DIMENSIONS

BEKHBAATAR ENKHTUR

Memories of the past

Remain in closed eyes

Float in the air

Touch the light of the sun

The smell of grease

Infiltrates the stream of thought

Last night's dream

Blown by the morning wind



VOLPE

2020

TREE BRANCHES, WAX

SETTING-DETERMINED DIMENSIONS



ESMA ILTER

The background image shows a wooden frame structure, possibly a bed or a display case, with fabric draped over it. The fabric is divided into sections of yellow, blue, and white. The structure is set against a brick wall. The lighting is soft, creating a calm and contemplative atmosphere.

A problematic relationship with the place one calls 'home' begins when life is dislocated and uprooted, when life drifts from one crowded city to the next, from one house to another. Urbanisation has caused the size of the average home to be downscaled. Houses have become boxes with walls. Modern life's transitory nature has broken the organic relationship between dwelling itself and its geographical location. Each seem to be disassociated elements that belong to a synthetic scheme. As the home is modernised and idealised, it becomes increasingly abstract: an object that is impossible to construct or desire. Ilter's memories of

home are connected to the places she lived in when she was growing up — places she eventually had to leave. Starting from a mnemonic-architectural process, Ilter redrew the plans of the houses in which she had lived. As she drew the plans, her first blurry recollection came to mind. In *A far-off look*, Ilter has tried to reconstruct this memory based on a photographic recollection of her childhood. By doing so, she tried to create a space as faithful as possible to all these eidetic images. "When I close my eyes, I can imagine myself there, with the sound of the sea, under a blinding sun, in a big garden."

A FAR-OFF LOOK

2020

FABRIC, WOOD

SETTING-DETERMINED DIMENSIONS

GIULIA POPPI

The Minister of Space Edward N. has his astronauts perform unusual training exercises. For example, the fifteen-year-old Giulia Poppi who was selected for the next lunar voyage, must roll down a hill, crouch inside a barrel, and launch herself from one plant to the next using a liana vine. E. N. explained that doing so will train Giulia to get used to the violent landings and the absence of gravity she is sure to experience. Despite the enthusiasm and good intentions of the imitator of Attilio Regolo, a lunar voyage is anything but safe. The Minister of Space is missing the seven-and-a-half million pounds needed to carry out the project. But E. N. is confident that UNESCO will give him a loan. "For now - he stated - we can only make use of some books and some American model toys." E. N., the director of the L. Science Academy, appointed himself as Space Minister and recruited six astronauts supplied with space adventure books for children. The six astronauts were charged with the task of designing a vessel (an eagle on the background of a cap and a lance), and set out to wait. "Inspiration struck from the God Mulanga. I know that Mulanga had built some huts on the Moon. These huts are now roofless and we mistake them for craters. We need to honor the God Mulanga. We will send G. P., because she is the best astronaut of the group and also the most beautiful. The lunar voyage, according

to the Space Minister's project, should take place within the following year."

Freely taken from *Fanta Vergini Senza Paura* of the weekly publication ABC n. 18, 1967.

FANTA VERGINI SENZA PAURA

2020

SCENOGRAPHIC STRUCTURE,

CONCRETE CAST,

PLASTIC FLOWER

420 X 420 X 420 CM



NEGAR SH

With *Apolide*, the artist offers an explanation of the difficult situation immigration presents and the vital necessity these movements implicate. This work takes the word of those who decide to leave everything, those who no longer have a place in which they feel safe, those who decide to throw themselves in unknown waters, without having the slightest notion of what the future may bring. The material's transparency represents the migrant's lack of knowledge and how sometimes visions of their future lives outside their homelands might induce the error of falling into a new series of difficulties. In the middle of this installation, Sh placed her first Italian visa - which she waited so long to obtain - in hopes of being a law-abiding resident in search of new opportunities for her future.

In *Reflection*, the artist contemplates her identity. The virtual image of an emigrée from a foreign country might cause others to judge Sh based on propaganda and their own limited ken; but it was viewed negatively that a person who made the decision to move from her place of birth could significantly change her personality and tradition to the point of being considered different, even in her country of origin. The reflection seeks to demonstrate the process of fusion and sacrifices made to shield against the scrutiny of the public eye and eventually avoid becoming the victim of acts of racism.

REFLECTION

2020

MIRROR, WAX

297 X 230 CM

APOLIDE

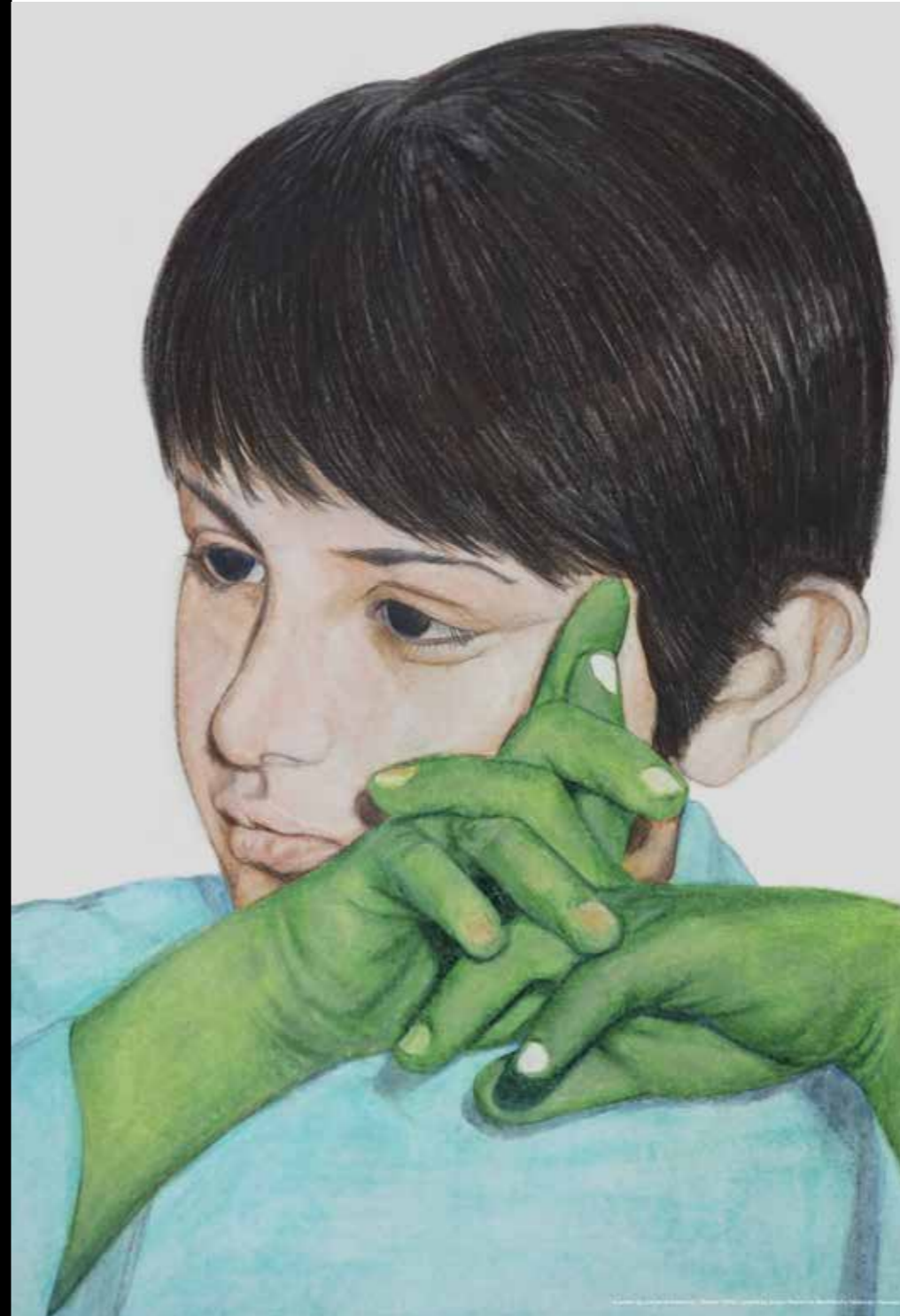
2020

WAX, VISA

SETTING-DETERMINED DIMENSIONS



GOD IS GREEN



DAVIDE D'AMELIO
SONS OF GREEN
2019
OFFSET PRINT
ON SOPORSET PAPER 150 GR/M²
70 X 100 CM

Sons of Green is the image of a child whose green hands hint at an intrinsically ecological dimension of human life. Every living existence is an existence that is interposed within an infinity - the universe, and matter - which consciously reproduces itself. Whenever that matter ceases to be conscious in the singularity of a life, it returns to being indistinct from the rest of the universe. All return to God. If, to quote the Bible, we are born from dust and to dust we will return, this child has within itself the seed of its regeneration.

OCCHIO NON VERDE CUORE NON DUOLE

ANNA DORMIO
OCCHIO NON VERDE CUORE NON
DUOLE
2019
OFFSET PRINT
ON SOPORSET PAPER 150 GR/M²
70 X 100 CM

The word 'verde' (Italian for 'green') in the title of this work has been used playfully by the artist. Taking the famous saying 'occhio non vede cuore non duole' (literally, 'what the eyes don't see, the heart doesn't grieve over' and analogous to 'what you don't know can't hurt you'), Dormio has substituted the word 'vede' (see) for the word 'verde' (green), using complimentary colors red and green. The dissonance provoked by this chromatic combination creates a visual short-circuit between what is known (traditional knowledge conveyed by the proverb) and what is induced by the chromatic contrast.

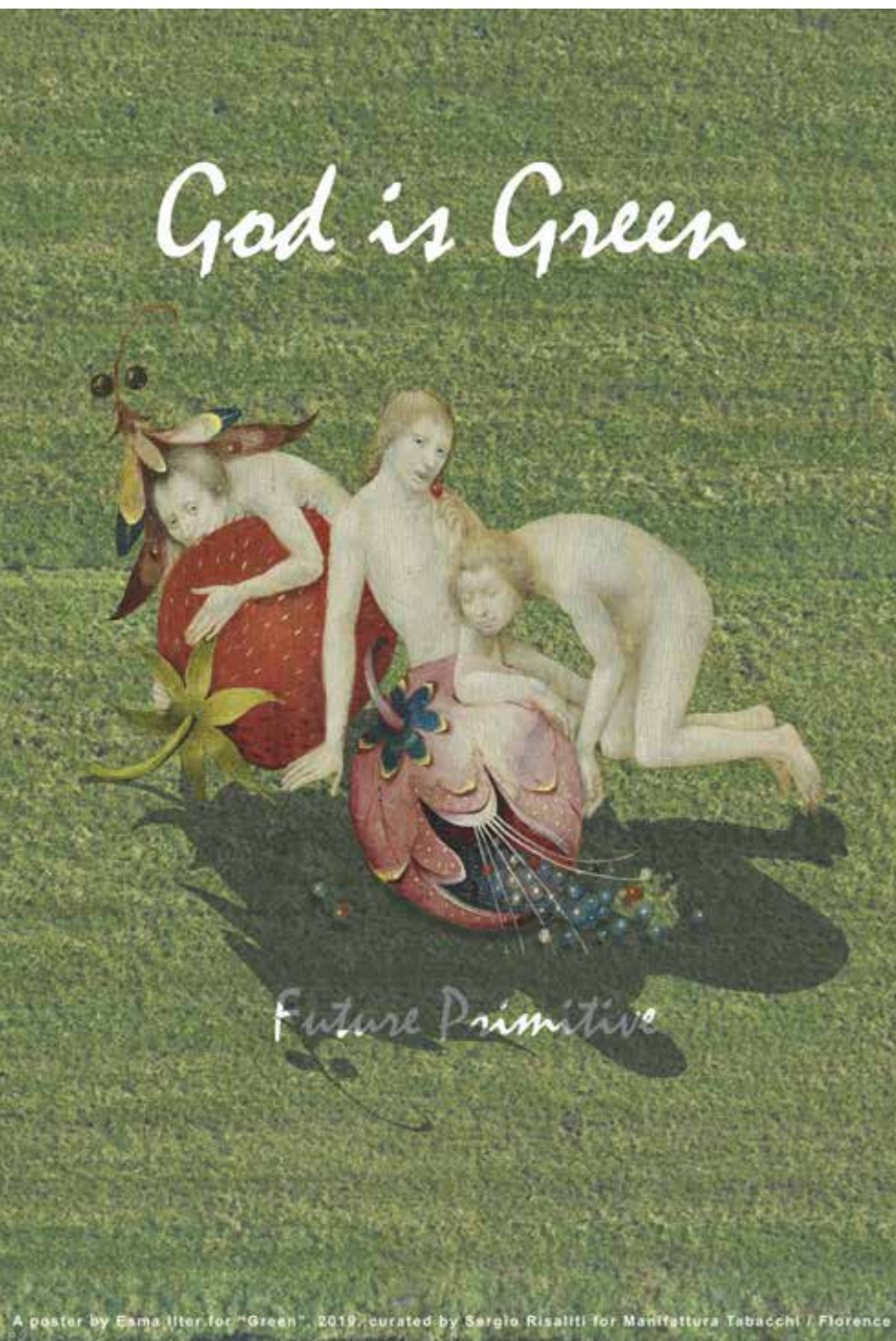
© POSTER BY ANNA DORMIO FOR "SILK" - 2019. CREATED BY SERGIO ROZZI FOR MANTOVANA INK&COLOR - ITALY/ENGLAND



© POSTER BY BEKHBAATAR ENKHTUR FOR "SILK" - 2019. CREATED BY SERGIO ROZZI FOR MANTOVANA INK&COLOR - ITALY/ENGLAND

BEKHBAATAR ENKHTUR
UNTITLED
2019
OFFSET PRINT
ON SOPORSET PAPER 150 GR/M²
70 X 100 CM

The starting point of the poster is represented by a series of photos that shows different examples of cave paintings that have been defaced, overwritten, or tagged over time. Attracted by the overlapping of the figure of the creator with that of the destructor, intrinsic to the act of vandalism, Enkhtur thought about his own past design, which depicts a fox, and wrote over it. In this way the artist presents the same dynamic of creation and destruction and invites visitors to take part, giving them the opportunity to vandalize his artwork.



ESMA ILTER
FUTURE PRIMITIVE
 2019
 OFFSET PRINT
 ON SOPORSET PAPER 150 GR/M²
 70 X 100 CM

Future Primitive is inspired by Hieronymus Bosch's *Garden of Earthly Delights* and uses a detail from the triptych's central panel. Though the landscape of this panel looks as if it would like to represent the material world, we can't say that this is the case. This garden is a place where a large number of human beings, connected to nature in a primitive way, are engaged in many different activities. In the detail that the artist selected, a group of men are playing a game that reminisces on the primordial. Reinterpreting the color green to give it ecological, artistic and rationalist intentions, *Future Primitive* is a manifesto that questions existence itself as well as primordial life through the representation of an 'ecological society'.



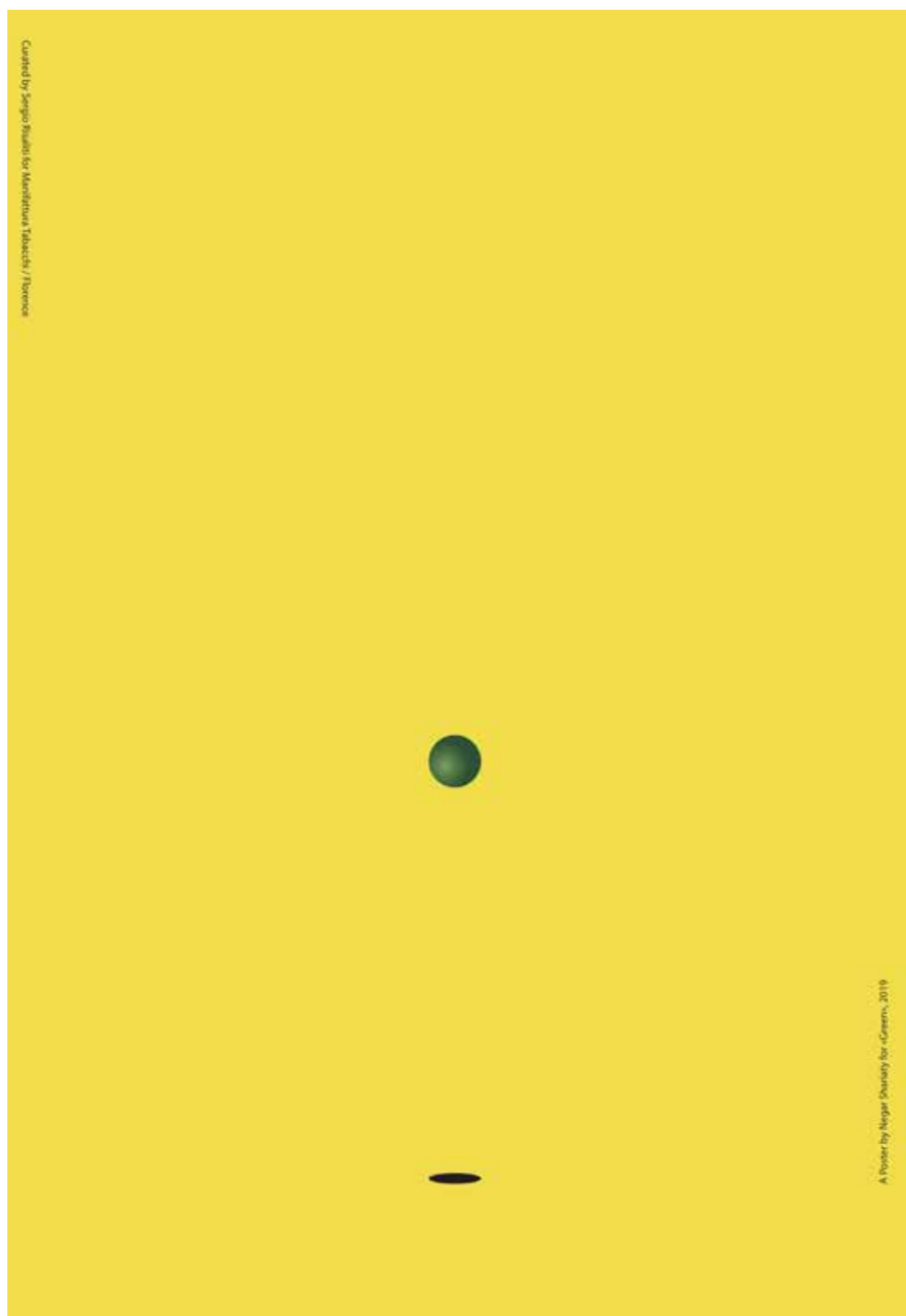
GIULIA POPPI
UNTITLED
 2019
 OFFSET PRINT
 ON SOPORSET PAPER 150 GR/M²
 100 X 70 CM

This poster has been created using a series of juxtaposed images: in the background is the type of graffiti that can be found in the area around a hospital located in the Modena Apennine mountains. A primitive and rudimentary legacy, this graffiti is filtered through the pixels of a screen,

forming a suggestive combination of the analog and digital mediums. In the foreground is the blurry image of a cherub holding up a raised fist, a green fist that expresses a gesture of rebellion against the state of things, and an approach to dealing with them. With this poster the artist brings together two different eras and attitudes within the same frame, a search for harmony through tension: a harmony of the past, with the reciprocal influence of humanity on nature, as opposed to today's state of detachment and indifference.

NEGAR SH
SAVETHEDAY
2019
OFFSET PRINT
ON SOPORSET PAPER 150 GR/M²
70 X 100 CM

The manifesto is an interactive work, which can be viewed from many different angles. A ball is suspended at the centre of an image. Either above or below it, depending on how you look at it, is a hole through which the ball could pass - or possibly already has. *SAVETHEDAY* is a visual representation of choice; an invitation to dwell on the instant that precedes it and on the responsibility that comes with the act of choosing. Choosing to take one or other direction means doing something for or against the planet, which is slowly changing color as a consequence of our choices.



A Poster by Negar Shauki for «Green», 2019



50100

Davide D'Amelio

Epifania #01 - d'après Pontormo

2019

Chalk and acrylic

60 x 80 cm

After *Studi per la Visitazione, Jacopo Pontormo* (1515)

Inv. 6533 Fr.: sanguigna, 153 x 144 mm, Cox Rearick: n. 11

This painting is the arrival point of a journey inspired by Pontormo and marked by the places in which his works are located, from the outset until the very end of his artistic production. As an opera d'après, it has both much and little to do with the Florentine painter's style: the only real connection is the preparatory studies that D'Amelio drew when he visited Pontormo's work. One single drawing, two works in time and space.

Anna Dormio

Scritte

2019

Digital elaboration of graffiti

Scritte ('writings') is a project whose goal is to recognize the value of words, thoughts, and phrases written on Florence's city walls. By aimlessly weaving through the city, *Scritte* gives voice to written phrases which would otherwise remain mute and unnoticed; routine, anonymous and possibly only snubbed at by passersby.

Bekhbaatar Enkhtur

Leoni

2019

Digital drawing

The drawings depict two lions, each of which seems to be playing with a ball. These are the marble lions which guard the entrance to the Loggia dei Lanzi; one dates back to the sixteenth century, the other to the Roman era. An Eastern iconographic tradition has landed and nested in the cradle of the Italian Renaissance.

Esma Ilter

Deriva

2019

Digital illustration and photograph

Result of the situationist *dérive* theory, this work is a photographic vision of a series of gazes captured during chance encounters in the city and aimless moments experienced en route. A route itself chosen by chance, as chance chose the people the artist followed around the urban settings, which culminates in the meeting between artist and other people through a shared gaze.

Giulia Poppi

S3XY

2019

Digital photograph

50 X 70 cm

S3XY is an ode to contrasts, where thesis and antithesis are unable to find a concise solution, and instead remain in a state of constant tension, the work follows the ambivalence of the operation carried out by Elon Musk through the creation of the four Tesla models. The denial of consumerism becomes the exasperated affirmation of the same, while what is scrutinized is the very concept of human existence in relation to the system from which it attempts to dissociate itself but of which it inevitably takes part.

Negar Sh

Un salto

2019

Digital illustration

Un salto ('a jump') maps the invisible relationships between people and the places in which they live, delineated by trajectories the artist calculated in order to reach them. The map is seen through geographic coordinates of individuals and personal codes obtained by using their age, height and weight.

For a period of six months, the six young artists-in-residence explored Firenze tracing subjective lines without a predetermined plan as per the traditional 'grand tour'.

Each artist's hybrid emotional mapping is unique and represents a city that corresponds to the individual's inner universe of interests, curiosities, reasoning, and inclinations, not pinpointing destinations but rather tracing subjective itineraries and drawing courses. In a sense, the map reveals each individual's manner of being an artist and way of experiencing the city itself as a work of art. The title is programmatic, and references the rhizomatic theory of Gilles Deleuze. Firenze is viewed according to a different network beyond the repetitive flow and predictable destinations sought out by mass tourism and acclaimed art history books. The historicised city is explored in a way that is almost savage, and certainly original. Its map has been redrawn, the city inscribed in an artistic plan, becoming material and instrument of knowledge and discovery.

The map reveals feelings of wonder, every mapping an artistic experience. The map becomes a unique work born of the sum and superimposition of routes and different territories that are subjective, individual, and personal. The map is an affresco of variable dimensions, which contains and reveals a mnemonic. The city mapped by Davide D'Amelio, Anna Dormio, Bekhbaatar Enkhtur, Esma Ilter, Giulia Poppi, and Negar Sh adds another city to Italo Calvino's list. It is the city of wonder that was missing, in which anyone who wishes can explore Firenze and discover it from another point of view.

Sergio Risaliti



FOLD FLUIDS

In the exhibition entitled *ALLAN KAPROW. I will always be a painter - of sorts. Drawings, Paintings, Happenings, Environments* (20/02 - 04/06/2020) held at the Museo Novecento in Firenze and curated by Sergio Risaliti and Barry Rosen, four reinventions of the artist's two most emblematic works are planned. One of these works has been conceived by the artists of *La meraviglia*.

Starting in the 1960's, Kaprow began reflecting on the methodological and intellectual implications involved in the exhibition of his works, particularly of happenings and environments. He decided to authorise the creation of new versions of his work by giving others the possibility of reinventing them. The reinventions were to be based on the acquisition of a series of guidelines regarding the happenings and environments as well as some basic principles: site-specific dimensions, impermanence, immediacy and the questioning of those things he took to be artistic certainties.

ALLAN KAPROW
FLUIDS, 1967 (PASADENA, LOS ANGELES)
2020 VERSION
DAVIDE D'AMELIO, ANNA DORMIO, BEKHBAATAR ENKHTUR, ESMA ILTER, GIULIA POPPI, NEGAR SH
FOLD FLUIDS

For the entire duration of the exhibit, the museum's visitors will be able to participate in the construction of a new version of *FLUIDS* which is to be realized using the origami paper-folding technique instead of blocks of ice. Visitors will transform each sheet of paper into a brick which will contribute to the construction of a parallelepiped 9 x 2,5 meters in dimension, respecting the original dimensions of the first version of *FLUIDS*. In Italian popular culture, there is a saying 'fare un castello di carte' analogous to the English 'to make a house of cards'. This is used to allude to an undertaking destined to fail. But it is in failure itself, in questioning and in constant destruction, that new possibilities for reorganising structures - be they physical, social, economic, or political - arise.

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WORK- SHOP



COME TI IMMAGINI UNA DIVERSA
STRUTTURA DI ORGANIZZAZIONE
SOCIALE E POLITICA DEL MONDO?
COME TI IMMAGINI UNA
DIVERSA STRUTTURA DI
ORGANIZZAZIONE SOCIALE
E POLITICA DEL MONDO?

Come ti immagini una diversa
struttura di organizzazione
sociale e politica del mondo?
Come ti immagini una
diversa struttura di
organizzazione sociale
e politica del mondo?

COME TI IMMAGINI UNA DIVERSA
STRUTTURA DI ORGANIZZAZIONE
SOCIALE E POLITICA DEL MONDO?

COME TI IMMAGINI UNA
DIVERSA STRUTTURA SOCIALE
E POLITICA DEL MONDO?

WS1

DAVIDE D'AMELIO, ANNA DORMIO, BEKHBAATAR
ENKHTUR, ESMA ILTER, GIULIA POPPI, NEGAR SH

TUTTO PARTE DAL PROBLEMA DI ESMA CON IL
PERMESSO DI SOGGIORNO E DALLA VOLONTÀ DI
RISOLVERLO INSIEME

2019

WHITE PAINT

VIDEO AND AUDIO RECORDINGS

4 WALL MONITORS

51'



This work was conceived with the purpose of taking a stand that is rooted in the awareness that, by transcending our individual dimension, we open ourselves to a universal one, which is nonetheless intimate and human, while also choral. This is a choice, a white line on the floor of impartiality, so that space becomes a confessional within which all of the current employees of Manifattura Tabacchi resound their answer to an invitation.

This is a question that inhabits utopias, meant to provoke discomfort and engender reflection, to inquire into the dreams and the desire of each of us to create a different world, open to imaginative scenarios.

The work fills a gap between subject and absence, the absence of what no longer exists and of what is yet to become. Imagination stimulates a comparison with our present, leaving a trace in the process of creating our reality.

Hello everyone,

After these first few days of interviews, we would like to thank all those who generously took the time to meet with us. We believe you should feel proud of yourselves. We found that those of you who participated made a valuable contribution to our work, but unfortunately not as many people as we had hoped had time to be interviewed. This fact is significant because it is proof that work takes up such a great portion of your time. This in turn made us reflect upon how important it is to be able to find a moment during the day in which to imagine, dream, and think freely. The fact that few of you participated is empirical evidence which helps us make these considerations and has motivated us to renew our invitation in the hopes that at the next occasion many more of you will be able to be present.

We welcome your insights and critiques, ours should not feel like yet another obligation, but an invitation to share our dream.

We are asking you to help us envision a different and better world than the one we inhabit. Our intention is not to probe your political views, we are seeking, instead, through your sense of humanity, something that goes beyond the status quo. We want an alternative in which we are free to dream big.

Taking into account that these interviews may not have an audience beyond the one expected to attend the final exhibition in collaboration with the artist Stefania Galegati, we would like to offer the possibility to those unable to attend to record an audio response. Subsequently, the way in which these recordings will be utilized will be agreed upon in person. This will also enable us to find what we most are seeking: a direct contact without any form of mediation.

For further information, please write to us at: lameraviglia.mt@gmail.com

Best regards,

The artists-in-residence

Davide D'Amelio

Anna Dormio

Bekhbaatar Enkhtur

Esma Ilter

Giulia Poppi

Negar Sh

'How do you envisage a different socio-political world order?'



WS1

L A M E R A V I G L I A

[M T]

46 / 47

WORKSHOP 1. STEFANIA GALEGATI | BREAKING OLD HABITS

25-27 September 2019

The residency artists began the first workshop of *La meraviglia* with Stefania Galegati, a visual artist who helped the newly formed group shed preconceptions to enable them to go in unexpected directions.

On a table was a large sheet of blank paper and some coloured markers. As the artists drew, Galegati asked them to switch to using their non-dominant hand and to change positions. Her goal was to take the artists out of their comfort zones, to create new conditions for their brains to react to. The first step of the meeting prepared the ground for the following phase by clearing away preconceptions and fixed ideas, and casting aside everything that is 'usual.'

On the second day, each artist was asked to bring one thing that they often work with, and another thing that they would never work with. These 'things' could be almost anything - a memory, a piece of writing to read aloud, a sound, an image, something to eat or drink, an obsession, even a problem.

This set up a dialectic process in which the personality and existence of each object they had brought was stripped, allowing for a network of similarities to emerge between them.

Mythology, literature, refugees, family, politics, philosophy, religion, cultural misunderstandings were some of the recurrent subjects brought to the table through the objects chosen. The artists realised that all these problems converged into a single, very practical issue: Esma's right to remain in Italy and the bureaucracy involved in obtaining that right. All agreed that solving this Kafkaian issue would help address a host of other problems.

Tutto parte dal problema di Esma con il permesso di soggiorno e dalla volontà di risolverlo insieme.

(It all began with Esma's problem with her residency permit and with our desire to solve this problem together.)

Stefania Galegati wrote this mission statement on the floor of a specific space in the Manifattura Tabacchi, one that she chose to house the final project: the impartial (l'imparziale). This is where the tobacco factory's employees used to be checked to make sure that they hadn't stolen any packs of cigarettes before leaving the premises.

Influenced by the chance meeting with some ex-Manifattura Tabacchi employees and the stories they told, the artists decided to interview all of the current employees, in a way that represented the different social structures found within the factory. They asked the workers the following question: 'What are your ideas for a different global, social and political structure?'

STEFANIA GALEGATI LET'S TALK ABOUT

Artistic education

The teacher's role is extremely important: they try to share their knowledge and experience.

Regarding curators, in the last few years they've had a collaborative role that is almost parallel to the artist's. Now artists find themselves helping to curate, the curators find themselves helping to do artistic work. I can really sense what used to be two separate fields merging,



WS1

and I don't know how it will influence future generations. Maybe they will combine forces and that very strict, judgmental vision of the Art Critic will slowly disappear, for better or for worse. Whenever we talk about masters and teachers, a huge gap in our language forms. The Masters are these sacred painters whereas the teachers make ends meet by working in primary schools. But I think teachers have a very important role, and the masters need to come down off their pedestals and let themselves go a little. I bring up feminism because I've always been involved with it first hand. My education was very male-dominated. In the 1990s, if you wanted to work you had to behave like a man. At that time for example, people always made references to Mario Merz, and never to his wife, Marisa Merz. Fortunately, I think this is starting to change, not everywhere, but at least we're trying! Another important change has been job instability. The economic crisis in 2009 meant that artists began to

struggle with work and therefore teaching was a good way to establish economic independence. When I started out, I would never have imagined myself as a teacher, but now I realize the importance and beauty of this role and I don't think I'd be able to give it up. Now, lots of active artists are also present at art schools, bringing real drive to their teaching precisely because they come from a world where they've had to fight in order to work.

Art in urban regeneration

If Manifattura Tabacchi keeps its role at the forefront, without compromising its values to external influences, it could become a point of reference for Italian contemporary art. At the moment in Italy there are some interesting independent projects that, however, remain in the shadows. What Manifattura Tabacchi offers - a paid artistic residency for artists in their mid-twenties - is something that I haven't seen around for a long time.

What I did, in the 1990s and the early 2000s, was quite isolated and removed from the urban context. There were situations where you'd find yourself working in a space without dealing much with anything outside of it. I recently worked in Via del Mandrione, in Roma. Via del Mandrione is historically significant because it's where Pasolini shot some of his films and so our group of artists, led by the curator Fulvio Chimento, decided on this street as a location for our project. We were connected to the neighbourhood committees who had a very important role: they brought people in to see our work. Our artwork become part of a community celebration, and that transition was really exciting and useful. I think that's the road to take.

Stefania Galegati (Bagnacavallo, 1973) studied visual arts at the Accademia di Belle Arti di Bologna. She also studied with Alberto Garutti in Milano. She is an artist who has always worked with different media; she likes to shift semantic mechanisms in things and people. Galegati has lived in Palermo for the past eleven years, where she works as an artist and teaches at the Accademia di Belle Arti di Palermo.



WS2

DAVIDE D'AMELIO, ANNA DORMIO, BEKHBAATAR ENKHTUR, ESMA ILTER, GIULIA POPPI, NEGAR SH

RAW FISH

2019

VIDEO PROJECTION

18'12"

Raw Fish is an exploration of the video medium's expressive potential. It is the result of an experiment which, in using one common object as a point of departure, investigates possible arrival points found via the journey through each artists' inner realm. The transparency of the glass bowl and the vivid red color of its handsome inhabitant become a recurrent manifesto that reappears within a silent film, a performance, a song, and a story. Object becomes subject, and in this transformation each artist creates a narrative unique in premise yet collective in rendering – a narrative which is at times stream of conscience, political statement, at times solitary gaze, a narrative which retrieves archetypes and smoothes borders.

WORKSHOP 2. RÄ DI MARTINO | THE SAME WORK

23-25 October 2019

Consistently with her main field of expertise, Rä Di Martino led a workshop which explored the relationship between cinema and visual arts. A videocamera, an object and six different perspectives make one collective work of art.

On the first day Rä Di Martino opened with an experiment. She had brought along a backpack containing various objects. They varied greatly from one to the next: from a deer's antlers to a rubber ball. Di Martino filmed each of the artists by themselves with one of the items, and asked them to attribute some sort of biographical meaning to it, as if it were something that had come from their own memory. "This exercise helps you understand a lot about video as a tool, because when you watch it back all together you can see what comes across as authentic and what doesn't seem sincere." This aim of this playful theatrical exercise was to familiarise the artists with the video medium, whilst also freeing the imagination through improvisation and spontaneous story-telling.

It was then the artists' turn to choose an object to film and construct a story around. They settled on something aesthetically beautiful: the glass fishbowl in which a goldfish belonging to one of the artists-in-residence lives. The object was placed in the rooms on the first floor of Building 9. Each artist worked independently and shot the scene in his own way. Six totally different approaches to video emerged. All were spontaneous and sincere, as most of the young artists do not have a background in video arts. Blurred shots, close-ups, fixed shots, tracking shots, hand-held shots... 'Sette' the goldfish became the protagonist and lead actor in every film, according to the interactions that each artist created: one spoke to the fish in confidence, another associated it with Matisse, one serenaded it with a song, and another created a performance.

The Same Work is reflected in this way of creating and developing a work of video art, from conception to production, and then on to post-production. It represents a wonderful exercise in concerted direction among the artists. The opening and final films by Rä Di Martino bookend the artistic direction. After reviewing and considering the quality and the nature of the films, the group decided to keep their six videos separate instead of creating a single film montage. The end result therefore is a single collective piece in which each film has its own space.

RÄ DI MARTINO LET'S TALK ABOUT

Artistic education

For me it was very important when I was studying in London. At the Academy, all the teachers were working artists, so there weren't really lectures. We simply spoke - in groups or individually. Our learning consisted of dialogues where we were introduced to other artists to whom we could ask questions. Actually, I think the right way of teaching is to create a



WS2

framework for young artists, in which one can enter and feel protected and guided, but without anyone saying that something is right or wrong. Because art is an impossible thing to teach, I mean, it's a bit absurd to have a school for teaching art, isn't it?

It's a bit of a contradiction in terms, like having a school for film direction, because everyone needs to find their own way. I personally didn't really accept 'lessons', and so one has to be very careful, considering the types of personalities that young artists tend to have. Workshops are ideal. Deep down every artist who comes - and this happened to me when I was young and did workshops with older artists - takes you into their world a bit, without necessarily telling you what to do, and you simply get to know yourself through someone's more structured world, which is the whole point.

Art in urban regeneration

When you talk about art with people, you realize that most of the population doesn't really understand what it is. It has this great unifying effect on things, even if it's not visible or obvious... it creates an opening and an atmosphere which is actually very important, also for an area which is transforming and evolving. It's as if you were to put plants inside a really beautiful room. It's a process in motion that grows and creates things and changes perspectives and how you see the space and more importantly, the relationships within that space. You also feel an energy, which to me is very important, but also depends on how others perceive it, and that's definitely something to protect.

I see urban regeneration as having great potential. If there is a continuous structured programme people will know that there is always something going on - exhibitions, artistic residencies which may have talks that are open to the public, and a more independent exhibition space with its own projects - and will be able to count on it. In cities it definitely creates this habit of having a place to go to where you know you can find things worth seeing. But people need to be aware of its existence and feel comfortable participating.

Rä Di Martino (Roma, 1975) works mainly with video and photography. For some time Di Martino lived and studied in London where she acquired a background in cinematography. Her work evolved into a form of visual arts that combines installations, photographs and sculptures. It also has added narratives that create hybrid documentaries, with film fragments. Di Martino continues to do exhibitions and installations solely as an artist.



WS3

DAVIDE D'AMELIO, ANNA DORMIO, BEKHBAATAR
ENKHTUR, ESMA ILTER, GIULIA POPPI, NEGAR SH

EDELWEISS (A BORDO CON I TACCHI)

2019-2020

PASTA MADE WITH DURUM WHEAT SEMOLINA AND
FRESH EGGS

250 G

Red like fire on black that erases identities, violent and chaotic like all beginnings. Mouths dry and tight with fear. The shapes of the fresh, handmade egg pasta, desiccated in a static dryer, are formed by the partial bites by the six artists-in-residence together with the artistic duo Pantani-Surace. The bite-forms were taken by using dental wax which was in turn used to make plaster casts of the indentations. Once the plaster hardened, the artists used these moulds to shape the pasta dough, recreating the indentations left by their bites. The bite evokes the idea of choosing to fight for one's ideals, while the act of eating recalls the role of the community. *EDELWEISS (A bordo con i tacchi)* offers the outside world the possibility of coming into direct contact with these bite-marks, thus creating the atmosphere for a completely relational art that is potentially endless.

WORKSHOP 3. PANTANI-SURACE | EDELWEISS (A BORDO CON I TACCHI)

20-22 November 2019

The artistic duo Pantani-Surace designed a project that took its cues from an event directly related to the history of Manifattura Tabacchi, retrieving rebellious and collective spirit of that particular moment.

On 3 March 1944, anti-fascist parties organised a general strike, with the aim of involving large swathes of industry in central and northern Italy. At Manifattura Tabacchi one of the largest industrial sites in the Florentine area at the time, the strike began when two workers, Marina and Valeria cut the main power, a signal to mark the start of the protest. 'The grinding of teeth, from the tension and anger, replaced the noise of machinery'

EDELWEISS (A bordo con i tacchi) (Edelweiss - Standing on the edge in heels) traces its origins in this rebellious spirit and show of collective action, drawing a parallel between Manifattura Tabacchi and the work of young artists. The project consisted of cooking up around 10 kilos of fresh pasta, which took on the form of a partial bite, made by the six resident artists and Pantani Surace. This bite was first made into dental wax which they then used to make casts of the indentations. Once the plaster had hardened, the artists were able to use this mould to shape the pasta dough, recreating the impression left by their bite. A part of the pasta was eaten during lunch on the final day of working. The remaining part, having been dried and prepared for sale, has been portioned off into 250-gram packets. The eight casts have been used to make bronze moulds, which are thought to be used to make a first course of pasta on request at the restaurant at Manifattura Tabacchi, Bulli & Balene, with the possibility of opening up the initiative to other food establishments outside of the site. 'What we are saying and what we always say to our students, is that when we leave here we need to bite a little. A slow and delicate bite, as strong as the brass that came. They must be willing to create relationships in every way, from the simplest and most convivial moments, observing the slowness of the everyday realities.'

During the lunch, each person's bite imprint merged with those of the others, giving rise to a collective identity, something that recalled the situation at Manifattura Tabacchi when it was in operation. Pantani-Surace were particularly interested in the social and familial side of the ex-factory, as well as in the manual skills that characterised its production, and how they could translate these elements into the world of the contemporary artist.

PANTANI-SURACE LET'S TALK ABOUT

Artistic education

Lia: It's changed since we studied at the Academy, thank God! We're also teachers so one of the tasks we've taken on is trying to give young artists the right tools. To not to have them confuse horizons with limits.

Giovanni: We always say, we need to think about elements that can be linked to the external world. Now you museums exist everywhere, so we find that curators pay much more



WS3

attention to young artists. Employing students in areas directly relating to museum activity is a real training ground because the student is called upon to associate and interact with artists coming from different places and who have different backgrounds, which is exactly what we're looking for. The academies, the institutions, the ones that were really important for artistic research used to be located in the large cities, especially Milano, Torino, and Bologna. Now we can say that even in smaller places, all things considered, people move and change circumstances.

Lia: The fact that the institutions, academic or otherwise, have taken on so many artists to teach has been a breath of fresh air.

Art in urban regeneration

Lia: It makes sense that in a place like Manifattura, a reconfiguration of this kind of space contemplates art

and culture. Urban regeneration and art go together, they unite.

Giovanni: We say that art is our oil. Wherever you dig you find art everywhere. Whatever is juxtaposed has to connect to [its location] in a proportionate, lasting way. I believe in time and a sincere belief in what you do, as artists we can assure you that this brings results. Perhaps even during the moments in which one realizes that the general public will never be the audience of major exhibitions, we take courage in the fact that young people believe in art to the end. As Aristotle said, "Philosophy has no use... It is not a servant; therefore, it doesn't serve you." The same goes for art, as it is not a servant it does not serve you. And what we thought of for our project, this must become a real form of nourishment, in other words, a daily need.

Lia: Indispensable. I'd like also to talk about opportunities for young people. This residency is extremely important. It's wonderful to give them the chance to experience something for six months that they may never get the opportunity to take part in again.

Giovanni: To be an artist, to live as an artist.

Lia: To get into deep trouble, I mean...

Giovanni: Just thinking about this is a good place to start, because we're starting with young people. Creating relationships with the world within the context of learning new things is extraordinary.

Pantani-Surace (Lia Pantani 1966 and Giovanni Surace 1964), residing in Tuscany, professors of the *Accademia di Belle Arti di Firenze*, have been collaborating since 1995; they are interested in the processualism of things and changeability of natural phenomena. Their works are almost always intensely interconnected to the physicality and history of the exhibition environment and at times it is the very spectator who sets in motion a process of change.

WS4

DAVIDE D'AMELIO, ANNA DORMIO, BEKHBAATAR ENKHTUR, ESMA ILTER, GIULIA POPPI, NEGAR SH

BLUE TOBACCO

2019-2020

GLASS, BLUE PAINT

190 X 110 CM

This site-specific intervention consists of six glass panes, a reference to the blue-tinted windows that were used to prevent the tobacco from sun-damage when Manifattura Tabacchi was in function. As light is filtered through the glass surfaces, it evokes the feeling of the spaces the workers had occupied. While every brush stroke is representative of each artists' character, the

work as a whole returns a memory to the architectural space, a recollection revived by individual expression in a collective process. Time becomes the actor with which we construct the setting - not the original scene, but a new one. It is this new scene that breathes life and meaning into the setting of the past.

GOLDSCHMIED & CHIARI | OBJECTS IN REAR-VIEW MIRROR ARE CLOSER THAN THEY APPEAR

11-13 December 2019

Six identical mirrors, one theme: the self-portrait. An object and a subject, both fundamental to the work of duo Goldschmied & Chiari, which were used as a fuse to ignite the workshop with the artists.

Goldschmied & Chiari borrowed a line written on the rear-view mirrors of American cars, "objects in rear-view mirror are closer than they appear". They asked the artists to use the mirror and to consider the self-portrait as the starting point in the process. Although the self-portrait is of noted importance in Art History, in recent years this format has been experiencing a new phase. This workshop aimed to reexamine this approach and pose new questions.

The mirror did not necessarily have to be the definitive medium, since it could act as an extremely versatile instrument, with its own performative side. From their first communal work created in 2001 at the Fondazione Olivetti, the mirror has been a recurring feature in the artistic duo's research.

In doubling space and vision, the mirror doesn't just allow different individuals to relate to each other, it also allows them to relate to their own individuality and research, therefore allowing them to work on their own self-portrait. That same body emerges as a means of relating to their own cultural and natural positioning, which determines how they view others and themselves. In this sense, the visits that Goldschmied & Chiari paid to each of the artists' studios were a type of self-portrait.

From this concentration of histories and works, the artistic duo identified a common theme: time. "They all have a way of returning to their childhood, which somehow also becomes a type of sensuality. It is a nucleus that unites them, one of the family, of the past, of time". Using the self-portrait as a starting point and the mirror as a performative medium, time became the synthesis of the artists' work and found its shape in an element of the former Manifattura Tabacchi that is still present today: the windows that were painted blue. When the factory was still in activity, blue paint was used on the windows to protect the tobacco from being dried out by the sun's rays. In this workshop, the blue windows took on a more pictorial character. The six artists painted six windows which each reflect their personal gesture. These paintings have been placed in the courtyard. On the one hand, the windows amplify each artists' vision, whilst on the other they represent a sign that travels through time, a trace from the past leaving its mark on the future.

GOLDSCHMIED & CHIARI LET'S TALK ABOUT

Artistic education

Sara: When you're young and just starting out, the more forward-looking teachers are able to stimulate your interests and teach you helpful techniques. But there are other teachers who close off possibilities instead of opening them. So, I think the topic of artistic training is a delicate one. I studied philosophy and sociology, and made the decision not to study art



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at the academy but rather to teach myself. I've been lucky because this choice has given me freedom. I may have gaps in some areas, but I also have training experience through the workshops I did with Eleonora at the beginning of our career.

Eleonora: I had artistic training, but I never graduated because at a certain point I decided to leave the academy and to learn photography on the job. Schools today have a more multidisciplinary vision compared to when painting, sculpture, decoration, and scenography were all separate focuses. There was something a bit outmoded with respect to the contemporary way of seeing things. There are also the people that you run into during the course of your artistic practice or just happen to meet in your life: curators and collectors, for instance, that are like one big open school. I believe it's still here, for example in the role of this workshop: it is an enrichment both for young

artists and for us, a great form of giving and receiving.

Art in urban regeneration

Sara: Artists need to have spaces in which to work and exhibit their art. It's a necessity which we feel now and that we felt when we were younger and had fewer means. Residencies are important because they encourage a unique type of sharing that can transpire during that period. Residencies also offer the possibility of producing new works. Having artists work in places that are being redeveloped and regenerated is a way of encouraging the birth of new ideas. This combines with different forms of creativity, with which the artists engage in dialogues, some in a more industrial or artisan way. We've often collaborated with artisans. Having the chance to work with people from other fields is incredibly stimulating for an artist.

Eleonora: When artists move to places that then get redeveloped, in our experience, there's often an economic interest driving that progress. Though this may not seem like the most enlightened reason to improve an urban space, these are regenerations taking place where there was no longer life. Witnessing them come back to life and reconstructing an identity whilst reflecting upon their past one is fascinating. I think that it's part of the history of art. Art comes from culture, and it can give culture. At Manifattura Tabacchi there are both strong economic and cultural exchanges so there is the advantage needed that can turn a place into something more than a production site, but a place where coexistence, development and connection can flourish.

***Sara Goldschmied** (Vicenza, 1975) and **Eleonora Chiari** (Roma, 1971) founded the artistic duo **Goldiechiari** in 2001. They got to know each other through a female political group which studied cyberfeminism. Their involvement in this group saw the birth of the activism that contributed to their visual research. They define themselves as a collective and use the name Goldiechiari, an abstraction of their surnames. As of 2014 they have worked under the name of Goldschmied & Chiari in Milano.*

SO D O P P R A T T O C E N T R O

DAVIDE D'AMELIO

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DAVIDE D'AMELIO, ANNA DORMIO, BEKHBAATAR ENKHTUR, ESMA ILTER, GIULIA POPPI, NEGAR SH

UNTITLED
2020

VINYL ADHESIVE, AUDIO RECORDING
SIX ELEMENTS OF VARIABLE DIMENSIONS

This work is the transposition of an exercise performed by the artists in Manifattura Tabacchi's indoor and outdoor spaces. It is inspired by Georges Perec's book, *Species of spaces and other pieces* (1974). The space has been traversed, introjected, listened to, fragmented, and ultimately transformed into written text and sounds. These texts and sounds can be considered nomads, because they themselves at once embody home, city, garden, corridor, and memory. These individual narrations, unified by a recurrent tone within the identity of the space itself, do not pose the problem of how they arrived at a certain place. They contemplate, rather, their arrival as a fact unto itself. By means of the words and sounds traced through the air, the space manifests itself as something concrete yet manipulable.

BIG BLU BALENO

SLEEPING IN THE FOREST

DREAMING BETWEEN

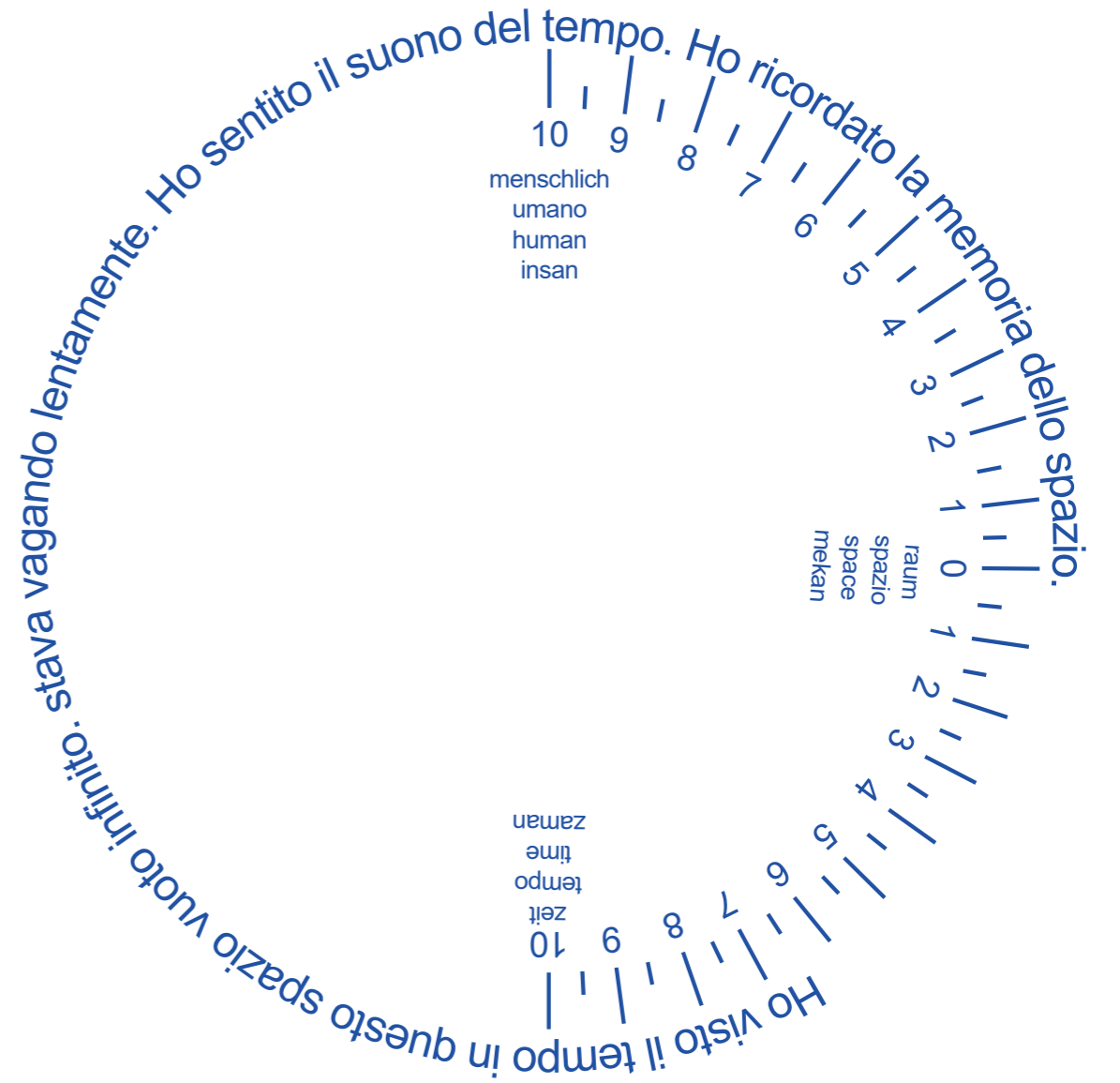
TIME

AND SPACE

BEKHAATAR ENKHTUR

ESMA ILLER

GIULIA POPPI



WS5

WS5

Ho occupato subito il mio spazio.

Ho immaginato molto questo spazio, lo immaginavo grandioso.

Passi. Passi. ~~Infiniti passi~~. Ottantaquattro.

Passi per vedere spuardi. Occhi color castagna. Erano i tuoi / Tuoi, gli occhi miei.
Quanta acqua bevo inutilmente. Diceva basti poco per sentirsi: a casa.

Si poteva vivere solo d'inizi.

Quando si va oltre certi concetti si sente l'odore della fine. Sempre più vicina.
Ogni volta che si va è sempre peggio. C'è quel gelo in quegli spazi enormi:

~~spazi impolverati consumati~~. Il freddo dell'abbandono. Luoghi che sono stati vissuti.

Chissà quanto risate, chissà quanto litigate. Chissà che odore di tabacco forte c'era. Ora c'è il vuoto. Ti entra dentro e lo senti fino alla vertebra.

Le mani sono gelide. Pensosi quasi sembra morto anche tu insieme a quei luoghi.

SPAZI Bloccati nel tempo ma in realtà dove c'era la vita.

Ogni volta che ci andiamo sento sempre di più la loro morte.
Vedo sempre qualcosa, qualcosa di diverso. Una costa più terra o una vita fa
arrugginita a cui prima non avevo fatto caso.

Ogni volta che ci entro penso già al passato: "Hey ricordi la foto che ci hanno fatto qui?". Mi sembra passata già un'eternità ~~è solo qualche settimana~~
ma quei momenti mi sono rimasti proprio dentro. ~~Ne faccio parte~~

Ne abbiamo fatto parte. È più valute via qualcosa.

Mi perdo. Mi piace un sacco perdersi. Tra i rumori di ferroglia.

Quanto rotame che c'è lì. Mi piacerebbe un sacco portarmi tutto quel che è rimasto, a casa. Con me.

Preferisci un biglietto per chiunque per farli entrare in quegli spazi e creare la meraviglia che c'è. È lì, ce l'ho proprio di fronte a l'hoi proprio attorno. In quel vuoto.

È proprio quel vuoto.

A parte quegli spazi abbandonati: ~~che poi non sono abbandonati~~
~~ci lavorano gli ingegneri, diventeranno una nuova vita~~ mi sento a mio agio nel mio piccolo. Proprio tra quegli ottantaquattro passi.
Vorrei poterne essere per sempre.

WS5

|||||

metti
metti

polvere polvere su tutte le cose, **metti il dito, le dita, polvere.** Hai visto? **No.**
Corrosione dappertutto, **metti il dito, hai detto!?**
Rimasto per un momento, **il dito.**

ijj

3hijj

Ghijj Ghijj

3hijj Ghijj

Ghijj Ghijj

Ghijj Ghijj

ihijj

Mi faceva, **metti l'orecchio.** Non l'ho fatto però veniva tranquillamente **FORTE**, l'orecchio non ce la faceva.

Piano

Piano

Spariva Spirava Viveva Moriva nel buio.

da lì

Spostato un pò tanto di là. stava per essere trasformato, mi diceva piangendo, è successo tanto dal 1933, fumo dappertutto. Ho messo la mano, ha detto lui piacevolmente; lo guardo ciecamente.

metto il dito

WS5

WORKSHOP 5. ELENA MAZZI | SPECIES OF SPACES

15-17 January 2020

Elena Mazzi used location as a starting point for this workshop, as she does in her personal artistic research, guiding the artists through new ways of interacting with space.

The workshop began with a physical and tactile exploration of the spaces inside and outside Manifattura Tabacchi by applying a series of exercises taken from George Perec's text, *Species of spaces and other pieces* (1974). Based on each artist's reaction, Mazzi chose to focus their attention on certain words and sounds. She asked them to experiment with (and later record) the sounds produced by their own bodies within the spaces being explored, thus translating into sound their relationship with the space. This evolved into textual and sound installations, which have been relocated in other spaces of Manifattura Tabacchi.

Davide simulated an orchestra rehearsal using sounds he sampled from within the factory, evoking atmospheric spatiality as it is today and the mechanical rhythm of work in the past. He then united it with a text narration written in the Bauhaus font that harkens back to the aesthetics of the 1930s. This is the same font found on the original control panels used to sample sound.

In the intimate style of a journal entry, Anna recorded the sensations she felt while visiting the spaces of the Manifattura Tabacchi in its vastness areas, from those breathtaking and impregnable, to the most familiar and cozy ones. Anna used audio and text to record the sound of her steps as she retraced her daily itinerary.

Bekhbaatar focused on the garden. He was captivated by nature which during the years of the Manifattura's abandonment had started to reclaim the factory. In the course of this process, the sounds heard were more similar to the sounds of the oceanic depths than to those of production machinery.

Esmā's work was concerned with the relationship between the terms of space and sound, and the relation of space, humans and time. She explored these relationships by making audio recordings with an old and obsolete machine found in Manifattura Tabacchi.

Accompanied by the sound produced by the factory's ruined equipment which gave voice to phantom sounds of the past, Giulia placed a sign that pertains to a world no longer in existence within the newly restored spaces: an audio installation only available for listening using protective headphones, a paradox.

Negar used dry grass for both the elaboration of sound and text. She chose a font which gives the impression of something that is about to disappear, like dust, thus evoking the impermanence of matter in times past, present and future.

ELENA MAZZI LET'S TALK ABOUT

Artistic education

The academic atmosphere in Italy, at least until recently, conditioned students into a certain way of working. It trained assistants rather than independent artists, which is the reason I decided not to study in my home country. I've been fortunate, because I've had teachers that work in the art world. But compared to when I was studying Art History and visual



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arts, there have been enormous changes. For example, moving from a world of methodical study where students would observe images on slides, to a world where we can easily engage in dialogues with international artists who have travelled and worked all over the world. Outside of the academy system it's more interesting because aspects of theory and practice are combined and exist alongside each other. In my opinion working outside the academy is the best training method, because within the system separate categories of people are created. It then becomes difficult for them to communicate with each other. Artistic exchange and diversity are essential.

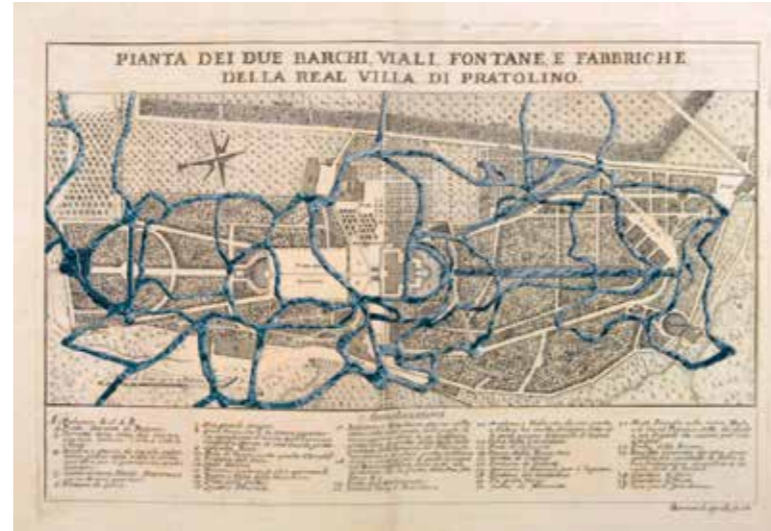
Art in urban regeneration

The phenomenon of gentrification has arisen based on the needs of a certain part of society: for artists and people working in creative fields it's often difficult to find stability in their work and so due to a lack of money or

the precariousness of their lifestyle they are often forced to move to areas of the city that perhaps aren't highly regarded by other social groups. Sometimes there are cases in which it works in the opposite way; having a place which is available and empty for whatever end and the city initiating a process of redevelopment. That can also work, but it's important that a constant dialogue is maintained with the context, because otherwise it becomes an isolated world, a game between two powers. The community gets excluded and the space becomes the property of one power and not the other so then, who does the space truly belong to?

Residencies are always a fantastic way of promoting growth. I wonder if it would be possible to have a residency that was a real 360° experience. I've done residencies abroad, I slept in the same space I worked in – or very close by – so there was always this continuity between life, work, and the neighbourhood. Sometimes I invited my neighbours to see my work. They had no background in art, and so we'd start to talk about it, and that would spark their curiosity. For someone who is not involved with art, the concept of the 'art residency' is something quite difficult to understand. I think it's interesting to speak with people who don't have any preconceptions about this world and that it's very important that these people exchange information and ideas with contemporary artists.

Elena Mazzi (Reggio Emilia, 1984) is a visual artist who lives between Venezia and Torino. Her work focuses on the relationship between human beings and their surrounding environment, and consequently what happens when they relate to a specific territory that changes according to a particular context. Mazzi is interested in seeing how people respond to socio-political problems as well as their behaviour in different types of emergency situations.



WS6

DAVIDE D'AMELIO, ANNA DORMIO, BEKHBAATAR ENKHTUR, ESMA ILTER, GIULIA POPPI, NEGAR SH

UN-MAPPABLE ZONES FOR A DE-COLONISATION OF SPACE AND MIND

2020

THECA, WOOD, AND PLEXIGLASS

SIX ELEMENTS (ACRYLIC ON CANVAS, BOVINE SKULLS, TIN, VIDEO, RESIN, WAX)

170 X 80 X 90 CM

The work is an anthropological collection of artifacts of fantasy, derived from the collective action of walking through Firenze's historical gardens. Between the 15th and 19th centuries, these places served as theatrical venues for the delight of the guests of Florentine high society, where nature and technology merged to conduct the visitor on a symbolic journey. Today, organised tours transport entire busloads of tourists from one city to the next, stopping only briefly to visit a few of the historic gardens, which have now become stagnant and static. Linked to an instinctive fascination and the recreation of stories, be they imaginary or true, that once animated them, this small *Wunderkammer* revives these slumbering marvels, thus enclosing them in an archive of possible universes.

WORKSHOP 6.
**ROBERT PETTENA | UN-MAPPABLE ZONES FOR A DE-COLONISATION
OF SPACE AND MIND. MOVING TOWARDS A NEW WAY TO
UNDERSTAND THESE SPACES**

29-31 January 2020

In contrast with all the preceding workshops, Robert Pettena took the artists outside Manifattura Tabacchi to places suspended in time: Firenze's historical gardens.

Robert Pettena lead the group of artists through Villa La Quiete, Villa La Petraia, the Boboli and Villa Demidoff gardens, with a project aimed at reactivating these parks through numerous walks.

In the past, artificial grottoes, water features, statues and automatons were used to continually transformed the gardens. They provided an ever-changing spectacle of surprises, astonishment and beauty, also serving as theatrical scenery for actors and musicians who put on performances of every kind. In the Demidoff garden, for example, there was an entire underground system that moved automatons and commanded the water spectacles above ground. Mass tourism now gives the public access to these spaces, but treats them as just another destination to visit, without properly taking their historical context into consideration.

What interested Robert Pettena was the idea of having the artists lose their points of reference in these places. They absorbed and reacted to the stimuli the garden provided and transferred the sensations evoked to specific works of art, thus creating a personal archive of the wonders that history has passed on to us.

Inspired by the trophies displayed by Vittorio Emanuele II in Villa Petraia, Anna collected a few small animal skulls, thus recalling a theme also present in her personal work, the act of hunting. Davide was fascinated by the erotic and bucolic nature of some areas of Villa Demidoff. He realised a painting in which shapes that resemble fauns' horns and phallic sponges are depicted. Mesmerized by the aesthetic role played by water, Esma found an antique map of Villa Demidoff, in which the underground water system is drawn out. She made a video which reproduced the imaginary water paths through the ground. Bekhbaatar produced some stain sculptures: two snakes that symbolise the English garden, particularly in their serpentine paths and a turtle with its carapace well evidenced, its markings evoking the geometry of the classic Italian garden. In association with the corals in the caves of the Italian garden, Giulia, who wished to further explore the dialogue between organic and inorganic matter, enriched this production of excrescences by intervening directly on the exposition device. Negar gathered the remains of some lotus flowers she found at the foot of the Colossus of the Apennine, with the idea to allow the stalactites emerging from its holes to have their own rights as stand-alone objects.

**ROBERT PETTENA
LET'S TALK ABOUT**

Looking back in order to go further

As a tutor here during the last residency, I saw this very intense way of working – every two weeks there were workshops with new artists. Given this tight schedule, the artists didn't have much time to get to know the city and the different artists that have created the works throughout it. It is essential to understand the context of



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the Manifattura's location: here we are surrounded by a mainly Renaissance urban landscape. Therefore, exploring the historical gardens seemed necessary to me in order to give the artists a greater sense of Firenze's identity. Visiting the gardens shows how these places were given over to art, though the use of the gardens was not simply aesthetic. The gardens also had formal purposes – to display power – and functional purposes, such as cultivating the kitchen gardens or managing the vineyards. Paradoxically, now many industrial spaces have their own kitchen gardens, too. In the gardens, a reality which mirrors the circumstances of the past still exists. I think it's interesting that the young artists can perceive this dualism and see how the same themes perpetuate over time, just in different locations. What once were exhibition spaces have now become museum spaces, and as such they've tended to lose their influence. New artistic research is now happening in industrial

buildings and spaces precisely because we don't acknowledge these historical venues as contemporary art locations anymore. Within Firenze's historical gardens, there exist all the elements that continue to be employed by individual artists today. They had installations then and we have them now, and in that we can explore the relationships between space and place. The idea of land art and working in an open space was present in the past as it is today. This is good news, because it shows that these ideas have always been and always will be here.

The non-places in the art world

Many artists have worked in gardens. Take Michelangelo Antonioni in the movie *Blow-Up* as an example: he finds a dot in the park, then enlarges it and discovers that a crime had been committed there. Or in the Greenaway gardens there is a puzzle that slowly reveals a chain of events... Gardens are full of symbols, sculptures, and other many other fascinating elements. They put us in a curious temporal condition. The gardens that were designed as artistic spaces suspend time, and can be recognised as non-places. They are places that are separate from the drudge of daily life and from the real world outside. One could say that they immerse you in a state of 'wonder' or awe. Walking through the gardens one perceives this very intensely. They are decompression chambers because little by little as you walk through them, these places allow you to detach and release yourself from the chores and obligations of everyday life, duties which often drag you away from thinking about any new projects.

Robert Pettena (Penbury, 1970) is an artist-cum-traveller probing the wonders and inconsistencies of the world, seizing conflicting aspects of reality in a manner both poetic and provocative. He works abroad and is based in Italy, where he currently teaches photography at the Accademia di Belle Arti di Firenze. He also helps promote the academy students' work, giving them opportunities to share their work abroad and through initiatives outside the institution.

SEMINAR 1. DOMENICO BIANCHI | DEVELOPING THE CRITICAL EYE

14-15 November 2019

The meeting with Domenico Bianchi inaugurated the series of residency seminars. He visited the artists' studios and held conversations and debates within a tight schedule of workshops.

Domenico Bianchi freed the artists-in-residence from the commitment of creating a new work so they could instead concentrate on pieces they had already completed and receive suggestions and feedback. 'Artists are often so caught up in their personal expressive needs that they are sometimes unable to view their pieces with a critical eye. Regarding the projects they are currently working on, I didn't give them any specific suggestions, but tried instead to stimulate their thought process based on what I saw. I tried to have them see for themselves both positive aspects and what could be improved.' Bianchi visited each artists' studio, thrusting them into a context protected by the demands of the market, yet formative because targeted towards the development of an objective view of one's own research.

Conversations also involved Domenico Bianchi's own work, for he is an artist who welcomes an exchange with others and collocates his works in a historical and classical context. An example is when he placed sheets of white ceramic on the ruins of the Foro Imperiale of Roma (*Giganti*, 2001). A unique trait of Bianchi's, who defines himself as a painter, is his talent in flipping perspectives; for example when he overturned his painting to form a bench from which one could contemplate historical masterpieces such as the Orfeo by Baccio Bandinelli (*Semper*, 2000, Palazzo Medici Riccardi, Firenze). After the Arte Povera movement and the Transavanguardia, the new generation of artists represented by Domenico Bianchi relocated the subject to a central position, at a time in which geographic borders were being loosened and altered.

Domenico Bianchi was part of many artist collectives. His work was displayed alongside that of other important names in Italian contemporary art history, such as: Jannis Kounellis, Luciano Fabro, and Remo Salvadori. This is why the seminar was also an occasion for artists to listen to the never-before-heard stories and anecdotes which dot the past of Domenico Bianchi, such as his conversations and encounters with Mario and Marisa Merz.

DOMENICO BIANCHI LET'S TALK ABOUT

Artistic education



S1

During my time at art schools, I found that more important than the teachers was the general environment. I knew that I was in a place where I was surrounded by people who shared the same attitude, we all dreamt of the same things. And then, as always in life, there are some who got to live those dreams, and others who didn't. But that beginning was really exciting. It's difficult to learn how to be an artist. Who can teach you how to be bold? Where do you learn how to take risks and the role that the artist has in these situations? When I was a student in Roma, the courses in general weren't so brilliant. But I was lucky to work

with an important sculptor, named Nicola Garrino, who opened my eyes to other possibilities, and through him I came to know about avant-garde galleries. When it came to the academy, there was a man named Toti Scialoja, who was a great painter, if not a great talent. He was one of the few who had actually lived in the international artistic sphere during the time of De Koonig and Calder, and he brought all this real-world experience that he'd personally lived through. Painting is not just technique. There are tools that can help you, but the rest you have to do by yourself, no one can teach you. Today, there has been a big improvement in the classes offered and a small improvement in the quality of teaching.

Art in urban regeneration

I think that art could have a big role to play as long as it doesn't get too mixed up with other initiatives. At Manifattura Tabacchi, there's a sense of craftsmanship,

design. It's important to respect the nature of things. The goal is to produce quality work. At least this is what I've seen with the young artists. Opportunities are few and far between, and at the end of the day what counts is the feeling of pride in participation. Last year there were six young artists and this year there are another six. If this continues to develop then it's possible that eventually perhaps three will go on to do something big and those three will characterise the nature of this experience. The young artists are aware of this. To see them so proud to participate in this project is a big success in it of itself. Not just to do it, but to make it happen. In a small way, each protagonist within this process, it's relevant and it means that something has been created here which can be developed further.

Domenico Bianchi (Roma, 1955) lives and works in Roma. After attending the Accademia di Belle Arti di Roma, his debut solo exhibition took place in 1977 at the Fine Arts Building in New York.

SEMINAR 2. ALBERTO GARUTTI | CHANGE IN PERSPECTIVE

6-7 February 2020

Alberto Garutti offered the artists-in-residence a different view of the artist's role and place in the real world: that of a multi-faceted figure who must confront the public eye, the market, and the community.

Alberto Garutti studied architecture and works as an artist. He developed a method to approach art that contemplates the relationship between art and its audience, beyond the exclusive context inhabited by insiders of the art world. Garutti has maintained this view since his first public commission in the small Tuscan town of Peccioli in 1994, when he took a critical stance towards the entire art world. He created a work-manifesto with the intent of giving the role of the artist new responsibilities and using his own artistic authority and imprint to redesign a novel relationship between art and its civic context. The renovation of the Peccioli theatre is the result of collaborative efforts between the town residents who have dedicated it to 'the girls and boys who fell in love in this theatre'. The permanent installation in Trivero (Biella, 2009) portrays dogs who belong to the town's families. This work is dedicated to 'them [the dogs and their families] and the people who will sit here and talk about them'. Garutti's most recent work entitled *Le Tre Soglie a Ca' Corniani* (Venezia, 2019) was inspired by a meeting with a local farmer.

The artists-in-residence are learning a similar approach that opens up new possibilities regarding their personal development. In his relationship with the young artists, Garutti doesn't follow traditional teaching methods. Instead he encourages dialogue and reciprocal exchange. This method has formed an entire generation of artists, among which: Lara Favaretto, Roberto Cuoghi, Patrick Tuttofuoco, and Stefania Galegati.

'In the past ten years, Firenze has awakened and is finally starting to regenerate itself in the field of contemporary art, an atmosphere I instantly took to. These young artists are proof of this. They are motivated, interested, up-to-date artists, and the quality of their work is notable and of international breadth. I was pleasantly surprised by this, on the other hand, the current reality of our lives and art require an international outlook. So it was interesting to work with them, because we created an atmosphere that was suitable for exchanging points of view, thinking about and critiquing artwork, reflecting upon the art world and art itself in a wider context.'

ALBERTO GARUTTI LET'S TALK ABOUT

Artistic education



S2

There are so many young students who enroll in the academy with a huge desire to become artists. It's necessary to find the strength to attempt to provide answers, to accompany them to open their eyes so they can understand what this work means. As a teacher I feel a great responsibility and I think that this should be felt at the universities, by everyone. I put my whole being into this, naturally with my own limits and failings, so that these young artists can unleash what they have inside them. And in doing so I learn many things. I always tell them that I know more than they do because I've

been through more, but they also know more than I do because they come from a new generation. They have a way of conceiving the world, with social media, with their DNA, that's completely different. It's very interesting, and it produces new sensitivities, scenarios, new ways of planning and creating works of art.

The role of the artist in non-institutional places

I've been trying to do it since the early Nineties, when there was this great big revolution taking place with the arrival of the internet. I had the good fortune to be asked by the Peccioli town council and by the curator Antonella Soldaini to carry out a public project. Of course, I was happy to accept because it meant stepping outside of an art system in which, like today, you risk closing yourself off on an island of self-reference. Since then I've been adopting this methodological approach to create works

around the world, and I've done quite a few of them. This has given me the freedom to work in everyday and urban contexts, where there are many problems relating to art which must be solved. My relationship with institutions has been less than peaceful, but this move into the domain of the so-called, 'public art' – as it is called today (in 1994 nobody talked about it) – has opened up new work opportunities for me. This was a great achievement that has helped drive my work, change where I work, and evolve with my work.

Art in urban regeneration

Art has always had a tight relationship with architecture, and this has been demonstrated throughout history. Artists have been working for cities for centuries. The historic nuclei of our cities, especially here in Firenze, are extraordinary because artists had to deal with lords, princes and Popes – the great patrons. So, by having had to adhere to these realities which conditioned the artists within their own rules, the artists were called upon to resolve problems and come up with new projects. This relationship got lost over time, but now people are attempting to recreate it. To me it seems right and inevitable, because I like to imagine an artist as someone who has a multiplicity of visions, such as Leonardo Da Vinci. I don't think not about the figure of the artists in isolation, but about living an artistic life. Collaborating with the institutions that are working to restructure urban spaces and working with artists who can intervene on this front comes naturally to me.

Alberto Garutti (Galbiate, 1948) an artist and a lecturer, has been professor at the Accademia di Belle Arti di Brera in Milano from 1990 to 2013, currently he teaches at the Faculty of Design and the Arts at the IUAV in Venezia. His research about an open dialogue between contemporary art, public and public space, gave him the opportunity to create artworks for cities and museums all over the world.

SEMINAR 3. GIACINTO DI PIETRANTONIO | BEHIND CLOSED DOORS

13-14 February 2020

The cycle of workshops and seminars for the residency program ended on a strong note thanks to the participation of Giacinto Di Pietrantonio. As an independent curator and art critic, Di Pietrantonio brought fresh perspectives and insights regarding not only each artist's individual research, but also regarding art history as a whole.

Besides paying studio visits to each artist, Giacinto Di Pietrantonio organised guided tours for the group outside Manifattura Tabacchi. They visited the emblematic art Mecca, the Uffizi Gallery, as well as two of Firenze's most important centres for contemporary art: the Museo Novecento (representing contemporary art on an institutional level, with a tour guided by Sergio Risaliti) and Base / Progetti per l'arte, an artist's collective representing the contemporary art's independent sphere. One of Base's founders, Paolo Parisi, is a mentor for the artists and followed their work during the entire residency.

The experience of working with a curator like Di Pietrantonio was a particularly formative one, especially because of its focus on developing a keen ability to observe works of art.

The time period we live in is characterised by the rapid and passive consumption of images. Di Pietrantonio invited the artists to pause before altarpieces – taking the time to explore details in-depth and taking care to understand the feelings conveyed, searching for what is still modern to this day – thus providing students with a sound background for a critical viewing of a work of art.

"These are young people who approach to art fervently, their energy and focus is fascinating. Each young person's approach to art varies according to his individual cultural background – a duality emerges: some treat questions internal to art, others use art as a means of exposing or exploring external issues such as politics, sociology, and identity. They are age-old themes that continue to be relevant today, such as migration."

The title of the seminar, *Behind closed doors*, is a semantic and communicative device intended to convey both the enigma that is artistic creation, but also the discovery hidden behind every new encounter.

'I came to a place I had never been to before. When you go somewhere and step across the boundary and suddenly face the unknown. Having the possibility to open a door and discover what's behind it is a beautiful thing. It's always a surprise, in a positive sense or negative, though I always try to be optimistic in my life and work. In the end, when I opened the door I found 'la meraviglia!'

GIACINTO DI PIETRANTONIO LET'S TALK ABOUT

Art education



As a professor, I hold interdisciplinary lessons. I try to unite visual art with other disciplines and I try to give students the means and historic background to help them understand what the role of the artist is in today's world. I often find that young students have a very antiquated idea of the artist's role. But you can't teach art. I strongly believe that an artist must have innate talent and curiosity: if a young person feels these impulses, he already knows where to go in order to find what he needs to fuel this drive. Vanessa Beecroft followed my courses even though she wasn't officially signed up. She was interested in the fact that I wrote for Flash Art and was searching for information that the strictly

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academic world couldn't give her. The experience of artists-in-residence is very different. With Angela Vettese, for example, I invented the course of the Fondazione Ratti. Its format is one of the first of its kind in Italy and is now in its 26th edition. At the academy, the students don't see you as a figure that will help their career: the approach is that of a traditional lecture. In an artist residency program, however, as a curator, you can talk about work with the artists directly, and this yields visible results.

The role of the artist residency

The role of the artist residency has a fundamental goal that isn't talked about enough, but that I became fully aware of while directing BoCs Art in Cosenza. These residencies provide a place for integration, aggregation, where one can debate and be directly involved in art. They have gradually replaced the environment that was present in certain cafés in past generations. In the Sixties, there used to be the Caffè Rosati in Roma, where the Scuola di Piazza del Popolo was born. In Milano there was Il Bar Jamaica, frequented by Manzoni and Fontana.

And in the Eighties, there was the Hemingway café. These cafés were meeting places for artists, intellectuals, and even philosophers, such as Sartre, or movie directors like Federico Fellini. But today, these cafés are tourist destinations, and Italy in general lacks places in which people can have real debates.

Life has changed with social networks; we communicate very differently, but this is not necessarily a criticism. Artists are keenly sensitive people – they've discovered that they are missing something they never had, and they've realized that places in which to convene are fundamental for the advancement of their work.

Urban regeneration

I worked on various cases of urban regeneration of different scales. One example of how art sparks the urban regeneration process is Fuori Uso in Pescara, of which I was curator for six editions. At Fuori Uso we exhibited in spaces that were born with a certain function, and then abandoned. The idea wasn't based on creating valuable property, it was Cesare Manzo who had the idea to renovate and revive them. Sometimes the exhibition drew attention to the space in which it was held. This was the case with Giovanni Michelucci's *ex Aurum*: the city residents, of their own accord, petitioned to turn the site into a space for artistic production. The city district bought the property and renovated it, and now it's equipped to host various cultural events. An example of an urban regeneration project of a much larger scale is the Kosovo Biennial, because it started the process of restoring and developing the ideology of an entire nation where art and exhibition spaces never previously existed. There isn't a political agenda behind this idea, rather there are three young artists whose goal is to integrate a place that has suffered from poverty and fratricidal wars. Their aim is to have their country enter the international circuit. 'Biennial Highway' – a name which refers to the location of Prizren (halfway between Venezia and Istanbul) – is a part of a modernisation process fueled by contemporary art.

Giacinto Di Pietrantonio (Pescara, 1954) is a faculty member of the department of contemporary Art History at the Accademia di Belle Arti di Brera in Milano. He is also an art critic and independent curator. Since 2018 he has been curator of the Residenze Artistiche BoCs Art of Cosenza and since 2019 he has been curator of Autostrada Biennale.





L A M E R A V I G L I A [M T]







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SERGIO RISALITI

SERGIO RISALITI (PRATO – 1962)

Sergio Risaliti studied in Firenze and majored in Modern and Contemporary Art History, graduating with top marks. He is an art historian and art critic, creator and curator of exhibits and interdisciplinary events. He is also a writer and journalist. Risaliti has founded and directed many public and private exhibition spaces, including: Palazzo delle Papesse in Siena and Quarter Centro per l'Arte Contemporanea in Firenze. He was curator for the new installation of the Marca museum in Catanzaro. For two years, Risaliti collaborated with the Galleria Christian Stein in Milano. He was a member of the scientific committee of the Frac Rhône-Alpes of Lyon and of the Galleria d'Arte Moderna in Bologna. Risaliti curated the census for new Italian art, *Espresso* (Electa, 2000), *Toscana contemporanea* (Maschietto, 2001), the books by the artist Giulio Paolini entitled *La verità* (Einaudi, 1996) and *Dall'Atlante al vuoto* (Electa, 2010), and the *Catalogo generale della grafica di Fausto Melotti* (Electa, 2009). Along with Achille Bonito Oliva, Risaliti curated *De Gustibus* (Siena, 2002) and *Orizzonti. Belvedere dell'Arte* (Firenze, Forte Belvedere, 2003).

He conceived and curated *Ispirazioni e visioni* (2011), *Marilyn* (2012), *Il Calzolaio prodigioso* (2013), *Equilibrium* (2014) with Stefania Ricci at the Museo Salvatore Ferragamo di Firenze. With Cristina Acidini (exhibit designer) and Elena Capretti, Risaliti curated the *Michelangelo Buonarroti - Incontrare un artista universale*, an exhibit held in the Musei Capitolini in Roma. He conceived and curated the exhibition *Tre profeti* by Donatello in the Battistero of Firenze (May-December 2014). In collaboration with Francesca Campana Comparini, Risaliti conceived and curated the exhibit *Jackson Pollock, La figura della furia*, at Palazzo Vecchio in Firenze. He conceived and curated, with Arabella Natalini, the personal exhibition *Giuseppe Penone - Prospettiva Vegetale* at Forte Belvedere and at the Giardino di Boboli in 2014, and *Human* by Antony Gormley in 2015. In occasion of Florens 2012, Risaliti conceived the juxtaposition of the *Crocifissi* by Donatello, Brunelleschi and Michelangelo in the Battistero of Firenze. He also curated the installation of the *Croce* by Mimmo Paladino in Piazza Santa Croce. Risaliti was artistic director of the first Festival dei bambini. Nuovi mondi, organised in Firenze in 2014. In 2015, he curated the exhibition *Jeff Koons. In Florence* (Piazza della Signoria and Palazzo Vecchio, Firenze), *Alighiero Boetti. Mappe* (Salone dei Cinquecento, Palazzo Vecchio, Firenze) and the anthological exhibit *Alighiero Boetti* held at the Galleria Stein in Milano (with Francesca Franco). Since 2015 he has served as artistic director of the Florentine festival F-light. In 2016 Risaliti was artistic director of the personal exhibit *Jan Fabre. Spiritual Guards* at Forte Belvedere, Palazzo Vecchio, and Piazza della Signoria curated by Melania Rossi and Joanna de Vos. With Elena Capretti, he curated the *Michelangelo e Vasari. Preziose lettere all'amico caro* exhibit at Palazzo Medici-Riccardi. Since 2007, he promoted original research on the works of Michelangelo with Francesco Vossilla. This led him to the publication of a series of volumes dedicated to Bacco, to the Zuffa dei Centauri, to David, and to the Pietà vaticana. In 2018, Risaliti published *Gustav Klimt* (with Giovanni Iovane, Bompiani). In the same year, Risaliti became an honorary member of the Accademia delle Arti del disegno in Firenze. In 2015, Risaliti was appointed artistic director of the Museo Novecento. He collaborates regularly with the following newspapers and art publications: *Il Venerdì di Repubblica*, *Corriere Fiorentino*, *Arte mondadori*, and *Flash Art*.





DAVIDE D'AMELIO (1990 – TERMOLI, ITALIA)

D'Amelio has been living in Florence for eight years, where he graduated from the Accademia di Belle Arti. Alongside his studies, he participated in many projects and laboratories with artists and curators outside the academy. His most important exhibitions include: *Give me five*, curated by Giorgio de Finisi, MAAM, Roma (2017); *The stray statue paradox*, curated by Gabriele Tosi, SACI, Firenze, (2017); *De pingendi natura*, curated by Pietro Gaglianò, SRISA gallery, Firenze (2016); *Come sé*, curated by Arabella Natalini and Elena Magini, Casa Masaccio, San Giovanni Valdarno (2016).

D'Amelio's work focuses on the structure and history of image and vision, developing a dual conception between the normative and expressive phenomena of narratives. This gives rise to an interest in the questions of childhood and sexuality, conceived as entropic elements of social structures.

DD'A



ANNA DORMIO (1994 – MONOPOLI, ITALIA)

Dormio has now been living in Lecce for six years where she completed her studies in painting at the Accademia di Belle Arti in 2019. In 2015 she won first prize in the *Arte Contemporanea Cibo per la Mente* competition in Torino organised by Piazza dei Mestieri with the collaboration of Fondazione Sandretto Re Rebaudengo and Accademia Albertina. In 2018 Dormio was a finalist in the tenth edition of the Premio Nocivelli at the Chiesa della Disciplina of Verolanuova. Some of her most important exhibitions include: *In sei atti*, with Cesare Pietroiusti, Casa Morra, Napoli (2019); *Hortus Conclusus*, Fondazione Lac O Le Mon, San Cesario di Lecce (2019); *Ruins and Reflexes*, curated by Mariagrazia De Giorgi, Il Box di Kunstschau_Contemporary Place, Lecce (2018); *Papers and Signs*, curated by Roberto Lacarbonara, Tbilisi State Academy in Georgia (2018).

Her research focuses on the manipulation of surfaces and the identities of objects and bodies. Through combining various artistic techniques (usually painting and photography) she takes fragments, scraps, short texts, forgotten or lost notes, and old photographs, to which she adds her own touches, or from which slow and continuous accumulations are able to reconfigure the objects' original identity and regenerating its meaning. An affective and semantic action re-elaborates small events originating from randomness, loss or abandonment.

AD

NI



BEKHBAATAR ENKHTUR (1994 – ULAANBAATAR, MONGOLIA)

Enkhtur first publicly exhibited his work as a participant in the collective show at the Galleria Bolognese P420, where his research revolved around the clay medium. Following this research, his nine *Cervi* (deer) took form. In 2018, he was an artist at the Fondazione Lanfranco Baldi residency program *Making of an Artist* in Pelago. He worked on an installation as part of an artistic duo called 'Nomadiuk'. During this residency, Enkhtur explored space through another of the main areas he researches, sound. Natural elements were also present in a piece created during the exhibition *La pratica quotidiana* at the Oratorio di San Sebastiano in Forlì, where the artist created a link between clay (inorganic matter) and leaves (organic matter). The two materials made up the *Sette Cervi* (seven deer) in the space of the Oratory.

Enkhtur performs artistic research revolving around an idea intrinsic to all things: change. With the passing of time, every object and every being loses its original meaning to take on a new significance, a new function. Energy never runs out but only changes its form over time, in turn creating a different energy. Though the significance of its being may change, the essence of an object or body remains the same.

BE



ESMA ILTER (1993 – MARMARA EREGLISI, TURKEY)

Ilter's art is modeled around the axis of history and around memory that resides and finds its form in space. Ilter's work was exhibited at the 7th Triennial of International Students in Istanbul and later the same year was shown all the way in the United States of America, at the College of Arts in California. In these two occasions, Ilter worked on an installation video. The home elements were recorded and exported from a household environment to a foreign context, that of the capital's city streets.

At Istanbul's 28th Art Fair, Ilter proposed a sculpture conceived during artistic residence 'deneyim'. The work's significance resides in its interpretation of space which is interrupted at intervals by a simple wall structure, fracturing our view of the space and thereby redefining its identity. The same concept was brought back at the Museo Nazionale d'Abruzzo in 2018.

Ilter's research questions the meaning of identity in its interaction with one's surrounding environment and how this environment is perceived. Works include site-specific installations, projections and sculpture.

EI

GIULIA POPPI

NEGAR SH



GIULIA POPPI (1992 – MODENA, ITALIA)

Giulia Poppi lives in Bologna. Her work, brazenly hot and material, is imbued with symbolic references that relate to intimacy and mystery. Poppi employs synthetic materials and artificial light to create a plurality of images. These images, along with various objects and sketches of artefacts, are orchestrated in complex environments in order to generate bodily and tactile sensations. The physicality of the works often requires the viewer to reinterpret the character and the very experience of being in a given space which consequently triggers mechanisms of attraction and repulsion. In 2016 Poppi founded Malgrado, curating its events along with two colleagues. Her most important exhibitions include: P420, Bologna (2016, 2018); CarDrde, Bologna (2019); Gelateria Sogni di Ghiaccio, Bologna (2019), Mambo, Bologna (2017), Localedue, Torino (2017) and Campo Base, Torino (2019), and the Biennale dei Giovani, Monza (2017). In 2018, in collaboration with Illy, Poppi designed the graphics for the coffee tin labels. In 2019, Poppi won the prize for 'collezionismo' (ArtUp, Bologna) and was selected for the Mibac Young Artist's prize in view of the exhibition hosted by the Quadriennale 2020 (Roma).

GP

NEGAR SH (1989 – TEHRAN, IRAN)

Sh is an Iranian artist and graphic designer. She completed her studies in graphics in 2014 and currently she's studying art in Italy. Through her artistic commitment she engages in a silent rebellion against the lack of personal and cultural freedom in Iran.

Sh was born after the islamic revolution. In childhood an ambivalent feeling took seed that would later influence her life and artistic research. The image of Khomeini was manipulated by the hands of children who silently defaced his portraits which adorned all Iranian schoolbooks.

Sh collected these drawings and for this work she the won the 9th edition of the international Autofocus competition (2017). Later the same year, Sh presented her work *Gutta Cavat Lapidem* at the Casa Gramsci in Torino. Her research reminds us of universal values: just as drops of water slowly carve through stone, Gramsci's pacifist ideas attempted to erode the violence of a period in history. Sh left Iran in 2011, but her artistic production still reverberates with reflections on the political and religious conditioning exerted by the regime. Examples of this are her works *Star of Racism* (shown at the Barriera in Milano in 2018) and the chalk sculpture entitled *Shake* (2019).

NS

PAOLO PARISI

PAOLO PARISI (CATANIA – 1965)

Experiencing art as a cognitive act and the variation of perception – linked to change in point of view – are fundamental elements in Paolo Parisi's oeuvre. The works, a result of a process of stratification of manual and industrial methods, of techniques and materials related to the tradition of art in dialogue with methodologies coming from architecture, graphic design, printing techniques, and music, become triggers that propose a physical dimension of artistic expression, in particular, of painting (its essence and its tautology).

Since 1993, alongside his art practice, Parisi has taught at the Accademie di Belle Arti and ideated and participated in numerous conferences, lectures, and workshops all over the world. His interest in the diffusion and shared experience of art is also reflected in his participation in the founding of the non-profit artist-run space Base Progetti per l'arte in 1998, which proposes an active reflection on the role of contemporary art culture and how self-determination can exist beyond the constraints imposed by the market and the prevailing economic system. From the beginning of the 1990s, he exhibited in numerous galleries and museums in Italy and abroad. Prominent solo exhibitions have been held at: Museo Novecento, Firenze (2019); Galleria Enrico Astuni, Bologna (2013); Fondazione Brodbeck, Catania (2011); Museo d'arte contemporanea della Sicilia Palazzo Riso, Palermo (2011); Centro per l'arte contemporanea Luigi Pecci, Prato (2008); Städtische Galerie im Lenbachhaus, München (2002, 2006); Quarter, Firenze (2005); GCAC Castel San Pietro Terme / Galleria Neon, Bologna (2002); Aller Art Verein, Bludenz (2001); Galleria Gianluca Collica, Catania (1996, 2006). He has participated in group exhibitions at, amongst others: Museo Geologico Gemellaro, Palermo, collateral event of Manifesta 12 (2018); M.A.C.R.O, Roma (2017, 2009, 2007); Fuori Uso, Pescara (2016); Muzej Suvremene Umjetnosti, MSU, Zagreb (2015); CNEAI, Chatoux, Paris (2013); Klaipėda Culture Communication Center, Klaipėda (2013); Magazzino d'arte moderna, Roma (2010); XIV International Sculpture Biennale of Carrara (2010); Primo Marella Gallery, Beijing (2007); Manifesta 7, spaces of public advertisements of Rovereto, Trento e Bolzano (2007); Museum of Fine Arts, Hanoi (2007); White House, Singapore (2007); Korean Design Center, Seoul (2007); Italian Cultural Institute, Tokyo (2007), Trinitatiskirche, Köln (2005).



THE CON- TEXT

Manifattura Tabacchi is an ex-industrial complex situated to the west of Firenze's city centre and consists of sixteen rationalist-style buildings, constructed in the 1930s and elegantly laid out over an area of around 100,000 square meters, creating a variety of squares, streets and passageways.

Following its closure on 16 March 2001, which brought an end to over seventy years of activity which at its height employed over 1400 people, in 2016 an ambitious regeneration project began at Manifattura, aimed at bring a new neighbourhood in the city to life, as well as creating a new centre for contemporary culture, art and fashion, a complement to the historic centre, open to all and connected to the world at large.

The regeneration of the area is being brought about thanks to a joint venture set up in 2016 between real estate company Gruppo Cassa Depositi e Prestiti and the investment fund PW Real Estate III LP, managed by Aermont, as part of its first project in Italy. MTDM Manifattura Tabacchi Development Management Srl is the company that was specifically created to oversee this process.

Since 2018, Manifattura Tabacchi has been promoting a packed programme of activities in spaces that have been specifically redeveloped with their intended use in mind.

Today, Manifattura Tabacchi represents a new centre for contemporary experimentation in Firenze, most notably in its commitment to promoting contemporary art projects throughout the area. The international and multidisciplinary nature of these projects has seen them take on different forms, such as Art Residencies, independent spaces, workshops and exhibitions, all of which characterise Manifattura Tabacchi as a place that attracts and produces artistic activities that animate the wider community.

The first initiative in the field of contemporary art came in 2018 with the launch of a three-year programme, conceived and curated by Sergio Risaliti, called *La cura*, *La meraviglia* and *L'armonia* (care, wonder, and harmony). 2019 saw the creation of Toast Project Space, founded by artist Stefano Giuri (who himself had participated in the

first cycle of Art Residencies), an independent exhibition space of 4m² open to challenging and experimenting with contemporary artistic practices, where artists are invited to produce site-specific projects on a bi-monthly basis.

The art programme proceeds with the involvement of artists from different generations and backgrounds. They are occupied with research projects and experiment according to a vision that sees art and creativity as catalysts for change and urban evolution.

Starting from February 2020, in occasion of the *Tomás Saraceno. Aria* exhibition, curated by Arturo Galansino, Manifattura Tabacchi will support the activities of the Fondazione Palazzo Strozzi, a point of reference in the contemporary art world. Manifattura offers itself as a complementary space for research initiatives and welcomes the meeting of these two architectural masterpieces - one Rationalist, the other Renaissance. This collaboration is one that builds a bridge between the historic centre and the suburbs, the Renaissance and the contemporary. It establishes an exchange between the two institutions which represents the first steps along a path of forming valued connections between the different players in Firenze's artistic scene.

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