



Scientific Commission of the UniCredit Group Art Collection

WALTER GUADAGNINI, Chairman

Walter Guadagnini was born in Cavalese, Trento, in 1961. He graduated in modern literature from the Faculty of Literature and Philosophy at the University of Bologna in 1985, with a dissertation on the history of contemporary art. He lives and works in Bologna, where since 1992 he has served as professor of art history at the Academy of Fine Art.

From 1995 until 2004 he was head of the Galleria Civica di Modena, with which he began his first collaborations in 1986, curating a number of exhibitions. These included *Jean Fautrier* (1988), *Fotografia ed eventi artistici dal '60 all'80* (1988), *Man Ray* (1990), *Gastone Novelli* (1993), *Ricardo Brey* (1996), *Allen Jones* (1996), *Giulio Turcato* (1998), *Robert Wilson* (1998), *Mel Ramos* (1999), *Domenico Gnoli* (2001), *Peter Phillips* (2002) and *Allan D'Arcangelo* (2005), as well as historical retrospectives such as *L'invenzione del paesaggio* (1995), *Le metamorfosi del corpo* (1996), *Fotografia e arte in Italia 1968-1998* (1998), *L'eroe borghese, Temi e figure da Schiele a Warhol* (2000), *Pop Art UK – British Pop Art 1956-1972* (2004, with Marco Livingstone) and its companion exhibition, *Pop Art Italia 1958-1968* (2005), each of which was accompanied by a catalogue. As director of the Galleria Civica di Modena, he and Filippo Maggia also curated the international event *Modena per la fotografia*, with an accompanying catalogue, which helped bring the institution to the very forefront of the world of contemporary photography at an international level. He has curated exhibitions in public and private venues both in Italy and abroad. An editor of numerous catalogues and publications on contemporary art and photography, he contributed a chapter entitled "Dada e surrealismo" to the volume *Arte*, edited by Sandro Sproccati (Mondadori: 1990). He authored the monograph *Henri Matisse – La vita e l'opera* (Idea Libri: Milan, 1993), and the volume *Fotografia* (Zanichelli: Bologna, 2000); in 2004 he edited a publication on the writings of Domenico Gnoli (Abscondita: Milan). Since 1995, he has contributed, as an art critic, to the daily newspaper *La Repubblica*, in which he also edited a weekly page in the Bologna edition for more than a year. Since 2004 he has been chairman of the Scientific Commission of the UniCredit Group Art Collection.

LUCA MASSIMO BARBERO

Luca Massimo Barbero, born in Turin in 1963, is associate curator of the Peggy Guggenheim Collection, consultant for the cultural activities of the Fondazione Cassa di Risparmio di Modena, professor at Alessandro Baricco's Scuola Holden in Turin, and an artistic consultant for Holdenart. He has taught contemporary art history at the Ca' Foscari University of Venice, at the IUAV in Venice and also at the Academies of Fine Arts of Perugia and Venice. Since the 1980s he has dealt with modern and contemporary art, photography and cinema. For three years he served as head of the Fondazione Bevilacqua La Masa in Venice, re-launching the institution in the world of contemporary art. He has curated many important exhibitions and catalogues, including the exhibition *Peter Greenaway – Watching Waters*, conceived and curated for the 55th Venice Biennale. Over the last several years he has collaborated regularly with the English director, for whom he has curated a variety of international projects. As head of the Fondazione Bevilacqua La Masa of Venice (1999-2001), he organised a number of exhibitions, including: *Basquiat a Venezia*, *Frida Kahlo e i capolavori della pittura messicana*, *Joseph Beuys*, *Abbas Kiarostami – Fotografie*, *Wim Wenders electronic paintings* and *Shirin Neshat – Zwelethu Mthethwa*. Between 1996 and 1999, as planning and budgeting consultant for the Culture Councillorship, he curated the modern and contemporary art exhibitions at the Basilica Palladiana in Vicenza. Another key event in his career was his exhibition at the 1997 Venice Biennale, *L'officina del Contemporaneo* at Palazzo Fortuny, featuring important 20th century works and a video installation commissioned from Studio Azzurro. He has organized many exhibitions, both in Italy and abroad, of emerging young artists whose work he promotes.

His exhibition projects linked to the Guggenheim Collection have included *Scultura: Calder, Smith, Nannucci, Spagnulo; Themes and Variations; La Collezione Pietzsch; and Lucio Fontana: Venice/New*

York, held both at the Venetian venue and at the Solomon R. Guggenheim Museum in New York. In collaboration with the Guggenheim and the Fondazione Cassa di Risparmio di Modena he conceived and curated *Surrealismo alla Collezione Guggenheim; Scultura del XX Secolo, capolavori del Museo Guggenheim; Action Painting, Arte Americana 1940-1970; and Jean Dubuffet e l'arte Informale europea*. For the 2007 Venice Biennale, he curated the retrospective exhibition *Omaggio a Emilio Vedova* at the Venice Pavilion, together with Angela Vettese and Chiara Bertola. In November 2007, he curated the exhibition *Peggy Guggenheim. L'immaginario surreale* in the new Arca exhibition venue, formerly the Church of St. Mark in Vercelli, with which he developed a three-year program. He is now art director of C4 – the Center for Contemporary Culture in Caldogno – in the Province of Vicenza.

LORAND HEGYI

Lorand Hegyi was born in 1954 in Budapest, but now lives in France. He studied history and the history of art and aesthetics in Budapest. After being awarded a research grant, he taught at the ELTE University of Budapest as well as at the Karl-Prinzens University of Graz, Austria, between 1977 and 1990.

After serving as head of the international department at the Budapest Art Hall (1988-1990), he was invited to direct the Ludwig Foundation Museum of Modern Art in Vienna (1990-2001). He later worked first as an art consultant and then as art director at the PAN (Palazzo delle Arti) in Naples (2002-2006). He is currently general director of the Museum of Modern Art of Saint Etienne in France. Hegyi is a widely respected art historian and critic, specializing in modern and contemporary art from Central and Eastern Europe as well as that of Italy and France. He has curated numerous exhibitions featuring many of the most important artists of Central and Eastern Europe – including Roman Opalka, Ilya Kabakov, Braco Dimitrijević, Marina Abramović, Zdenek Sykora, Karel Malich, Laszlo Feher, Tamas Hencze, Hermann Nitsch, Günter Brus, Franz West and Lois Weinberger – as well as of Italy and France – including Michelangelo Pistoletto, Alighiero Boetti, Bertrand Lavier, Jean-Pierre Reynaud, Claude Viallat and Jean Marc Bustamante. In addition to his curating activities, he has written numerous books and articles on contemporary art and cultural criticism. In particular, he has focused on analyzing the social and political contexts of art in Central and Eastern Europe and on the relationships between urban centers and outlying areas. His work has made him a key figure in the anthropological study of artistic processes. His publications have included *New Sensibility – A Change of Paradigm in Contemporary Art* (Magvetö: Budapest, 1983); *Avantgarde and Trans-Avantgarde – Epochs of Modern Art* (Magvetö: Budapest, 1986); *Experience and Fiction – Modern, Post-Modern, Avantgarde* (Jelenkor: Pecs, Hungary, 1997); *Roman Opalka's Places* (Prestel: Passau, Germany, 1997); *I Love You – Six Artists* (Hilger: Vienna, 2003); *The Courage to Be Alone – Re-inventing of Narratives in Contemporary Art* (Charta: Milan and New York, 2004).

Mr. Hegyi was co-curator of the Venice Biennale and of the Biennial of Toyama in 1993. He was art director of the Sculpture Triennial of Stuttgart in 1995, and he curated the Biennial of Valencia in 2003. A selection of the most recent exhibitions curated by Hegyi include *Co-Existence of Art: Central European Artists*, Venice Biennale, 1993; *Comments to Europe 1984*, Vienna, Paris, Valencia, 1994; *Europe/Asia: Positions of Contemporary Sculpture*, Stuttgart Triennial, 1995; *Abstract/Real – Reference: Malevich, Duchamp, Beuys*, Vienna, 1996; *La Vision Austriaca – 30 Years of Austrian Art*, Madrid, Lisbon, Denver, 1997; *Central European Sensitivities*, London, 1998; *La Casa, il Corpo, il Cuore – Construction of Identities*, Vienna, Prague, 1999; *Aspects/Positions: 50 Years of Art in Central Europe*, Vienna, Barcelona, 1999; *Concepts of Space*, Barcelona, 2002; *Solares: The Ideal City or the Optimism*, Biennial of Valencia, 2003; *Settlements: Search for Possible Places*, Saint-Etienne, 2004; *Passage Europe: Art from Central and East Europe*, Saint-Etienne, 2004; *The Giving Person – Il Dono dell'Artista*, Naples, 2005; *Domicile: Private/Public*, Saint-Etienne, 2005; *Something Happened – Change of Narratives*, Bratislava, 2006; *Theater of Impossibilities*, Florence, 2006; and *Micro-Narratives: Temptation of Small Realities*, Belgrade, 2007.

GRAZIELLA LONARDI BUONTEMPO

In Rome in 1970, Graziella Lonardi Buontempo founded *Incontri Internazionali d'Arte*, a non-profit cultural association of which she became general secretary. The association, created to promote awareness of contemporary art, has for many years spread Italian culture abroad through a program of collaborations

with such prestigious institutions as the Centre Georges Pompidou in Paris, the Museum of Modern Art in New York, and the Museum of Contemporary Art in Los Angeles. A focus on cinema has been an important part of *Incontri Internazionali d'Arte's* programming since 1976, when it organized *Kinomata*, dedicated to women in film and curated by Rony Daupoulo and Annabella Miscuglio. The organization has continued to promote Italian cinema through a series of initiatives curated by Adriano Aprà and Patrizia Pistagnesi and held at the Museum of Modern Art and the Centre Georges Pompidou. These have included *The Fabulous Thirties*, 1978, *Comedy Italian Style 1950-1980*, 1986, *Anna Magnani*, 1988, and *Napoletana: Images of a City*, 1993.

Also in 1970, Ms. Lonardi Buontempo founded *Amici di Capri* on the island of Capri, with the objective of reestablishing the island's historic role as a cultural and intellectual hub by organizing a series of initiatives, exhibitions and seminars. In 1983, the association created the Malaparte Prize, which, in 14 editions, has honored such writers as Saul Bellow, John Le Carré, Susan Sontag and Isabel Allende.

More recently she has dedicated her time to establishing a public library and archive specializing in contemporary art. The institution is sited within the "*Incontri a Palazzo Taverna*" venue, which was created to gather all the materials and artifacts generated by the decades of activity of the *Incontri Internazionali d'Arte* and to make them available to scholars and students. The site is also designed to provide a stimulating and inviting environment in which to experience contemporary art firsthand. Since 2004 she has worked as a consultant for the contemporary art activities of the Académie de France at Villa Medici, Rome.

ANGELIKA NOLLERT

Born in 1966 in Duisburg, Germany, Angelika Nollert was originally trained in banking. She holds degrees in art history, archaeology and German language and literature from the Universities of Würzburg and Münster.

In 1997, she worked at Skulptur Projekte Münster, after which, from 1997 to 2000, she served as the curator at Portikus in Frankfurt. In 2001, she was the project manager of Documenta 11 in Kassel. As part of the educational program of Documenta 11, Nollert conducted workshops on art theory and history at the Städelschule Academy of Fine Arts in Frankfurt. She has also taught at the Academy of Fine Arts in Munich. Nollert has managed visual arts at the Siemens Arts Program in Munich since October 2002. In October 2007, she became the director of Nuremberg's Neues Museum. She is a board member of the Braunschweig Art University and the Nuremberg Academy of Art.

While curating at Portikus, Nollert organized a number of shows for acclaimed artists, including Christian Jankowski, Thomas Hirschhorn, Daniel Buren, Maria Eichhorn, Andreas Siekmann, Manfred Pernice and Elke Krystufek. For the Siemens Arts Program, she launched and co-supervised several themed shows, including *Performative Installation*, a series of five exhibitions held at the Galerie im Taxispalais in Innsbruck (2003), the Ludwig Museum in Cologne (2003/2004), the Contemporary Art Museum in Siegen (2003/2004), the Secession in Vienna (2004) and the Contemporary Art Museum in Leipzig (2004). Nollert also co-supervised *Kollektive Kreativität* ("Collective Creativity") at Kassel's Kunsthalle Fridericianum (2005), as well as *Akademie*, a project in three parts that was exhibited at the Kunstverein in Hamburg (2005), the van Hedendaagse Kunst Museum in Antwerp (2006) and the Van Abbemuseum in Eindhoven (2006).

In addition to writing for numerous art catalogues, Nollert has authored a variety of essays and prefaces on themes relating to contemporary art. She edited a publication that resulted from two conferences organized by the Siemens Arts Program. Entitled *Faktor X. Zeitgenössische Kunst in München* (2005), it was co-edited with Florian Matzner and Birgit Sonna.