

PROVA N. 1

The Collections of the Quirinale Palace

Modern paintings

The collection was mainly formed with the paintings purchased by the Savoy Royal Family within the framework of a policy aimed to support the arts. Through the works of art bought in the Biennale of Venice, Quadriennale of Rome and Triennale of Milan art shows as well as in local exhibitions organised by associations and societies of artists or by the regional Fascist Fine Art Syndicates, the Quirinale Palace's collection can be said to span over all the most significant art movements that emerged in Italy between the 1880s and the 1950s.

The second half of the 19th Century is represented by important examples of Genre Art and of Roman landscapes of the late 1800s, up to the dedicated military-inspired paintings by Giovanni Fattori. The Quirinale Palace collection includes the Livorno-born master's small painting called *Ordinance*, which the Royal Family purchased at the Livorno Fine Arts Exposition in 1901.

The pre-futurist period is superbly represented by Giacomo Balla's large and evocative canvas *Affetti*, signed and dated 1910, a duplicate of the central panel of the homonymous triptych. The painting depicts Elisa Marcucci, the artist's wife, and his daughter Luce in their home on Rome's Via Paisiello. The painting was personally purchased by Queen Margherita in the painter's studio in 1914.

An emblematic example of futurist art is the painting *Volo su Vienna* by Alfredo Gauro Ambrosi, signed and dated 1933, which well represents the futurist expression of *Aeropittura* (Aeropainting). The many expressions of Italian Metaphysical Art are represented by a Drawing from Giorgio De Chirico's "mythical" period, dated in the 1940s, and an oil painting on wood, *Due Figure* by Felice Casorati, dated circa 1921. By the same Piedmontese artist are six wood carvings for his illustrations of the book "*Lucciole, grilli e barbagianni*" by Sandro Baganzani, which were purchased in 1922.

The collection also features Arturo Martini's ceramic of St. George killing the dragon, dated circa 1927-1928, that the artist crafted in the studio "La Fenice" in Albissola and several more works. The ceramic was purchased in 1933 at the 5th Triennale di Milano art show. The Quirinale Palace's collection has a broad representation of the Roman School with works by Alberto Ziveri (*Corrida*, signed and dated 1951) and Mario Mafai (*Fiori appassiti*, 1935). Of the same period the collection includes works by Mario Sironi, a drawing on paper of 1931 and an oil painting titled *Montagne* of 1945, by Ottone Rosai (*Biliardo*, purchased in 1952), by Pio Semeghini, the *Pescatore di Burano* of 1913, *Verona* of 1924 and *Frutta* of 1948 and by Luigi Spazzapan, who is only represented in the Quirinale Palace's collection with a gouache titled *Fior di Siepe*, of 1938.

Lastly, worthy of mention are two magnificent paintings from the figurative period of Giuseppe Capogrossi, dated circa 1938: *Baraccone da Fiera* (Saltimbanchi) and *Dietro le quinte* both purchased in 1939 at the 3rd Quadriennale Nazionale d'Arte of Rome.

PROVA N. 2

THE ENDURING APPEAL OF ITALIAN COMPOSERS

One day in the summer of 2011, Lorenzo Fabrizi rode with a friend to an abandoned warehouse far outside of Rome. The custodian of the building, who said he had bought it for around \$1,000, let them inside to look at its contents: 10,000 vinyl records, by Fabrizi's estimate. They were welcome to take as many they wanted, the owner said.

This collection, which had previously belonged to Radio Vaticana (the station owned by the Vatican), was unwanted by pretty much everyone in Italy at the time. But Fabrizi found something he'd never seen before: obscure albums containing songs written directly for radio or television advertisements, in this case the funk and jazz arrangements of classically trained Italian composers.

Fabrizi has run the reissue label "Sonor Music Editions" since 2013. Sonor is one of several labels in the last few decades that have resurrected Italian classics from this genre (in July, it will release Sandro Brugnolini's "Utopia"). From the 1960s well into the 1980s, there was a lot of money to be made in TV themes: TV producers needed music to accompany opening credits, action or love scenes, game show sequences or advertising. Well-trained composers had access to large ensembles and budgets.

Because it had no commercial life, the output of many talented composers laid hidden for years. But in the late 1990s, labels like Easy Tempo started reissuing soundtracks and compilations of the Italian works. Ennio Morricone, the composer best known for his dramatic scores to the so-called "spaghetti westerns" like "The Good, the Bad and the Ugly," loomed largest in that era of Italian music. But as collectors started unearthing the recordings of composers such as Brugnolini and Alessandro Alessandroni, the well of talent from Italy started to seem a lot deeper.

The rampant experimentalism of this Italian tradition also has to be examined in the context of its era. The late 1960s until the early 1980s were full of turmoil. While these composers were locked away in studios, the fantastical sounds they made were like portals to a different world.

Most of the composers whose work Fabrizi has presented to new audiences are no longer alive, and there's still more music being discovered. Collectors find a thrill in the hunt for what's buried in those vaults – but a major challenge, Fabrizi said, lies in the business side of publishing this music.

PROVA N. 3 - PROVA ESTRATTA

Rome, 11 April 2024 - The international conference "Fostering Italy-Africa relations: enhancing business and cultural exchange," organized by the *Fondazione Scuola dei beni e delle attività culturali* and ICCROM, is dedicated to cultural relations between Italy and African countries and will be held on 15 April at the Auditorium of the Central National Library of Rome.

The initiative promotes meetings between national and international institutions, diplomatic representations, universities, businesses and cultural operators to foster and strengthen connections and collaborations in training for cultural heritage management and cultural and creative entrepreneurship.

The conference will begin with speeches by the Foundation and ICCROM, the Italian Ministry of Culture and the Italian Ministry of Foreign Affairs and International Cooperation, and the Embassy of South Africa. This will be followed by a keynote speech with a focus on the importance of promoting balanced and inclusive cultural relations between Italy and Africa, which will lead to reflections in following panel discussions. The first panel will cover opportunities and challenges in internationalization processes between Italy and Africa; the second is dedicated to collaborative strategies for enhancing the rich cultural heritage of Italy and African countries.

This international conference marks the beginning of the final phase of the Undertaking Business in Culture programme, an international training and mentoring initiative for youth entrepreneurship in the field of culture and cultural heritage, on the African continent and in Italy, promoted by *Fondazione Scuola dei beni e delle attività culturali* and ICCROM. The programme has included 12 weeks of training for 20 young entrepreneurs from Ghana, Italy, Kenya, Nigeria, Rwanda, South Africa, Tanzania, Uganda, and Zimbabwe. After a workshop in Mozambique, 13 young Italian and African entrepreneurs will take a study tour in Italy from 15-24 April, with site visits, networking sessions and workshops in Rome, Bologna and Milan.