



## Biographical notes

**Maurizio Calvesi** (Rome, 1927 – 2020) was an Italian critic, art historian and academic. A professor emeritus of the Università di Roma La Sapienza, and national member of the Accademia dei Lincei and the Accademia Clementina di Bologna, he was considered one of the most influential historians of modern art in Italy.

Between 1980 and 1982 he was a member of the Board of Directors of La Biennale di Venezia. In 1984 and in 1986 he was the director of the visual arts department and curator of the 41<sup>st</sup> and 42<sup>nd</sup> International Art Exhibitions of La Biennale di Venezia.

In 1941, stirred by his conversations with Giacomo Balla, he contacted Filippo Tommaso Marinetti and became a member of the group “Aeropoei Sant’Elia”. His adolescent, “Futurist” poems, six of them written with Sergio Piccioni, are now preserved at Yale University’s Centre of Futurist Documentation. He frequented Giulio Carlo Argan, his second maestro.

In 1949 he graduated from the Università di Roma La Sapienza under the supervision of Lionello Venturi. After 1955 he served at the Soprintendenza di Bologna. He directed the Pinacoteca Nazionale in Ferrara, then the National Gallery of Modern and Contemporary Art in Rome and later the Calcografia Nazionale in Rome.

Between 1970 and 1976, he was a professor of art history at the Università di Palermo and from 1976 to 2002 a tenured professor of modern art history at the Università di Roma La Sapienza, where he directed the Institute of Art History and later, through 2002, the Art History Department. From 1992 to 2001 he held the position of President of the Committee for the Artistic and Historic Heritage of the Consiglio nazionale per i beni culturali, and from 1993 to 2000, directed the Museo Laboratorio d’Arte Contemporanea at the Università di Roma La Sapienza.

From 2001 to 2013 he curated the Farnesina Collection, the twentieth-century art collection of the Ministry of Foreign Affairs, and through 2014 chaired the Fondazione Burri.

In 2005 he became director of the Fondazione Mastroianni.

He collaborated with several newspapers including *La Repubblica*, and wrote the art column for the weekly magazine *L’Espresso* and, from 1972 to 1978, that of the *Corriere della Sera*. Between 1986 and 2001 he was the editor of the monthly magazine *Art & Dossier* and later the magazine *Ars*.

He also directed the magazine *Storia dell’Arte*.

**Germano Celant** (Genoa, 1940 – Milan, 2020) was an Italian art critic, historian and artistic director. In 1997 he was named director of the 47<sup>th</sup> International Art Exhibition of La Biennale di Venezia.

Internationally renowned for his theorization of Arte Povera, Germano Celant curated exhibitions around the world and published over a hundred books and catalogues. He was a Contributing Editor of *Artforum* and *Interview Magazine*, New York, for *L’Espresso*, Rome, and for the Italian magazine *Interni*. In 1987 he received the Frank Jewett Mather Award for his work as an art critic; in 2004 an honorary degree in Architecture from the Università degli Studi di Genova, Architecture Department; finally in 2013, the Agnes Gund Curatorial Award from the Independent Curators International, New York.

From 1989 to 2008 he was the Senior Curator for Contemporary Art at the Solomon R. Guggenheim Museum in New York; from 1995 to 2014 he was the Director and from 2015 the Artistic and Scientific Superintendent of the Fondazione Prada; in 1996, Artistic Co-Director of the first Biennale di Arte & Moda in Florence; in 2001, Commissioner of the Brazilian Pavilion for the 49<sup>th</sup> International Art Exhibition of La Biennale di Venezia; in 2004 Artistic Supervisor for the organization of one hundred cultural events for “Genova 2004, European Capital of Culture”; in 2005 he served as the Curator for the Fondazione Aldo Rossi in Milan and in 2008, as the Artistic and Scientific Curator of the Fondazione Annabianca e Emilio Vedova in Venice. From 2009 to 2011 he was the Scientific Director for Art and Architecture at the Triennale di Milano. He was the Curator of the exhibition *Arts & Foods. Rituali dal 1851*, Art Pavilion at Expo 2015, for the Triennale di Milano. In 2016 he was Project Director for ‘The Floating Piers’, the work by Christo and Jeanne-Claude on Lake Iseo. In 2018 he curated the exhibition *Post Zang Tumb Tuuum. Art Life Politics: Italia 1918-1943* at the Fondazione Prada in Milan.

**Okwui Enwezor** (Calabar, Nigeria, 1963 – Munich, 2019) was a curator, art critic, editor and writer. He was the Artistic Director of the 56<sup>th</sup> International Art Exhibition of La Biennale di Venezia (2015), and the Director of Haus der Kunst, Munich (2011-2018). He was born in Calabar, Nigeria, and lived in New York City and Munich.

He was Artistic Director of the 2<sup>nd</sup> Johannesburg Biennale in South Africa (1997), *documenta 11*, Kassel, Germany (1998-2002), 2<sup>nd</sup> Bienal Internacional de Arte Contemporáneo de Sevilla, Spain (2006), 7<sup>th</sup> Gwangju Biennale, South Korea (2008), and La Triennale Internationale d’Art Contemporain de Paris, France (2012).

Enwezor’s wide-ranging practice spans the world of international exhibitions, museums, academia, and publishing. He was interested in African, European, Asiatic, North and South American art of the 20<sup>th</sup> and 21<sup>st</sup> Century, in modern and contemporary art of Africa and the African diaspora. Enwezor’s research focused on video and photography, archives, and the museum, and spanned theories of diaspora and migration, post-colonial modernism, architecture and urbanism.

In 1994 he founded *Nka: Journal of Contemporary African Art*, co-published by Duke University Press. As a writer, critic, and editor, he has been a regular contributor to exhibition catalogues, anthologies and journals, and has published articles and interviews in the major daily newspapers and periodicals. He is the author of many books, including *Archive Fever: Uses of the Document in Contemporary Art* (Gottingen: Steidl and New York: International Center of Photography, 2008), *Contemporary African Art Since 1980* (Damiani, 2009, with Chika Okeke-Agulu), *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity* (Duke University Press, 2008, with Terry Smith and Nancy Condee), *James Casebere: Works, 1975-2010* (Damiani, 2011).

He served as Dean of Academic Affairs and Senior Vice President of the San Francisco Art Institute (2005-2009) and was appointed Visiting Professor at the University of Pittsburgh, University of Illinois, Urbana-Champaign, and Columbia University. In spring 2012, he was the Kirk Varnedoe Visiting Professor in Art History at the Institute of Fine Arts, New York University. His many awards included Frank Jewett Matter Award for Distinction in Art Criticism, College Art Association (2006); Agnes Gund Curatorial Award, Independent Curators International, New York (2007); Deutsche Bundes Verdienstkreuz, 1<sup>st</sup> Class (German Federal Order of Merit), awarded by Federal President Joachim Gauck (2014); and International Folkwang Prize, Folkwang Museum, Essen (2017).

His many exhibitions include: *ECM: A Cultural Archaeology*, Haus der Kunst, Munich; *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*, International Center of Photography, New York; *The Short Century: Independence and Liberation Movements in Africa*,

1945-1994, Museum Villa Stuck, Munich; *Century City*, Tate Modern, London; *Mirror's Edge*, Bildmuseet, Umea; *In/Sight: African Photographers, 1940-Present*, Guggenheim Museum, New York; *Global Conceptualism*, Queens Museum, New York; *David Goldblatt: Fifty One Years*, Museum of Contemporary Art, Barcelona; *Stan Douglas: Le Detroit*, Art Institute of Chicago; *Snap Judgments: New Positions in Contemporary African Photography*, International Center of Photography, New York; *The Unhomely: Phantom Scenes in Global Society*, Centro Andaluz de Arte Contemporáneo, Seville; *Archive Fever: Uses of the Document in Contemporary Art*, International Center of Photography, New York.

His last exhibition, *El Anatsui: Triumphant Scale*, co-curated with Chika Okeke-Agulu, opened on March 8, 2019 at the Haus der Kunst, Munich, traveling to Mathaf: Arab Museum of Modern Art, Doha and Kunstmuseum Bern.

**Vittorio Gregotti** (Cameri, Novara, 1927 – Milan 2020) graduated in architecture in 1952 from the Politecnico di Milano. From 1953 to 1968 he worked in partnership with Ludovico Meneghetti and Giotto Stoppino. In 1974 he founded Gregotti Associati srl, of which he was president.

From 1974 to 1977 he was the director of the Visual Arts Department of La Biennale di Venezia. In 1975 he curated *A proposito del Molino Stucky* at the Magazzini del Sale on the Zattere, which was followed by three exhibitions in 1976: *Werkbund 1907. Alle origini del design*; *Il razionalismo e l'architettura in Italia durante il fascismo*; *Europa-America, centro storico, suburbio*, in the spaces of Ca' Pesaro, San Lorenzo, Magazzini del Sale and the Fondazione Cini.

He was a tenured professor of Architectural Composition at the Istituto Universitario di Architettura di Venezia, he taught in the Architecture Department in Milan and Palermo and was a visiting professor at the Universities of Tokyo, Buenos Aires, Sao Paulo, Lausanne, Harvard, Philadelphia, Princeton, Cambridge (U.K.) and at MIT in Cambridge (Mass.).

He participated in many international expositions and was responsible for the introductory section of the XIII Triennale (Milan, 1964), for which he won the International Grand Prize. He became an Academician of San Luca in 1976 and Brera in 1995. He was awarded an honorary degree from the Prague Polytechnic University in 1996 and from the Architecture Department of the Polytechnic of Bucharest in 1999. He became a member of the BDA (Bund der deutschen Architekten) in 1997 and an honorary member of the American Institute of Architects in 1999.

He wrote for the publications *Casabella*, *Casabella-Continuità*, *Il Verri*, *Edilizia moderna*, *Panorama*, *La Repubblica*, *Il Corriere della Sera*, and *Rassegna*.

He designed works in Europe, China and North Africa. His many projects include the Zen district built in Palermo between the 1960s and 1970s, the campus of the Università della Calabria, the Department of Science of the Università di Palermo and the Belém Cultural Centre in Lisbon. As well as the stadiums in Barcelona and Genoa, the transformation of the Bicocca district in Milan (including the Teatro degli Arcimboldi) and the new residential district in Pujiang, China.

He published *Il territorio dell'architettura* (1966) with Feltrinelli. With Einaudi *Questioni di architettura* (1986), *La città visibile* (1993), *Le scarpe di Van Gogh* (1994), *Identità e crisi dell'architettura europea* (1999), *Contro la fine dell'architettura* (2008), *Tre forme di architettura mancata* (2010), *Architettura e postmetropoli* (2011), *Il sublime al tempo del contemporaneo* (2013), *Il possibile necessario* (2014). His most recent books were *Quando il moderno non era uno stile* (Archinto, 2018) and *Il mestiere di architetto* (Interlinea, 2019).