

RITRATTE

WOMEN IN ART AND SCIENCE

FB Fondazione
Bracco



RITRATTE

WOMEN IN ART AND SCIENCE



AN EXHIBITION CONCEIVED AND CURATED BY
BRACCO FOUNDATION

PHOTOGRAPHS BY GERALD BRUNEAU

ROME
MUSEO CARLO BILOTTI
ARANCIERA DI VILLA BORGHESE

13 JULY - 10 SEPTEMBER 2023

ROMA CAPITALE

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Mayor

Miguel Gotor
City councillor for culture

**PORTRAYED
WOMEN IN ART AND SCIENCE**

**13 JULY
10 SEPTEMBER 2023**

**ROME, MUSEO CARLO BILOTTI
ARANCIERA DI VILLA BORGHESE**

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Bracco Foundation

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Maria Luisa Pacelli

Enrica Pagella

Alfonsina Russo

Luisa Torsi

Ersilia Vaudo

Paola Velardi

Virginia Villa

Rossella Vodret

Annalisa Zanni

The photos of Women in Art have been realised in 2021.

The photos of Women in Science have been realised between 2018 and 2022.



Making the most of women in the various sectors of social, economic, political and cultural life has always been at the centre of my commitment to business, institutional and corporate social responsibility. In fact, I am convinced that the female point of view enriches any field and that the watchfulness of women always brings an innovative contribution in terms of creativity, competence and profundity. With this spirit last year I was the B20 Women Empowerment Ambassador nominated by Confindustria for the G20.

Paying attention to women – and to the young – is also one of the key themes of the activities of Bracco Foundation, formed in 2010 to promote art, science and social solidarity. For this reason we were convinced supporters of the “100 women against stereotypes” project, started in 2016 to promote female expertise thanks to the collaboration of the Pavia Osservatorio and the Associazione Giulia Giornaliste (who conceived the project) and with the support of the Italian Representation of the European Commission. After creating a databank of experts in the STEM and economic and financial sectors, our attention turned to international politics, the economy, history and philosophy.

Parity of opportunities and rights must be created together in several sections of economic and social life: from education to training, from employment to support further entrepreneurship, from credit for women to the balancing of family and work commitments, possibly also with the help of company welfare programmes. This is an essential condition for making progress towards effective and substantial parity and increasing female employment, both in qualitative and quantitative terms.

How can we do this? We must concentrate on competences: true empowerment comes from meritocracy and skills.

From all this came “Portrayed”: at the centre of this exhibition visitors can appreciate the skills, the merit, the intrinsic or acquired qualities that have led these exceptional women to play leading roles in several sectors. Uniting two distinct but complementary threads, “Portrayed” alternates stories of women heading primary Italian cultural institutions and some of the most important Italian female scientists, in an ideal union of humanistic and scientific knowledge, an exemplary voyage between places of art and laboratories.

On the one hand, the directors of Italian museums, “places sacred to the Muses”, spaces dedicated to the conservation and development of our artistic heritage, guardians of our past and thought laboratories for constructing the future, but also enterprises with balance sheets and financial plans that contribute in a crucial way to the Italian economy.

On the other hand, women scientists, with accounts that reinforce empowerment and the fight against sexual stereotypes in scientific practice even more. In the series of photographs the protagonists, who usually live in hidden away workplaces, be they museums or laboratories, are finally the subjects of collective attention, are recognised in their roles. This is the necessary movement that we are all invited to make: recognising skills and making them visible.

The inspiring power of these biographies is inestimable: let's be inspired.

Diana Bracco

President, Bracco Foundation

PORTRAYED WOMEN IN ART AND SCIENCE

The exhibition “Portrayed. Women in art and science” highlights the faces, the careers and the merit of 40 Italian women who have conquered leading roles in the sectors of science and culture.

Through the shots of photographer Gerald Bruneau, the exhibition alternates stories of female directors of top cultural institutions in Italy and of important female Italian scientists, in an ideal union of knowledge between art and science, an exemplary voyage through places of art and research laboratories.

Bracco Foundation was very keen on the photographic itinerary as part of its activities to contrast sexual stereotypes and promote competencies, seen respectively as a priority intervention to achieve parity and the sole criterion for any personal and collective development. The exhibition was created from two distinct and complementary collections, today reunited for the first time in a single exhibition thanks to collaboration with the Museo Carlo Bilotti and Arthemisia.

On the one hand, the directors of Italian museums, “places sacred to the Muses”, guardians of our past and thought laboratories for constructing the future, but also enterprises with balance sheets and financial plans that contribute in a crucial way to the Italian economy. Today at the head of important Italian cultural institutions are professional women who have attained their leading positions thanks to multidisciplinary competences, that unite a profound knowledge of the history of art with creative and management abilities. It is even more important to underline this conquest in the light of the data, which show that throughout the European Union women involved in art and culture generally have less access to creative and production resources, are paid less than men and are less represented both in

management and decision-making functions and in the art market.

On the other hand, women scientists, with accounts that reinforce empowerment and the fight against sexual stereotypes in high-level science even more. On the show are some of the faces of the broader project called #100esperte (100esperte.it): conceived by the Osservatorio di Pavia and the Associazione Gi.U.Li.A. and developed with Bracco Foundation thanks to the support of the Italian Representation of the European commission. It is an online platform to promote authoritative female voices, enriched over time with the profiles of Italian female experts in strategic sectors where there is still an underrepresentation of women starting from the STEM (Science, Technology, Engineering and Mathematics) disciplines about.

We live in an epoch that calls on us to act collectively to achieve a balancing of the sexes, starting from essential practices such as contrast in the stereotypes that inhibit individual vocations and social growth, the evolution of the language is a living organism that shapes the world, the spreading of role models that can redefine the confines of what is possible. In this sense too the power of these biographies to inspire is inestimable. You are invited to approach these women to discover new models of governance, to learn more about unusual professional environments and to receive ideas for an equitable future.



GERALD BRUNEAU BIOGRAPHY

Born in Monte Carlo, after living a few years in Paris and Rome, Gerald Bruneau landed in New York in his early twenties. Here he works actively with Andy Warhol's Factory. Bruneau immediately established himself in the most disparate fields. In 1988, he followed the electoral campaign of Jesse Jackson, candidate for the presidency of the United States.

He produced photo essays in the USA, on the Chelsea Hotel in New York, an atypical hotel and hub of artistic and bohemian pursuits, and on the roots of the Mississippi blues; later, in conflict zones in Israel and Kurdistan, and subsequently in Tirana in 1990. He found some peace and quiet in the world of art in Russia, and after a photo shoot on the Red Army his focus turned to the pictorial ferment of the early nineties in Moscow and St. Petersburg. In 1997, he went overseas again, for a report on the inmates on death row at the Huntsville prison in Texas. A splendid documentary, "The underground levels of shame", portrays the hard life of the niños de la calle in Mexico City. He reported on the world of drug addiction in New York with the Needle Exchange program.

Bruneau has taken portraits of people in politics, entertainment, sport and culture all over the world, published in "The Washington Post", "Time", "Newsweek", "Le Figaro", "Le Monde", "Vanity Fair", and the "Corriere della Sera" supplement, "Magazine".

He focused on social issues in the itinerant awareness campaign "United against eating disorders", promoted by the DonnaDonna No-Profit Association, and in the Italian Public Service organ donation campaign.

In the art world, he has revisited historical works in a Dadaist key: from the Riace Bronzes, a project that attracted worldwide attention, to Paolina Borghese, from Michelangelo's Pietà to the Capitoline Venus, now exhibited at the DIF "Museo Diffuso" in Formello.

Bruneau's most important exhibitions include "Andy Warhol by Gerald Bruneau" at the Galleria La Fenice in Venice; "Italy Seen by the World. The Foreign Press turns 100" at the Ara Pacis Museum in Rome; "The INAF Women Astrophysicists" at the Genoa Science Festival; "Women in the Mirror" at the Borghese Gallery; "The Empire of the Senses, Paolina Bonaparte" at "Opera unica" in Rome, and now at Fondazione Pistoletto; "Andy Warhol Dust" at the "Contemporary Cluster" Gallery; "Kaleidoshiskaos, Photographs from the Chelsea Hotel" at Palazzo Cavallerini Lazzaroni in Rome.

For the Bracco Foundation, he created "Life as a Scientist - The Faces of the #100esperte project", exhibited in numerous Italian and American cities, and "All the Hours of the World - Portraits of Reception, Relations and Care in multi-ethnic Baranzate".

He has a permanent exhibition at the MAAM Museum. His works can be found in many private collections.

Cristina Acidini

Martina Bagnoli

Gabriella Belli

Francesca Cappelletti

Andreina Contessa

Antonella Cucciniello

Emanuela Daffra

Paola D'Agostino

Evelina De Castro

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Tiziana Maffei

Anna Maria Montaldo

Maria Luisa Pacelli

Enrica Pagella

Alfonsina Russo

Virginia Villa

Rossella Vodret

Annalisa Zanni

WOMEN IN ART

Cristina Acidini

PRESIDENT OF THE ACCADEMIA DELLE ARTI DEL DISEGNO, OF THE CASA BUONARROTI FOUNDATION, OF THE OPERA DI SANTA CROCE AND THE “ROBERTO LONGHI” FOUNDATION FOR ART HISTORY STUDIES, FLORENCE

Short Bio:

Cristina Acidini was born in Florence, where she graduated in art history and where, by choice, she has spent most of her professional life at the service of the Ministry for Cultural Heritage, as Superintendent first of the Opificio delle Pietre Dure and then of the Florentine Museum Complex, which, until 2014, included twenty-seven State art museums comprising the Uffizi Gallery, the Accademia Gallery and Palazzo Pitti with the Boboli Gardens, etc. She has promoted, designed and managed restoration campaigns, museum extensions and reorganisations, exhibitions in Italy and abroad, studies and publications, receiving international recognition. She is the author of papers on Renaissance themes and two novels. She continues to devote herself to art as president of various Florentine cultural institutes.

What prompted you to embark on this career?

I think it all started in childhood, with a fondness for illustrations in storybooks and drawings by Disney artist Carl Barks. Living in Florence did the rest! The masterpieces in museums and churches, the extraordinary beauty of the city and the area, the charisma of great teachers have steered my choices, first towards architecture, then towards the history of art. Of course, during my university studies and subsequent public competitions, I would never have imagined reaching positions of such importance and responsibility.

Being a woman in the world of cultural heritage in Italy: three “trump cards” that it is essential to have?

I put competence first: in one’s own subject of course, but also encompassing a wider cultural range that includes history, literature and entertainment, etc., not without elements of psychology. Then I’d recommend a great capacity for dialogue, whoever the interlocutor may be, from the President of the Republic to the unknown and undifferentiated audience of a popular conference, for at least two good reasons. Listening carefully is a duty for a public officer, who is accountable to citizens for his/her actions. And by expressing him/herself with a sense of richness and ownership manages to “give a voice” to works of art, which are in themselves mute and often incomprehensible to most people.

Finally, I suggest that you cultivate your empathy, while respecting the rules and roles. Cultural heritage has a value that transcends material value and touches deep inner chords, arousing intense passions.

Cultural heritage in Italy is ...?

The artistic and cultural heritage, even before being a group of “assets” to be preserved, valued and handed down, has been and is a tool of civilisation created by men and women, for other men and women. For Italy, the crossroads between the Mediterranean and the European continent, the stratification of evidence from antiquity to the contemporary is at the origin of a composite identity, which has diversity within continuity among its values. Without forgetting that the heritage, adequately made usable, constitutes a resource, both for the qualitative and quantitative growth of the “professions” linked to it (diagnostics, restoration and publishing, etc.), and for the decisive contribution to international tourism, due to its attractiveness and allure for visitors.

Your favourite motto or quote:

“Stand like a steady tower , that never shakes at the top, in the blasts of wind”.

Dante Alighieri, Divina Commedia, Inferno, V, vv. 14-15



Martina Bagnoli

DIRECTOR OF GALLERIE ESTENSI, MODENA

Short Bio:

Martina Bagnoli was born in Bolzano but raised in Tuscany. Before arriving in Modena, she travelled extensively, living first in Switzerland, then in England, France and the United States. Since December 2015 she has directed the Gallerie Estensi, a multi-location museum, with sites in Ferrara, Modena and Sassuolo. An art historian with over twenty years' international experience, she completed her undergraduate studies at Cambridge University where she earned a bachelor's degree and later at Johns Hopkins University in Baltimore where she earned a doctorate with honours. A passionate supporter of the role of art in society, Martina Bagnoli firmly believes that museums, libraries and archives are infrastructures of memory necessary for living well and the civil growth of society, and also that the relationship between the museum and its public is essential. Martina Bagnoli is married to Giuseppe Zampaglione and has three children, to whom she is grateful because they teach her the value of life every day.

What prompted you to embark on this career?

I liked museums from an early age. I have always felt at ease in the quiet and calm of these places. I am curious by nature and in museums you never stop learning. Works of art, including those we think we know best, pose endless questions. Trying to find answers also means reflecting on our daily life.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

Calm. Determination. Imagination.

Cultural heritage in Italy is ...?

A history book, ours.

Your favourite motto or quote:

“Art is a lie that helps us understand the truth”

Pablo Picasso



Gabriella Belli

DIRECTOR OF FONDAZIONE MUSEI CIVICI, VENICE

Short Bio:

After graduating in History of Art and specialising in art criticism, Gabriella Belli entered the Superintendency of Trentino in 1978 after winning a public competition. From 1981 to 2011, she worked to give shape and content to an extraordinary project, the Mart of Trento and Rovereto, which saw the light in 2002. Since December 2011, she has been Director of the Civic Museums Foundation of Venice.

What prompted you to embark on this career?

The passion for the history of art and the belief that culture makes us free and capable of handling the challenges that life throws at us.

Being a woman in the world of cultural heritage in Italy: three “trump cards” that it is essential to have?

Constancy to build, determination to overcome obstacles and a lot of passion: so that the job is a continuous falling in love.

Cultural heritage in Italy is ...?

The biggest social and economic bet wagered by our country, which everyone talks about, but which nobody really cares about.

Your favourite motto or quote:

“Virtutem forma decorat
(Virtue adorns beauty)



Francesca Cappelletti

DIRECTOR OF THE GALLERIA BORGHESI, ROME

Short Bio:

Francesca Cappelletti is full professor of History of Modern Art at the University of Ferrara and since November 2020 director of the Galleria Borghese, in Rome. She has written about Caravaggio, about 17th century Roman collecting, about foreign painters in Rome, worked on exhibitions in Italy, Great Britain, France, Spain and collaborated on research projects in Germany, the United States and Russia, but above all she has studied and studies art history from classical maturity to current times. She thinks she will never stop.

What prompted you to embark on this career?

Thinking that the museum is a place of research, where the history of art has the chance of becoming part of everyone's life, beyond academic preparation.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

Study, sharing, dreaming with your feet on the ground.

Cultural heritage in Italy is ...?

The daily spectacle of time that passes and the beauty that remains: we must deal with it in a tangible and constant manner.

Your favourite motto or quote:

“Non ignara mali,
miseris succurrere disco”
(No stranger to trouble
myself, I am learning
to care for the unhappy)

Every day pain teaches us to help others: the Latin verb disco, I learn, is used in the present tense in Latin. It is from Virgil in the Aeneid, when Dido welcomes Aeneas.



Andreina Contessa

DIRECTOR OF THE MUSEO STORICO E PARCO DEL CASTELLO DI MIRAMARE, TRIESTE
DIRECTOR OF THE REGIONAL MUSEUMS DIRECTORATE OF FRIULI VENEZIA GIULIA

Short Bio:

Director since 2017 of the Historical Museum and Park of the Miramare Castle in Trieste, and since 2020 Director of the Regional Museums' Directorate of Friuli Venezia Giulia. She lived for many years in Jerusalem, where she gained a Ph.D., teaching at the Hebrew University of Jerusalem and she directed the Nahon Museum of Italian Jewish Art. An art historian, scholar of medieval and modern art, manuscripts, Jewish art and curator of exhibitions, as well as a multimedia, green museums and sustainability expert. Her credits include books and numerous papers appearing in international scientific journals.

What prompted you to embark on this career?

Initially only the love for art and beauty, which have always been the sphere with which I identified, and which have found their expression over many very happy years in study, research and university teaching. The transition to the museum world has led to the awareness that if you want to make the understanding of art accessible to the general public, it is necessary to learn to narrate it and make it visible, but also to take care of it and preserve it for future generations. Concepts that have been central to my life and work ever since. The new recent experience overseeing the vast Miramare Park has made me more attentive to the values of sustainability, the conservation of our botanical heritage and the social value of green museums. I am also convinced that art and culture should be considered as a strategic lever of the economic ecosystem, especially now that we have become aware of how much the cultural dimension is an inseparable factor from everyday existence, determining the quality of life.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

Determination in cultivating passion and enthusiasm for one's job. Ability to integrate the vision of a broad horizon with attention to detail and people. Intelligence of the heart in creating and doing.

Cultural heritage in Italy is ...?

It is our greatest asset and our greatest wealth. A fragile heritage that requires huge and continuous efforts to be preserved and valued, restored, studied, shared and transmitted. Today we are acquiring clear awareness of how much art, beauty and nature are a source of psycho-physical wellbeing for everyone and how much taking care of our common heritage is a privilege but also a duty, in a period in which the word "care" has assumed primary importance at all levels.

Your favourite motto or quote:

I don't have a real motto, but I say and often think that it is individuals who do things, create situations, make changes: the sense of responsibility and the ability to take initiatives and carry them forward is what in many cases makes a difference. Otherwise, I was struck by the motto chosen by Isabella d'Este when I saw it inscribed in the decorations of her study, in her wonderful personal apartments in the Palazzo Ducale in Mantua:
"Nec spe nec metu"
(neither hope nor fear)

Il suo motto
o citazione preferita:

“Nec spe nec metu”

‘Né con speranza, né con timore’, che denotano un equilibrio di giudizio, una forza d'animo e un'indipendenza, eccezionali in una donna del Cinquecento.



Antonella Cucciniello

DIRECTOR OF THE BIBLIOTECA E COMPLESSO MONUMENTALE DEI GIROLAMINI, NAPLES

Short Bio:

Antonella Cucciniello has been an art historian at the Ministry of Culture since 2001, and involved in museum institutions since 2006. She combines technical and managerial skills, with studies that have refined her attitude for research, directing her interests towards the study of a very broad spectrum of Southern Italy's artistic culture. She brings versatile skills to the areas of communication and the application of technology to cultural heritage. She managed the Palazzo Reale of Naples from 2015 until her appointment as executive manager in 2018; she managed the Calabria Museum complex until 23 November 2020, when she was appointed Director of the Girolamini Library and Monumental Complex.

What prompted you to embark on this career?

I was an adolescent in Irpinia when the 1980 earthquake shattered my home area, I grew up in the 'myth' of the Heritage Agencies. History of art was the form of militancy I chose to make sense of my youth. Today I like to consider myself a civil servant.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

Imagination.
Resilience.
Drive.

Cultural heritage in Italy is ...?

A second mother tongue.

Your favourite motto
or quote

“Don't panic”



Emanuela Daffra

REGIONAL DIRECTOR OF THE MUSEUMS OF LOMBARDY

Short Bio:

Emanuela Daffra wanted to be a stage actress, but knew she was too shy. So, after high school, she decided that first she would get involved with art history, and then, perhaps, theatre... Instead, history of art captured her. At 25 she taught it in high schools.

At 29 she joined the Cultural Heritage Agency in Milan where she remained until 2015, directing restorations in the region and overseeing the Brera Art Gallery, where she was deputy director.

For the museum, she managed the Educational Department, creating projects recognized as innovative, promoting studies on the painting of central Italy and curating exhibitions. In the opening year she led the newly founded Carrara Academy Foundation in Bergamo and subsequently at the Opificio delle Pietre Dure she directed the restoration sectors for Tapestry, Textiles and Wooden Sculpture. Since 2019, she has been head of the Lombardy Regional Museum Directorate. She continues to teach - at the University of Pavia, at the Cattolica University - and to publish papers. She is married with two children. She believes that a woman's résumé has to boldly tell all: it is a real joy, but also a fact that still makes so much difference.

What prompted you to embark on this career?

Passion and temerity. I love our artistic heritage in which the most diverse intuitions, thinking and events take shape. I love history of art that discovers and brings to light this multifaceted and mottled life enclosed in heritage; I like the material of which this heritage is made, a unique asset to be preserved; I like to try to unravel it first and then tell all about it because I think it concerns us now; it opens up horizons and makes us happy. I wrote temerity because, having to work for a living, I didn't ask myself whether this passion could have become my job. I have been lucky.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

I don't think I've ever discovered them. However, I can mention three cards that I have used: stubbornness, competence, clarity (of purpose, language and relationships). They have not always been successful.

Cultural heritage in Italy is ...?

Our amniotic fluid: it envelops us, nourishes us, cradles us. Although we often, just like the amniotic fluid in which we are formed, are not aware of it.

Your favourite motto or quote

“For me, a light attitude is associated with precision and determination, not with vagueness and leaving things to chance. Paul Valéry said: *One should be light like a bird and not like a feather*”



Paola D'Agostino

DIRECTOR OF THE MUSEI DEL BARGELLO, FLORENCE

Short Bio:

Paola D'Agostino, director of the Bargello Museums, is an expert in Italian Renaissance and Baroque sculpture. From 2013 to 2015, she was The Nina and Lee Griggs Assistant Curator in European Art at the Yale University Art Gallery where, among other things, she co-curated the exhibition *The Critique of Reason: Romantic Art 1760-1860*. Previously, she worked as Senior Research Associate in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art in New York. She studied at the University of Naples "Federico II", receiving her doctorate in art history (Ph.D.) at the Courtauld Institute of Art, London (MA) and at UCL, London (M.Phil program). During her London studies, she collaborated on the *Earth and Fire* exhibition. *Italian Terracotta Sculpture from Donatello to Canova*, at the Victoria and Albert Museum in London and at the Houston Museum of Fine Arts (2001-2002). She has published numerous articles on Baroque sculptors and on the artistic relationships between Italian and Spanish art between the seventeenth and eighteenth centuries. Her book *Cosimo Fanzago scultore, the main sculptor and architect of Baroque Naples*, was published in 2011. In 2019, Paola D'Agostino received THE 2019 FIAC EXCELLENCY AWARDS as Italian Director.

What prompted you to embark on this career?

The passion for art that I have developed since I was a child. My parents took us every Sunday to visit museums and I grew up among the excavations of Pompei and Herculaneum, and the wonders of the Reggia of Caserta, the Museum of San Martino and that of Capodimonte in Naples. At the University of Naples, I chose to specialise in Italian Renaissance and Baroque sculpture, the years of study and work in England first and then in America made me opt for a museum career.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

Determination. Kindness. Ductility.

Cultural heritage in Italy is ...?

Our history and our wealth for the future. The protection of assets and the enhancement of our treasures are not antithetical terms, but absolutely complementary. Only in-depth knowledge can generate awareness for promoting and transmitting our heritage. Italian cultural heritage represents our identity in the world.

Your favourite motto or quote

"Festina lente" (make haste slowly)



Evelina De Castro

DIRECTOR OF GALLERIA REGIONALE DELLA SICILIA DI PALAZZO ABATELLIS, PALERMO

Short Bio:

An art historian, Evelina De Castro completed her studies in Palermo and Rome. Since 1995, she has worked at the Regional Administration of Cultural Heritage, with technical, administrative and scientific assignments and she plans and directs museum activities and services, curates exhibitions and projects. She teaches on a contract basis at the University. Her areas of study and research and related publications concern the collections of the Gallery and art in Sicily compared to European art in the transitional periods, from the twilight of the Middle Ages to the international late Gothic period, to painting between the end of the sixteenth and mid-seventeenth centuries, in the passage from Late Mannerism to Caravaggesque Realism and the Baroque.

What prompted you to embark on this career?

Remembrance education and a sense of public institutions and encounters with the old masters.

Being a woman in the world of cultural heritage in Italy: three “trump cards” that it is essential to have?

Self-awareness, empathy, willpower, to manage change, complexity and contradictions.

Cultural heritage in Italy is...?

A delicate and fragile balance of nature and culture, tangible and intangible, profound beauty and the risk of losing it.

Your favourite motto or quote:

“Young is time”

Lalla Romano



Eva Degl'Innocenti

FORMERLY DIRECTOR OF MUSEO ARCHEOLOGICO NAZIONALE, TARANTO

Short Bio:

Eva Degl'Innocenti is director of the National Archaeological Museum of Taranto MARTA and has created its strategic plan. She is Adjunct Professor of Museology and Museography at the School of Specialisation in Archaeological Heritage "Dinu Adamesteanu" of the University of Salento. She was director of the museum space Coriosolis and the Cultural Heritage Service of the local authority of the Community of the Municipalities Plancoët Plélan in Brittany (France). She was a researcher and project manager at the Musée National du Moyen Age (Paris). She was project manager for the museum educational program for the exhibition «China. Birth of an Empire» at the Quirinal Stables in Rome. She has a Ph.D. in Archaeology, and from 1999 to 2008 conducted research and study activities in archaeological excavations in Italy and Tunisia, supervised studies of archaeological materials and collections, scientific and cultural projects for the creation of museum spaces, and curated exhibitions and projects on innovation and digitalization of cultural heritage. She has curated projects for exhibitions, film festivals, conferences, reviews and events at the cooperative "La Bottega del Cinema" in Florence. The author of various publications, she has taught and held seminars at Italian and French universities.

What prompted you to embark on this career?

The love for culture, cultural heritage and museums, the great passion for archaeology, but above all the "faith" in the value of culture as an engine for development, growth and sharing of the community and museums as activators of citizenship. I see this job as a mission at the service of the community.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

Teamwork, meritocracy, diplomacy.

Cultural heritage in Italy is ...?

Cultural heritage allows us to know our past in order to build our present and above all our future.

Your favourite motto or quote

“ The Museum is a 21st century agora”



Edith Gabrielli

DIRECTOR GENERAL OF THE MINISTRY OF CULTURE, VITTORIANO INSTITUTE AND PALAZZO VENEZIA (VIVE), ROME

Short Bio:

After graduating with a specialisation in History of Medieval and Modern Art at the “Sapienza” University of Rome, Edith Gabrielli went on to study at the London School of Economics and Political Science. She joined the Ministry of Culture in 1999, where she built a dual bond with Piedmont and, specifically, with Turin: between 2010 and 2015 she was Superintendent of Artistic and Historical Heritage, reopening three UNESCO sites to the public (Villa della Regina, Palazzo Carignano and the Palazzina di Caccia di Stupinigi) and overseeing the museology of the New Sabauda Gallery, inaugurated in 2014. Moving to Rome in 2015 as Director of the Lazio Museum Complex, she managed 46 museums, archaeological areas and places of culture. Under her management, a significant number of sites to which public access was previously denied have been reopened, bringing a real cultural enhancement.

What prompted you to embark on this career?

I would say the classic mix of passion and rationality. The foundation, I'd say, is certainly, an authentic passion for the history of art and culture in general. There are those in the family who remember my notes written in the margin of a tourist guide on the state of conservation of certain works at the National Gallery of Perugia: I was only 12 years old! That passion still exists. Over time and with maturity, other pressures and other considerations have taken over. Awareness of the importance of the Museum in the daily life and growth of every citizen, Italian and non-Italian. The need for our museums, without prejudice to the tasks of protection, to open up and enter into more effective dialogue with actual or only potential visitors. Or finally, the need for those who manage museums and even more so in the case of State-run museums, as far as possible, to establish mutual and profitable relationships - today we would say “network” - with other institutional, civil and cultural parties.

Being a woman in the world of cultural heritage in Italy: three “trump cards” that it is essential to have?

There are various factors behind any worthy career. The first: having solid basic training, able to provide a clear

professional profile, as well as being qualified, of course. Italian universities continue to offer excellent solutions in this regard. The second: having the ability to continue to learn. The world of cultural heritage and museums in particular is a world that is in constant flux, changing, sometimes even suddenly, as the pandemic has taught us. To face the new challenges, equally modern tools are needed. The third factor, even more valid for those who, like me, work for the State or however in the public sector: an iron spirit of institutional cohesion. Italy continues to offer splendid prospects for those involved in cultural heritage. Not only the best known and most visited museums that belong to the State, but also a dense network of small and large civic museums. For some years also before Covid-19, we saw a big shift in perspective. But one thing does not change: managing them or even just working within them must be understood as a service to be rendered to the public.

Cultural heritage in Italy is...?

Italy can still count on a remarkable cultural heritage today. This heritage, precisely because it is of a cultural nature, can and indeed must be enjoyed better from a cultural standpoint, that is, it must be positively injected into the system for the growth of its citizens. This assumption has several implications. For example, the need for museums, archaeological areas, in short, the cultural sites in Italy should remain open and usable. Among other things, the word “museum” recalls the concept of memory: well, keeping a museum closed means moving it along the road to oblivion. It is then important to keep the speculative trigger under control. It's true: when well-managed, museums bring economic benefits. But we need to be careful not to reverse the polarity and nature of things. Museums are and must remain institutions aimed primarily at the protection and production of culture. Finally: I strongly believe in local tourism, or rather that the first recipient of cultural sites is and should remain those who live near them. In Italy, however, this happens only in a few areas. And then we must also work in this area more and better along the rest of the Peninsula. Only in this way will a fair and positive mechanism of interaction between culture and citizenship be triggered.

Your favourite motto or quote

“The profound meaning of art consists in making clear what is hidden in plain sight that everyone can see”

David Foster Wallace



Flaminia Gennari Santori

DIRECTOR OF GALLERIE NAZIONALI BARBERINI CORSINI, ROME

Short Bio:

Flaminia Gennari Santori is an art historian with a doctorate in history; she studied in Italy, Great Britain and the United States. As a researcher and historian, she has always been involved with the history of collecting and of museums and throughout her career has combined research with practical design and museum management. Before managing Gallerie Nazionali Barberini Corsini, she worked at the Vizcaya Museum and Gardens in Miami, the Metropolitan Museum of Art in New York, the Adriano Olivetti Foundation in Rome, and taught at Syracuse University. Over time she has curated commissions of contemporary art both for public locations and in museum contexts.

What prompted you to embark on this career?

The love for museums and above all the joy they bring me: in a museum, even the one that you have been managing for years, you never stop making discoveries and in the end working becomes a perennial treasure hunt. The public, the visitors, have always been the *raison d'être* of museums: our job is to make things visible, understandable, exciting and complex for the beholder; everyone, no one excluded. This continuous play of refraction between the past of things and the present of the eye of the public, between those who create or created the objects we exhibit and the recipients of this creation, is an exciting intellectual and existential challenge.

Being a woman in the world of cultural heritage in Italy: three “trump cards” that it is essential to have?

In every context and never as today, and perhaps especially for those who are involved in cultural heritage, it is essential to be a bit visionary, that is not only “have” a vision, but let this vision go beyond the boundaries of reality and contingency. Women have always been more visionary than men (even if they continue to want to convince us otherwise) for the simple reason that for millennia we have had so little space to manoeuvre that we were left only with vision. Being visionaries today also and above all means getting used to an open and multidisciplinary approach, which has become indispensable. Then I think it helps a lot to be a bit of a “pack leader”, that is to move as a team and be able to give space to different voices: prefer the plural over the singular. And finally, of course, to network, always.

Cultural heritage in Italy is...?

Never before has cultural heritage in Italy been the future as it is today: it is a complex inheritance that belongs to everyone, a shared but not immutable system of values which, anchoring us to the past, gives meaning to the present, and which represents our future. Together with the environment - to which it is inextricably linked - cultural heritage is the complex framework within which we can imagine, experiment and test our sustainable future. And we need to do it now, not tomorrow.

Your favourite motto or quote:

“The eyes of men converse as much as their tongues”

“Human eyes converse as much as their voices”.
Ralph Waldo Emerson, *The Conduct of Life*



Alessandra Guerrini

DIRECTOR OF PALAZZO REALE, GENOA
DIRECTOR OF THE REGIONAL DIRECTORATE OF MUSEUMS OF LIGURIA

Short Bio:

Alessandra Guerrini is a medieval art historian by training, but working at the Ministry of Culture has led her to become involved with art in the region and in museums, without preconceptions of any kind and having to learn to deal with the most diverse situations. She was educated at the University of Turin and completed her studies in Genoa almost by chance: she never thought then that she would return to this extraordinary city to oversee all of the State museums in the region.

What prompted you to embark on this career?

At first, my high school art history teacher, Anna Bovero, who didn't use textbooks, but only slide images. Then, Enrico Castelnuovo with whom I graduated, who opened up the world of the complexity of art history to me, studied as part of a much wider historical process than just artistic production alone. And finally, the desire to do a job in which the things you are involved in can be touched, handled, disassembled, illuminated, but also read, reread, compared.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

Not only in the world of cultural heritage, but in Italy anyway, and even more working for the public administration: tenacity, sense of objectives, ability to create teams.

Cultural heritage in Italy is...?

Immensely layered, present in plain sight and in everyone's daily life. We just have to teach people, starting with the youngest, to understand it.

Your favourite motto
or quote:

“Perfect is the enemy of good”

Voltaire



Cecilie Hollberg

DIRECTOR OF GALLERIA DELL'ACCADEMIA, FLORENCE

Short Bio:

Cecilie Hollberg was born in Germany. Since December 2015 she has been Director of the Galleria dell'Accademia in Florence with a six-month hiatus due to political vicissitudes in which she was Visiting Professor at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies. A medieval historian, with extensive experience as director of museums and curator of numerous exhibitions spanning the fourteenth to the twenty-first centuries. For her work in protecting and promoting artistic heritage she was nominated Academic of Honour of the Academy of Fine Arts in Florence. She completed her undergraduate studies at the Sapienza Universities of Rome, Munich and Göttingen, Germany, and earned a doctorate in Medieval History with a grant from the German National Research Council. She held the position of Technical-Scientific Officer at the Staatliche Kunstsammlungen Dresden (State collections of Dresden), at the museums of Magdeburg, Leipzig and Hanover, contributing to various large exhibition projects, including the European Council. From 2010 to 2015, she was Director of the Städtisches Museum Braunschweig, one of the most important municipal museums in Germany. She teaches "Curatorial Studies and Museology" at history and art history departments at Swiss, German, Italian and American universities.

What prompted you to embark on this career?

I was mainly driven by passion and idealism. Being able to be part of the reform of Italian museums and trying to change things for the better happens, at most, once in a lifetime. I already had a steady job for years as director of an important museum in Germany. But when I was called by the Italian Ministry of Culture to manage the Galleria dell'Accademia in Florence, I could not refuse this chance.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

Perhaps women are better at listening, they are more practical and flexible.

Cultural heritage in Italy is ...?

... Wonderful, unique and countless. ... to be preserved! The Court of Florence in 2017 listened to us by issuing the order for the protection of the image of Michelangelo's David.

Your favourite motto or quote:

"Looking ahead with a smile, confidence and optimism"



Tiziana Maffei

DIRECTOR OF THE REGGIA OF CASERTA MUSEUM

Short Bio:

Heritage architect Tiziana Maffei has been Director of the Reggia, Royal Palace of Caserta, since 1 July 2019. She was president of ICOM Italia in the three-year period 2016-2019 and is currently vice president. She lectures in subjects related to museology, museography, cultural heritage communication, networks and museum systems and is a museum security expert. She is a member of numerous national and international commissions relating to cultural accessibility, museum professions and heritage security, and a member of the Board of Directors of the Alma Mater University of Bologna. She has worked as a private professional in the cultural heritage sector, merging her passion and interest for restoration of cultural heritage, landscape and museums with a sustainable approach to human action.

What prompted you to embark on this career?

The belief that cultural heritage needs to be an integral part of people's daily lives.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

Curiosity, empathy, tenacity.

Cultural heritage in Italy is ...?

The mirror of time that passes in our country.

Your favourite motto or quote:

“Who would be so foolish to die without having at least made the rounds of his own prison?”

Marguerite Yourcenar



Anna Maria Montaldo

FORMERLY DIRECTOR OF THE MODERN AND CONTEMPORARY ART POLE AREA, MILAN

Short Bio:

From 2017 to 2021, Anna Maria Montaldo managed the Modern and Contemporary Art Pole Area of Milan, including the Museo del Novecento, the GAM Gallery of Modern Art and the MUDEC Museum of Cultures with the Networks Office, which, under the program “Milan City World” involves, among other things, the city communities in projects focussing on exchange and interaction of cultures. She planned and oversaw the renewal of museum itineraries of the three museum sites. She also created, with the technical-scientific staff of the Museo del Novecento, the initial document for the extension of the museum to the Secondo Arengario building. Previously she managed the Civic Museums of Cagliari and was involved, among other things, with the scientific project and the setting up of all the civic museums in the city. She has worked with international museum institutions including the State Hermitage Museum in St. Petersburg. She oversaw the internal artistic management and coordination of the project “Cagliari European Capital of Culture 2019 - candidate city”, while in 2015, she took over the internal artistic management and coordination of the project “Cagliari Italian Capital of Culture 2015”. She contributed, through the presidency of ANMLI (National Association of Local Institutional Museums), to the enhancement and recognition of Italian civic museums, collaborating with ICOM and other museum associations. She has edited numerous publications.

What prompted you to embark on this career?

Initially an almost instinctive impulse of irresistible attraction for beauty as a profound exploratory act which opens the most secret doors of the soul that generates art. More consciously, it then became a desire to look after the common good: the highest artistic results but also ethnographic writings or works by lesser-known artists, through that wonderful process of conception and exhibition design that makes the invisible visible by revealing the silent exchanges among the works, to build an unprecedented narrative.

Being a woman in the world of cultural heritage in Italy: three “trump cards” that it is essential to have?

Skill, creativity, tenacity and resistance, together with a belief that borders on obstinacy and stubbornness.

Cultural heritage in Italy is ...?

Immense, all around us, marvellous. Complex to manage, it is the biggest resource our country has.

Your favourite motto or quote:

“Work hard. You can achieve anything if you believe in what you do and you have the people next to you who work with you.”



Maria Luisa Pacelli

DIRECTOR OF PINACOTECA NAZIONALE, BOLOGNA

Short Bio:

Maria Luisa Pacelli is an art historian and has been managing the National Art Gallery of Bologna since November 2020. Previously she was curator and then, for about a decade, director of the Modern and Contemporary Art Galleries of Ferrara, and, in this capacity, was also involved in the exhibition program of Palazzo dei Diamanti, with responsibility for artistic oversight and management. During her professional career she has curated exhibitions, publications, conferences, heritage protection projects, educational programs, communication campaigns and agreements for national and international partnerships.

What prompted you to embark on this career?

During my time at university, the choice of art history came from meeting a lecturer with great charisma and intelligence, Maria Grazia Messina, who was my thesis mentor and with whom I then graduated. As for the profession, I have always believed that being a museum curator is one of the most rewarding occupations in the world, where the object of your daily activities are the great treasures of the world's artistic heritage.

Being a woman in the world of cultural heritage in Italy: three “trump cards” that it is essential to have?

Competence, determination and practical sense.

Cultural heritage in Italy is ...?

I hope it can be our future.

Your favourite motto or quote:

“It may be that something new comes to you, but there is more to life than just sitting around making relations”

David Foster Wallace, *Infinite Jest*, 1996



Enrica Pagella

DIRECTOR OF MUSEI REALI, TURIN

Short Bio:

Art historian Enrica Pagella has managed the Royal Museums of Turin since 2015. A large part of her professional career has been in cultural heritage management, notably as coordinator of the reorganisation and reopening to the public of the Civic Art Museum of Modena (1990) and Palazzo Madama in Turin (2006). She taught History of Medieval Art and Museology as an Adjunct Professor at the Universities of Bologna and Turin. She was made a Dame of the Order of Merit of the Italian Republic in 2007, and in 2012 received the ICOM museologist of the year award. Since 2020 she has been an honorary, non-resident member of the Academy of Sciences of Turin.

What prompted you to embark on this career?

Chance, or fate. During my studies, I always thought that my future would be in research. But at the time, university competitions were rare and the first real job opportunity was for a museum. After years of studying, the idea of taking action, perhaps with a greater chance of directly affecting society, won me over. I have always considered the spirit of service and civic commitment to be two key factors of my job.

Being a woman in the world of cultural heritage in Italy: three “trump cards” that it is essential to have?

Being a woman complicates things in any field and finding the right balance between professional commitment and personal life requires a lot of energy. Anywhere, it takes courage, tenacity and imagination.

Cultural heritage in Italy is ...?

The landscape in which we are immersed. An infinite, intricate, exciting world of shapes and signs that is there to remind you, at all moments of your life, where you came from; what aspirations, dreams, victories and defeats the substance of the things that surround us is made of. Loving it and understanding it in its various aspects means recognising oneself as a living and aware part of a community.

Your favourite motto or quote:

The motto I would choose is “Without laziness and without arrogance” I think I came across it many years ago in an interview with Oriana Fallaci and I made it mine.

The quotes could be endless, but I pick one that’s good for work and for life. It’s by Bertrand Russell:

“To be without some of the things you want is an indispensable part of happiness.”

Your favourite motto or quote:

“Without laziness and without arrogance”

Marguerite Yourcenar



Alfonsina Russo

DIRECTOR OF PARCO ARCHEOLOGICO DEL COLOSSEO, ROME

Short Bio:

An archaeologist with a master's degree and a Ph.D. in Classical Archaeology, Alfonsina Russo is currently Director of the Colosseum Archaeological Park (since December 2017). Her job focuses specifically on the enhancement and creation of networks with other Italian and foreign archaeological parks and museums, on museum installations and on the organisation of exhibitions in Italy and abroad for the promotion of Italian culture at an international level. In her current role she has dedicated special attention to the involvement of civil society, and to the question of the physical and cultural accessibility of museums and archaeological areas, in an on-going exchange with voluntary associations and schools.

What prompted you to embark on this career?

Archaeology has fascinated me since I was a child, and I was captivated by history and ancient myths. When I had to choose what to study, it was a no-brainer. After completing my studies, I came into contact with a very stimulating profession from an intellectual point of view, which allowed me to do scientific research, to follow archaeological excavations, including exciting findings, to collaborate in setting up museums and organising exhibitions in Italy and abroad in continuous and fruitful contact with colleagues from different continents. And, tenaciously, I followed this real "vocation" of mine which turned, after long and difficult years with no job security, into a stable job, with increasingly greater responsibilities leading to my current management position overseeing the Colosseum Archaeological Park.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

The three guiding principles are:

1. teamwork, working out of the limelight, on projects that have been discussed and are shared, which everyone feels part of an equally responsible;
2. synergy with local communities, to contribute to the cultural growth of a local area;
3. never lose courage in the face of unforeseen difficulties, always taking advantage of any value judgement errors to confidently renew one's own strategy.

Cultural heritage in Italy is ...?

For Italy with hundreds of cities of art, cultural heritage represents an extraordinary resource of knowledge, traditions, creativity, harmony: an emotion to be rediscovered every day, immersing oneself in the spirit of the places (archaeological sites, monuments, squares, cities and small villages) with their baggage of stories, hopes and happiness, energy and beauty. And those who work at an archaeological park, at a museum, at an art gallery have the great responsibility of making these cultural centres accessible to everyone, in a continuous exchange with communities and local areas, open to all expressions of culture; in brief, creating spaces of freedom in compliance with the inalienable principle of culture, as a civic right. And Italian cultural heritage, with its universally recognised allure, can represent a decisive factor for relaunching Italy's image internationally and supporting the national economy after the serious crisis caused by the Covid-19 pandemic: a "rebirth" in the name of culture.

Your favourite motto or quote:

"A nation's culture resides in the hearts and souls of its people"

Mahatma Gandhi



Virginia Villa

DIRECTOR GENERAL OF FONDAZIONE MUSEO DEL VIOLINO
ANTONIO STRADIVARI, CREMONA

Short Bio:

Virginia Villa is the director of the Antonio Stradivari Violin Museum Foundation in Cremona. She has curated exhibitions and events in Italy and abroad, often in the area of organology and music. From 1980 to 2013, she was Teaching Coordinator at the Civic School of Violin Making in Milan. She is a member of the scientific committee of the Cologni Foundation.

What prompted you to embark on this career?

The Violin Museum, in Cremona, originated from a fascinating cultural project. It is the heritage of a city that offers the world “know-how” linked, for five centuries, to the making of string instruments. Starting from the deep roots in the local area, an idea has been developed that looks to the future, bringing together talents and skills for sharing ideas and values. I have followed this path from the beginning, and I cannot forget the emotion I felt when I was offered the extraordinary opportunity to manage the school.

Being a woman in the world of cultural heritage in Italy: three “trump cards” that it is essential to have?

The link between cultural production and context is undeniable. Cremonese violin making is a deposit of precious knowledge, an expression of the uniqueness of the local area, a competitive advantage which is impossible to replicate. Sensitivity, skills and female discipline can offer a positive contribution to its enhancement.

Cultural heritage in Italy is ...?

Cultural heritage is history and identity, community and local area, research and narration, a daily encounter between the local and the universal, an ever-new synthesis of past, present and future.

Your favourite motto or quote:

“But how big does a bridge have to be to allow not only people to go to the museum but also for the museum to go to the city?”

Jochen Gerz



Rossella Vodret

ART HISTORIAN, FORMER SPECIAL SUPERINTENDENT FOR THE HISTORICAL,
ARTISTIC AND ETHNO-ANTHROPOLOGICAL HERITAGE AND FOR THE MUSEUM COMPLEX, ROME

Short Bio:

After graduating and gaining a master at the “Sapienza” University in Rome, Rossella Vodret studied with scholarships in Paris and Vienna and undertook research in London and Los Angeles. She has held the positions of Superintendent for the historical, artistic and ethno-anthropological heritage of Calabria, Puglia, and Lazio and Special Superintendent for the historical, artistic and ethno-anthropological heritage and for the Museum Complex of Rome. She has taught as an Adjunct Professor at various Italian universities and has participated in numerous national and international conferences. She is the author of numerous publications and volumes translated into several languages. As a specialist in Roman painting of the early seventeenth century and, specifically, Caravaggio and his followers, she has directed important restorations, international research projects and curated a series of exhibitions in Italy, Europe, United States, Brazil, Argentina, Japan and China. Her studies were directed in particular to archival research and technical-diagnostic analyses of the works of Caravaggio, which led to important scientific discoveries and significant advances in the knowledge of the extraordinary technique of the great Lombard painter. For her scientific work she has been awarded various honours including that of Commander of Merit of the Italian Republic and Dame of the Legion of Honour of the President of the French Republic.

What prompted you to embark on this career?

The passion for works of art and scientific research.

Being a woman in the world of cultural heritage in Italy: three “trump cards” that it is essential to have?

Preparation, determination, planning skills and, I would add, concreteness and realism for realising the objectives to be achieved.

Cultural heritage in Italy is ...?

Extraordinary and endless.

Your favourite motto or quote:

“Carpe diem, quam minimum credula postero”

(Seize the day, trusting as little as possible in tomorrow)
Orazio, Odi 1, 11, 8



Annalisa Zanni

FORMERLY DIRECTOR OF MUSEO POLDI PEZZOLI, MILAN

Short Bio:

Annalisa Zanni holds a bachelor's degree and a master's degree in Art History, and has been Director of the Poldi Pezzoli Museum for over twenty years. Under her guidance, some important exhibitions have been held including the one dedicated to the icon of the Museum, the Portrait of a Young Woman by Piero del Pollaiolo, with the Bracco Foundation as main sponsor, which was the most visited exhibition in the history of the Museum to date. In 2011, she received the Ambrogino d'Oro award from the City of Milan and in 2009 the Rosa Camuna award from the Lombardy Region.

What prompted you to embark on this career?

During my university studies, I had the opportunity to participate in an experiment on the topic of museum learning: I was passionate about the chance to involve children in a different understanding of works of art, using new languages and stimulating their extremely quick observation skills. For me, the Museum has proved to be a laboratory that offers many experiences, spanning research and study, restoration and conservation, exhibitions and the creation of catalogues, promotion and enhancement. The Museum is a lively place, immersed in contemporary history, and it accompanies the growth of awareness of one's identity and beauty in all visitors.

Being a woman in the world of cultural heritage in Italy: three "trump cards" that it is essential to have?

Ability in cultural and human mediation, determination and all-round curiosity, awareness of the need to meet the fragility of the public, giving them adequate support tools.

Cultural heritage in Italy is ...?

Our history, our experience, our privilege, our chance to share with everyone.

Your favourite motto or quote:

“The Museum is at the service of people, because it belongs to everyone”



Valentina Bambini

Lucia Banci

Patrizia Caraveo

Tiziana Catarci

Alessandra Celletti

Maria Cristina De Sanctis

Liliana Dell'Osso

Simonetta Di Pippo

Maria Benedetta Donati

Simonetta Gentile

Serena Giacomini

Giulia Grancini

Paola Inverardi

Maria Cristina Messa

Elena Pacella

Luisa Torsi

Ersilia Vaudo Scarpetta

Paola Velardi

WOMEN IN SCIENCE

Valentina Bambini

FULL PROFESSOR OF LINGUISTICS AT THE IUSS PAVIA UNIVERSITY SCHOOL OF HIGHER STUDIES

Dr. Bambini embarked on her career studying linguistics at the Pisa Scuola Normale Superiore University, where she obtained her PhD in 2007, conducting functional magnetic resonance and electroencephalography experiments on the understanding of verbal metaphor. Her area of study is neurolinguistics, with special reference to the so-called “pragmatic” communication skills, which enable people to communicate effectively and to go beyond the literal meaning of words.

Her scientific findings are mainly in two strands of research.

The first focuses on the neurophysiological mechanisms that enable the understanding of linguistic implicits and the second area of research focuses on language disorders, in particular pragmatic language disorder. Since 2017, she has coordinated the “The interpretative brain” project, funded by the Italian Ministry for Universities and Research, aimed at the creation of tools for the rehabilitation and promotion of pragmatic skills in pathology and over life span.



Lucia Banci

CHEMIST, DIRECTOR OF THE CERM (CENTRO RISONANZE MAGNETICHE - MAGNETIC RESONANCE CENTRE) AND PROFESSOR OF CHEMISTRY AT THE UNIVERSITY OF FLORENCE

A brilliant chemist, she has made and is making seminal contributions in Structural Biology and Nuclear Magnetic Resonance (NMR) applied to biological systems. She is engaged in the development of high-resolution nuclear magnetic resonance (NMR) spectroscopy, to which she has contributed to important theoretical and methodological advances. Her main achievement has been the development of an innovative approach for the application of NMR to living human cells, which enables analysis of functional processes at the molecular level.

Dr. Banci has pioneered an innovative approach to the rational design of highly effective vaccines, namely structural vaccinology, based on the structural characterisation of antigens and their interaction with antibodies. She is an elected member of many international scientific academies, including EMBO, Academia Europaea and AcademiaNet. Her carnet of numerous prestigious awards includes the International Prize "Luigi Tartufari" from the Accademia Nazionale dei Lincei, the Fiorino d'Oro of the City of Florence, and she was the first Italian to receive the IUPAC «Distinguished Woman in Chemistry» award.



Patrizia Caraveo

ASTROPHYSICIST, RESEARCH DIRECTOR OF THE NATIONAL INSTITUTE OF ASTROPHYSICS (INAF), COMMANDER OF THE ORDER OF MERIT OF THE ITALIAN REPUBLIC

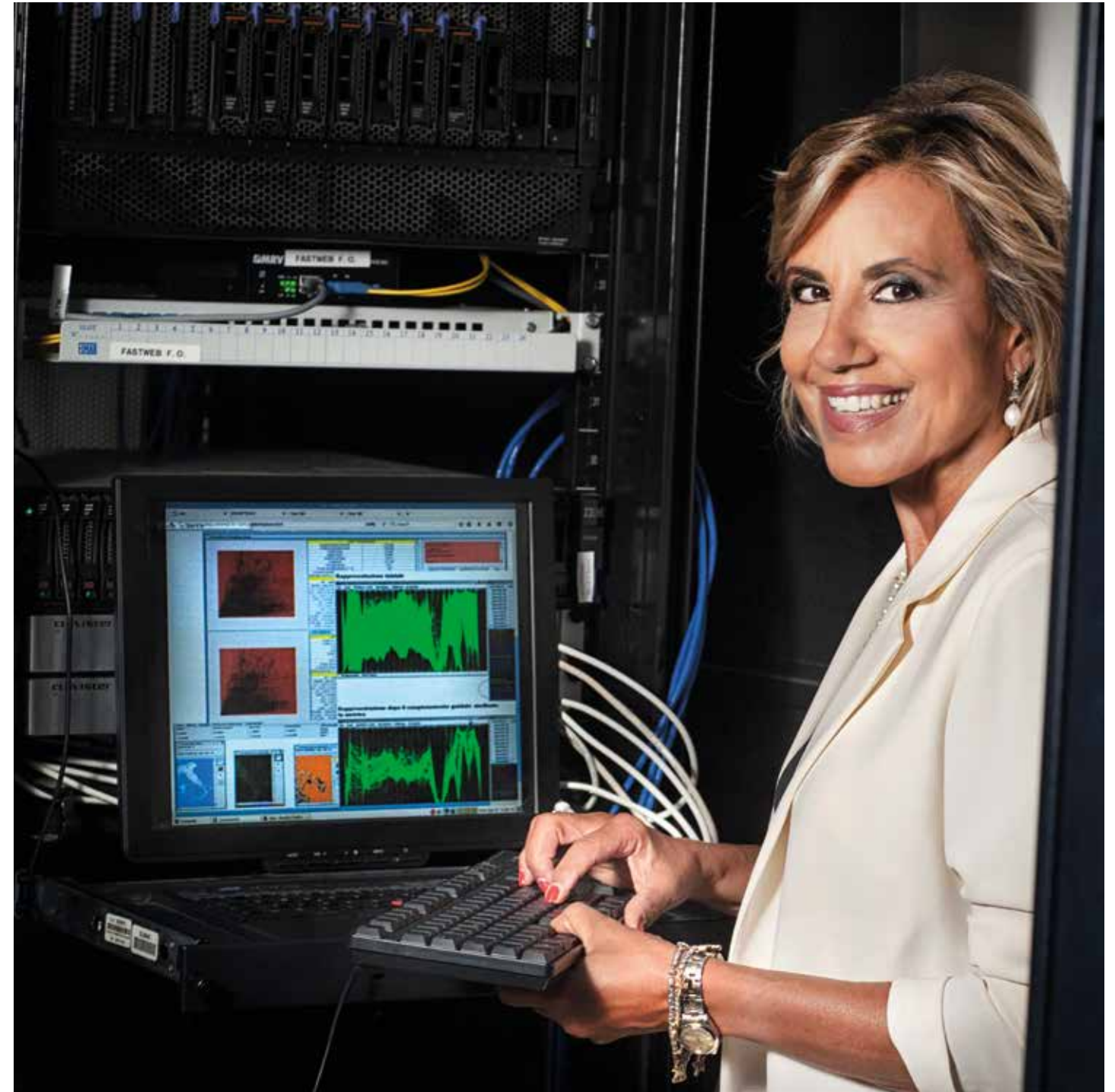
A physicist, she has worked on several international space missions dedicated to high-energy astrophysics, starting with Cos-B. She is involved in the European Integral mission, in the NASA Swift and Fermi missions and in the Italian AGILE mission. Currently, she coordinates the participation of the National Institute of Astrophysics (INAF) in the Cherenkov Telescope Array, the new global project for ground-based gamma astronomy. Among the first scientists to understand the fundamental role of neutron stars in high-energy astrophysics, she achieved recognition for identifying the Geminga source, the first pulsar without radio emission. In addition, in 2007, 2011 and 2012, she shared with colleagues from the Swift, Fermi and Agile missions the Bruno Rossi Award of the American Astronomical Society. In 2018, she was part of the team that created the Space Economy Evolution Lab at the SDA Bocconi Graduate Business Management School.



Tiziana Catarci

PROFESSOR OF COMPUTER ENGINEERING, DIRECTOR OF THE DEPARTMENT OF COMPUTER, AUTOMATIC AND MANAGEMENT ENGINEERING "A. RUBERTI" AT THE SAPIENZA UNIVERSITY OF ROME

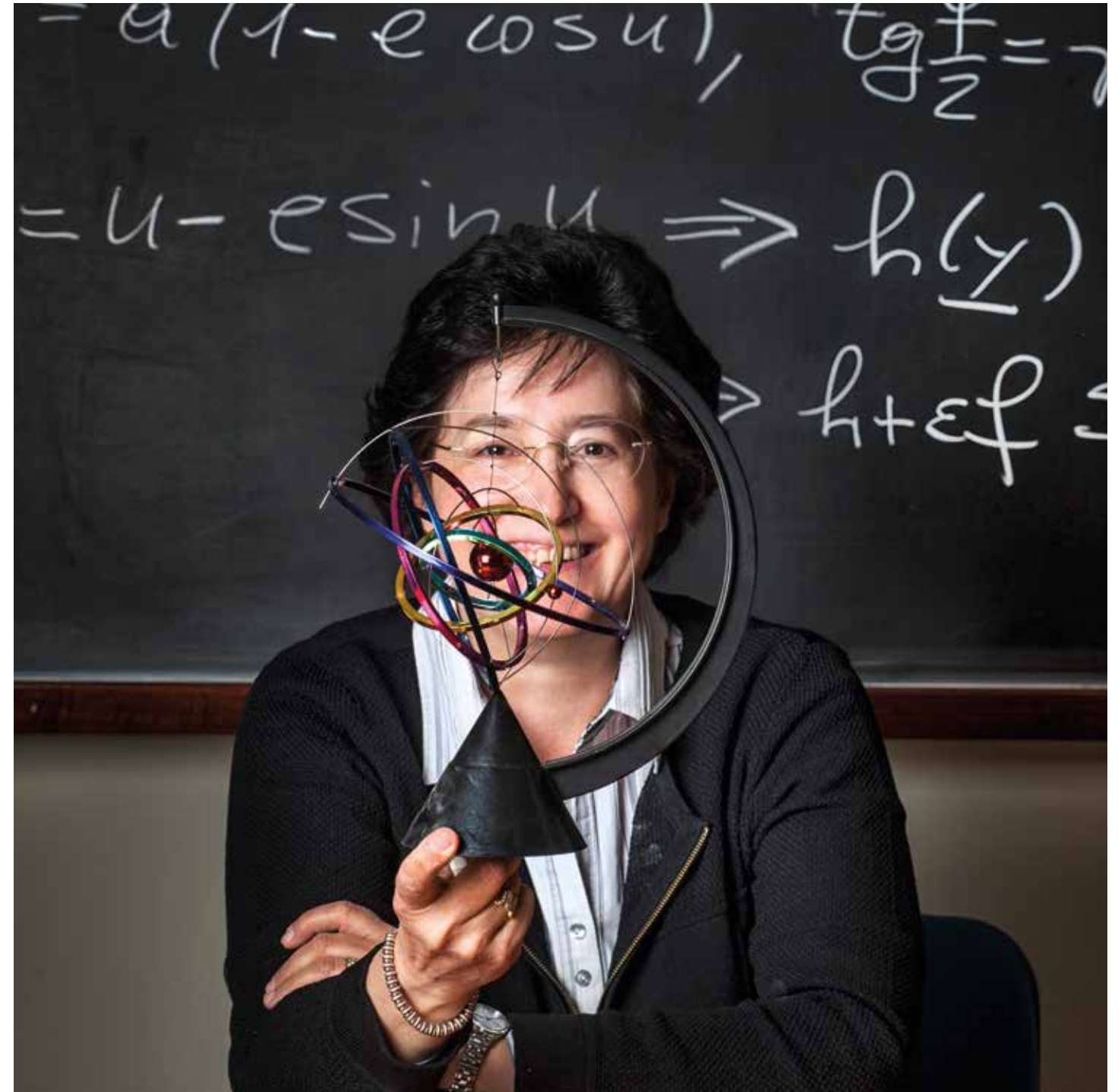
Her research work focuses on human-computer interaction and data management. She believes that the development and spread of the Internet means an increasing number of users will need to interact with a huge amount of often heterogenous and unstructured information. With this in mind, she has developed new interactive tools enabling multimedia data from different sources to be found, integrated and manipulated, so that such data are also accessible to users without specialist technical knowledge. In 2020, she was included on the World's Top 2% Scientists list created by Stanford University. Her awards and acknowledgements are numerous and the most recent included the international "Le Tecnovisionarie" Award in 2021. She is enthusiastically involved in divulgation activities aimed at students, to attract them to studying computer engineering and, in general, to technical-scientific subjects.



Alessandra Celletti

MATHEMATICIAN, FULL PROFESSOR OF PHYSICS AND MATHEMATICS AT THE DEPARTMENT OF MATHEMATICS AT "TOR VERGATA" ROME UNIVERSITY. CURRENTLY SHE IS VICE-CHAIRPERSON OF THE NATIONAL AGENCY FOR THE EVALUATION OF THE UNIVERSITY AND RESEARCH SYSTEM. ASTEROID 2005 DJ1 NO. 117539 WAS NAMED "ALESSANDRA CELLETTI"

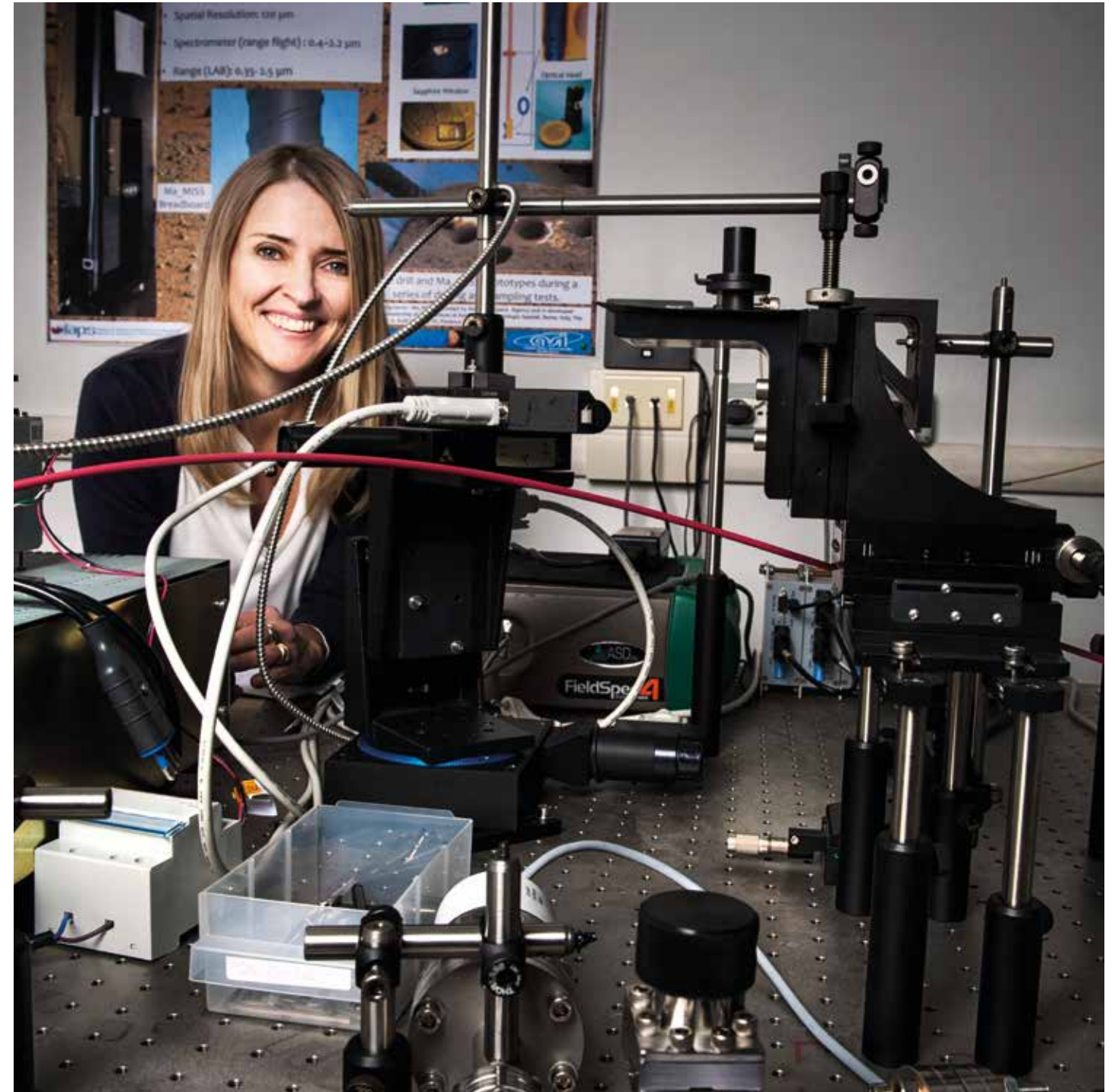
Her research interests include celestial mechanics, dynamical systems theory, interplanetary trajectories, and the study of space debris dynamics. A science of ancient origins and celestial mechanics studies the dynamics of objects in the solar system, from the moon to planets, space probes and artificial satellites, such as, for example, why the moon always presents the same face towards the earth: a phenomenon called "resonance", a term taken from music because the earth and the moon are in harmony with each other. But there are multiple issues in play: for example, whether the future of the solar system involves collisions between planets, where interplanetary highways may be built and the ultimate fate of space debris, or how real (and avoidable) is the threat of a small asteroid hitting Earth.



Maria Cristina De Sanctis

PLANETOLOGIST, LEAD RESEARCHER AT THE NATIONAL INSTITUTE OF ASTROPHYSICS (INAF) ROME SECTION

She specialises in the study of the surface composition of objects in our Solar System and is an expert in the design of instrumentation for space missions, especially for spectral analysis. She mainly focuses on three fields of study: the surfaces of minor Solar System bodies such as comets and asteroids, thermal evolution of icy bodies modelling and instrumentation for space missions. De Sanctis is responsible for the instruments aboard ESA (Exo-Mars, for the exploration of Mars) and NASA (Dawn, for the exploration of Vesta and Ceres) missions and has worked on several other in-flight instruments on space missions.



Liliana Dell'Osso

PSYCHIATRIST, DIRECTOR OF THE PSYCHIATRY OPERATIONS UNIT AT THE UNIVERSITY HOSPITAL OF PISANA, CHAIRPERSON OF THE COLLEGE OF ITALIAN PSYCHIATRY FULL PROFESSORS.

Dr. Dell'Osso has conducted studies on bipolar, psychotic and anxiety disorders, psychiatric comorbidity and, more recently, on post-traumatic stress disorder and the autism spectrum. She is the author of more than 600 articles published in international journals and numerous scientific divulgation essays, focussing on the feminine, the result of gender research organised over the years.



Simonetta Di Pippo

PROFESSOR OF SPACE ECONOMICS AND DIRECTOR OF THE SPACE ECONOMY EVOLUTION LAB (SEE LAB) AT THE BOCCONI UNIVERSITY SCHOOL OF MANAGEMENT IN MILAN.

After graduating in 1984 with a degree in Physics with Astrophysics and Space Physics from La Sapienza University in Rome, in 1986, she joined the National Space Plan, later called ASI (Italian Space Agency). In 1989, she was appointed Italian delegate to the European Space Agency (ESA) for the International Space Station (ISS). In 2001, she became the ASI head responsible for the coordination of the Marco Polo mission. From the following year until 2008, she was head of the Observation of the Universe sector, also at the Italian Space Agency. In 2009, Dr di Pippo took on promoting female leadership in the aerospace industry and co-founded the Women in Aerospace Europe association, which she chaired until 2016. She has been a United Nations International Gender Champion since 2017. From March 2014 to March 2022, she was Director of the United Nations Office for Outer Space Affairs (UNOOSA) based in Vienna. Her expertise is in space exploration, universe observation, the peaceful use of outer space, the use of technology and science for sustainable development and disaster risk mitigation, space economics, and female leadership in the aerospace industry.



Maria Benedetta Donati

PHYSICIAN, DIRECTOR OF THE NEUROMED BIOBANKING CENTRE,
DEPARTMENT OF EPIDEMIOLOGY AND PREVENTION OF THE IRCCS NEUROMED
MEDITERRANEAN NEUROLOGICAL INSTITUTE IN POZZILLI (ISERNIA).

She has been head of the Neuromed Biobanking Centre, Department of Epidemiology and Prevention of the IRCCS Neuromed, in Pozzilli, in Molise. She has always addressed her research to the study of thrombosis. Specifically, at the first stage of her research, at the Mario Negri Institute in Milan and later at Negri Sud in Abruzzo, she conducted pioneering studies on the relationships between thrombosis and tumours and on the possibility of treating certain forms of cancer with anticoagulant drugs. More recently, she has been investigating genetic and environmental factors (specifically nutrition) in the development of cardiovascular risk and has identified, with Licia Iacoviello, a genetic variant of a Blood Coagulation Factor that protects 20% of the Italian population against heart attack. Since 2005, she has been part of the founders and coordination of Moli-sani, an epidemiological project involving almost 25,000 people residing in the Molise region, which studies and divulges the beneficial effects of the Mediterranean diet on health and quality of life.



Simonetta Gentile

PHYSICS PROFESSOR OF EXPERIMENTAL PHYSICS AT THE SAPIENZA UNIVERSITY OF ROME

She studies the Experimental Physics of Elementary Particles and participates in the ATLAS project (A Toroidal LHC ApparatuS), one of the seven particle detectors built for the Large Hadron Collider (LHC), the particle accelerator at CERN in Switzerland. Dr. Gentile studies the properties of the Higgs boson and its quarks couplings, and she is engaged in the research and development for particle detectors for future accelerators. She has previously worked in the L3 Large Electron-Positron Collider (LEP) experiment and was responsible for coordinating the results of physics. Dr. Gentile has also collaborated and worked with NASA on the Alpha Magnetic Spectrometer (AMS) experiment. This was the detector used in particle physics that was installed on the International Space Station on May 19, 2011, designed to search for new types of particles (antimatter, dark matter) through the high-precision measurement of the composition of cosmic rays. Her measurements will help scientists understand the laws that govern the universe.



Serena Giacomini

SERENA GIACOMINI HAS A MASTER'S DEGREE IN PHYSICS,
WITH SPECIALISATION IN ATMOSPHERIC PHYSICS AND CLIMATOLOGY

She is responsible for the weather forecast and environmental analysis news slots on the Mediaset TV network channels and on the main national radio stations. She is an executive consultant for climate risk management and a lecturer and scientific promotor. Since 2017, she has been chairperson of the Italian Climate Network, a non-profit organisation created in 2011 with the aim of strengthening the fight against climate change by disseminating scientific content, promoting awareness and monitoring government policy choices made in Italy and in Europe. She is scientific director of Climate Education, for the OK! CLIMA project.



Giulia Grancini

ASSOCIATE PROFESSOR OF PHYSICAL CHEMISTRY AT THE UNIVERSITY OF PAVIA AND
DIRECTOR OF THE RESEARCH GROUP PVSQUARED2 AT THE DEPARTMENT OF CHEMISTRY
AT THE UNIVERSITY OF PAVIA

In 2008, she gained a degree in Physical Design Engineering at the Politecnico di Milano University and, in 2012, a PhD in Physics at the same University, developing new techniques for optical spectroscopy resolved in space and time for the investigation of ultrafast chemical-physical processes in organic semiconductor materials.

Her research focus is aimed at studying the fundamental processes that regulate the interaction between light and matter in advanced semiconductor materials used in optoelectronic devices, with particular attention to photovoltaic devices. In this field, Giulia has contributed with innovative studies, revealing the physical-chemical processes underlying the generation of photocurrents that take place over ultra-short time scales. From knowledge of these key processes, her interest then turned to the creation of new generation photovoltaic devices using semiconductor polymers and organic materials. Under the ERC "HYNANO" project,

Giulia aims at a breakthrough in solar energy, developing revolutionary nano-structured semiconductor materials based on hybrid perovskite, as photo-active elements for efficient low-cost and low environmental impact solar energy.



Paola Inverardi

COMPUTER SCIENTIST. RECTOR GRAN SASSO SCIENCE INSTITUTE (GSSI)

Her main interests are in software engineering, with a special focus on software architectures, which include, in addition to the organisation of the structure of the system itself, ways in which the different parts integrate and interact to form a whole. Within this context, she has been involved in the analysis and verification of architectural properties, both behavioural and quantitative, for component, distributed and mobile-based systems. She is also actively engaged in working with major information and telecommunications technology industries. She regularly performs auditing activities for international research agencies, foreign universities and for the European Commission. She was Rector of the University of L'Aquila.



Maria Cristina Messa

SHE IS A FULL PROFESSOR OF DIAGNOSTIC IMAGING AND RADIOTHERAPY AT THE UNIVERSITY OF MILAN-BICOCCA, AT WHICH SHE WAS RECTOR FROM 2013 TO 2019. SHE WAS MINISTER FOR UNIVERSITIES AND RESEARCH IN THE DRAGHI GOVERNMENT (2021-2022).

In 1986, she graduated with honours in Medicine and Surgery at the University of Milan, where, in 1989, she obtained a specialist Diploma in Nuclear Medicine and where she became a Researcher in 1992. She worked at the Istituto Scientifico San Raffaele in Milan until 2005 and then at the Operating Unit of Nuclear Medicine at the San Gerardo Hospital in Monza, where she was Director. She became Associate Professor at the University of Milan-Bicocca in 2001 at the Department of Neurosciences and Biomedical Technologies and Full Professor in 2007 at the Department of Surgical Sciences in the Faculty of Medicine and Surgery. She has held numerous other positions at the head of public and private research organisations. The topics of her research generally focus on the use of SPECT and PET techniques for the evaluation and functional characterisation of diseases of the Central Nervous System and neoplasms. The final aim of this research is to develop methods transferable to clinical diagnostics for the optimisation of diagnosis, prognosis and therapy of such diseases.



Elena Pacella

MEDICAL SURGEON, OPHTHALMOLOGIST, LECTURER AT THE FACULTY OF MEDICINE AND SURGERY OF THE UNIVERSITY OF ROME LA SAPIENZA, PRIMARY OF THE OCULIST EMERGENCY CLINIC AT THE POLICLINICO UMBERTO I IN ROME

Dr. Pacella was among the first researchers in Italy to prove that the intravitreal administration of slow-release cortisone molecules (device) plays an important anti-inflammatory effect in diabetics with macular edema, improving visual function and blocking complications. Initially, she focused on pharmacological therapies of ocular complications stemming from HIV and on the use of laser technologies for the correction of ametropias.

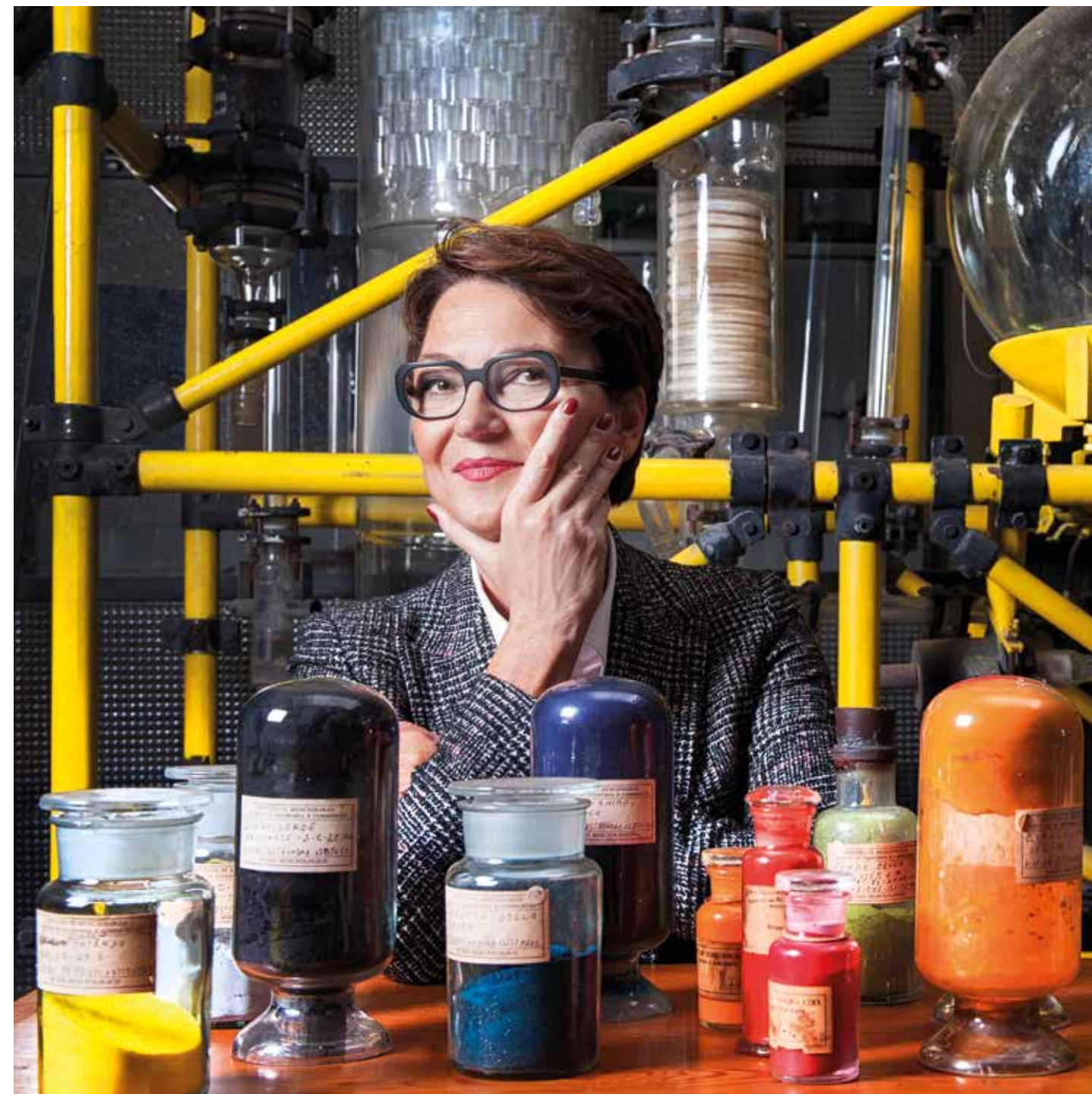


Luisa Torsi

CHEMIST, LECTURER AT THE UNIVERSITY OF BARI AND ÅBO AKADEMI UNIVERSITY
IN FINLAND

Dr. Torsi studied conductive polymers (plastic materials capable of conducting electric current). A pioneer of studies on chemical sensors, she then went on to research on biological sensors, with the FlexSmell project, which led to the “odor machine” able to produce biosensors which can encode and decode odors with a precision similar to that of the human nose. Recently, she has been studying a new technology, the first record-breaking measure of a single protein molecule using a millimetric transistor.

Dr. Torsi is the only Italian woman to have won the Heinrich Emanuel Merck prize, a prestigious award for Analytical Sciences. She strives for a greater involvement of women in science.



Ersilia Vaudo Scarpetta

ERSILIA VAUDO SCARPETTA GRADUATED IN ASTROPHYSICS FROM LA SAPIENZA UNIVERSITY IN ROME, WHERE SHE INITIALLY WORKED IN THE DEPARTMENT OF COSMOLOGY ON EXPERIMENTS FOR MEASURING THE ANISOTROPY OF COSMIC BACKGROUND RADIATION

Since 1991, Dr. Scarpetta has been working at the European Space Agency in Paris, where she is currently Chief Diversity Officer. During her career, she has held various strategic roles, supporting the formulation of the European Space Strategy and ESA's Space Exploration programme, creating the European Space Policy Institute in Vienna, and she was Executive Secretary of the ExoMars Science and Technology Advisory Group. She also worked for four years at the ESA office in Washington DC, overseeing relations with NASA in particular. She has been a member of the Board of Directors of Women in Aerospace US and is currently a member of the International Women's Forum, Women in Aerospace - Europe and the Women's Forum for the Economy & Society Daring Circle. In 2022 she curated the large exhibition "Unknown Unknowns" for the 23rd International Exhibition at the Milan Triennale.



Paola Velardi

ELECTRONIC ENGINEER, ORDINARY PROFESSOR AT INFORMATICA DEPARTMENT,
LA SAPIENZA UNIVERSITY, ROME.

Her research is in the area of decision support algorithms using machine learning methods, applying them to many areas, such as medicine, economics, the study of social networks, and cultural heritage. She loves scientific dissemination, and has collaborated in various events, including the Informatici Senza Frontiere Festival and the Rai3 (the national broadcasting systems) cultural program #maestri. She is committed to bridging the gender gap in the IT disciplines, and has created several projects in this area, including: the NERD? project (born at Sapienza and currently coordinated by IBM) and the G4GRETA project (supported by Sapienza and the Lazio Region), both aimed at high school female students, and the Atlas of Gender Initiatives in ICT portal, to collect and promote the coordination of many initiatives in this area. The goal is to make girls understand how IT is a perfect professional choice for girls who aspire to change the world!



BRACCO FOUNDATION

The culture of values
and of responsible commitment

Bracco Foundation is born of the heritage of values built up in over 95 years of history of the Bracco Family and Group, primarily from the social responsibility of business. The Foundation aims to create and spread expressions of culture, art and science as a means for improving the quality of life and social cohesion, with specific attention to the worlds of women and of the young.

Objectives

As part of its mission, Bracco Foundation:

- promotes the cultural, historical and artistic heritage at national and international level;
- promotes scientific culture and the safeguarding of health, with special attention to prevention for women;
- supports the education and professional training of young people;
- develops solidarity initiatives as a contribution to the well-being of the community and the spread of environmental sensitivity.

Method

Multidisciplinary environments and integration between different fields of knowledge are important qualitative criteria both in the planning and selection of activities. The Foundation strives for an innovative approach and measures the results and impact of its interventions.

www.fondazionebracco.com



Activities

The main threads developed in the field of the arts and culture are chosen with specific scientific/technological and training content: for example, in the figurative arts diagnostics applied to the study and recover of works, the relationships between culture and well-being, the bringing together of art and science. Particular attention is paid to musical culture through the support of leading musical institutions in Italy and abroad.

In the area of science and society the Foundation develops initiatives as a contribution to collective well-being, in which the culture of prevention is a priority topic of intervention. Through operational projects, the aim is to bring added value to the community in terms of know-how and scientific contribution, in addition to the philanthropic benefit.

progettoDiventerò is the multi-year initiative of Bracco Foundation that accompanies deserving young people in their training and professional career in various disciplines. Participation in associations of business foundations and sector roundtables promotes business culture.

Organisation

Bracco Foundation is led by the President, Diana Bracco, flanked by a steering committee, a management committee and a college of auditors. The Foundation is based in Milan, in the historic Palazzo Visconti. This Palazzo also houses the Teatrino, the foundation's laboratory of scientific and cultural ideas, and here the "Bracco Foundation meets" events, open to the City, are organised.



Several research studies on women in the news media show that women are rarely called in as experts. Those who explain and interpret the world are almost always men: in 76% of cases, according to national research by the Global Media Monitoring Project 2020. Yet there are women experts. And they can dust off media language which, by ignoring them, ignores signs of the times and fails to recognise the contribution of women to all the various sectors of society: from politics to science. This is why the Osservatorio di Pavia and the Gi.U.Li.A. association, in collaboration with Bracco Foundation and with the support of the Representation of the European Commission in Italy, at the end of 2016 launched www.100esperte.it, an online databank inaugurated in 2016 with the names and CVs of female STEM (Science, Technology, Engineering and Mathematics) experts, a sector historically underrepresented by women but a strategic one for the economic and social development of Italy.

The website was conceived and built to grow over time, increasing the number of experts and also the sectors covered: STEM (since 2016), Economics and Finance (since 2017), International Politics (since 2019), and History and Philosophy. At the start of 2023, the databank was extended to the Sport sector.

www.100esperte.it



Several research studies on women in the news media show that women are rarely called in as experts. Those who explain and interpret the world are almost always men: in 76% of cases, according to national research by the Global Media Monitoring Project 2020. Yet there are women experts. And they can dust off media language which, by ignoring them, ignores signs of the times and fails to recognise the contribution of women to all the various sectors of society: from politics to science.

In the next eight years the world GNP could grow by more than 2% if the gap in the participation of women in the economy were halved, estimates an OECD report. Stereotypes, discrimination and prejudice against women are making the world pay a significant price in lack of growth. Making the most of the competences of female experts is important for achieving a farsighted viewpoint on a more democratic and inclusive future that could guarantee greater wealth for all.

The selection of the experts was carried out in collaboration with a Scientific Committee specifically selected for each sector and with the Centro Genders of Milan University for the STEMs and with the Istituto ISPI for International Politics. With professors of the Bocconi University for the Economics and Finance area, professors of the University of Milano-Bicocca for Philosophy and of the University of Cagliari for History. For Sport, the Scientific Committee is made up of representatives of the major Italian institutions in the sector.

The project enjoys the patronage of RAI Radiotelevisione Italiana, the National Council of the Ordine dei Giornalisti and the Consigliera Nazionale di Parità at the Ministry of Labour and Social Policies.

For information and contacts, please write to 100esperte@osservatorio.it. The criteria for selection and access to the databank are explained in detail on the 100esperte.it website.

BRACCO FOUNDATION AND POLICLINICO GEMELLI

“Ritratte. Donne di arte e di scienza” (“Portrayed. Women in art and science”) is an exceptionally inspiring exhibition showcasing a collection of portrait photographs of accomplished women. This exhibition celebrates the innate and cultivated talents and abilities that have enabled these women to assume prominent roles in both art and science. In order to make this exhibition accessible to a wider audience, we have created a virtual version that includes interviews with the featured individuals. The virtual exhibition is a part of the **“Art4ART”** platform operated by the Gemelli ART (Advanced Radiation Therapy) **Oncological Radiotherapy Centre at the Agostino Gemelli University IRCCS**, an accredited institute of medical research.

Gemelli ART, in collaboration with Associazione Romanini, offers patients the opportunity to enjoy art while receiving cancer treatment. There is scientific evidence supporting the idea that art, in its broadest sense, fosters **a favorable environment for patients by reducing stress and enhancing their ability to undergo treatment with greater resilience.**

ART AND MEDICINE AS A HEALING FORCE

The **Art4ART** project was initiated in 2021 by the oncology radiotherapy center of the Fondazione Policlinico Universitario A. Gemelli IRCCS – Gemelli ART (Advanced Radiation Therapy). This project reflects the growing trend of integrating art with medical treatment, which has transformed some of the treatment rooms at Gemelli into experiential environments. These rooms feature reproductions of ancient Roman sites or have been transformed into large virtual aquariums, complete with entertaining explorer submarines for younger patients. Using advanced technology, clinical settings are enriched with customizable art displays.

Prof. Vincenzo Valentini, Director of Gemelli ART, explains, “Our primary aim is to maintain close contact with each patient, guiding them through the challenging journey of treatment by introducing them to the beauty of art and nature. This equips them to face their treatment experience with greater physical strength and self-awareness.” The intention is to create a welcoming environment through art, whether it takes the form of architecture, painting, music, cinema, or photography, as it empathetically and immediately responds to the deepest emotions of those undergoing treatment, helping them transcend anxiety, fear, and pain.

Being welcomed into a beautifully curated setting helps patients build positive relationships with healthcare professionals and encourages them to engage thoughtfully in their treatment, leading to better clinical outcomes. Therefore, art is not merely a means of welcoming patients or providing entertainment; it is an effective tool of CARE.

What distinguishes the Gemelli ART project is its fusion of art, technology, and medical care within a hospital setting, all in the name of humanizing healthcare. Hospital patients, who visit Policlinico Gemelli during challenging phases of their lives, find solace and inspiration in the beauty of art. The Art4ART Project offers a multidimensional and personalized experience to patients undergoing oncological care, helping them manage overwhelming emotions and find purpose as they face the future.

Unfortunately, patients undergoing treatment often spend extended hours alone and stressed, whether in the day hospital or in inpatient rooms. Multimedia displays are invaluable in such contexts. At Gemelli ART, patients can relax in one of the ten colorful armchairs adorned with images of flowers. During treatment, a tablet or other screen is provided to help them pass the time by watching films, concert performances, or taking virtual tours of art venues and exhibitions. Inside the department, a fully immersive room has been created where patients can choose to be surrounded by a 360° display of their preferred environment. Alternatively, they may opt to sit in a space featuring vertical gardens composed of living plants enclosed in display cabinets equipped with irrigation, lighting, and ventilation systems.

The presence of vibrant, living nature delivers a message of hope to patients. Reminded that every new bloom represents overcoming a challenging period, they can savor the taste of a new beginning with the joy and serenity that come from having weathered the storm. The entire staff is dedicated to supporting patients on their journey towards healing and relief.

Digital multimedia technologies serve a purpose beyond mere entertainment. Here, they are integrated with medicine to encourage patients to actively and thoughtfully participate in their own treatment, thereby increasing their chances of achieving the best clinical outcomes. Numerous international studies have demonstrated the positive effects of art in medicine. Used in this manner, art helps patients find meaning in their treatment journey, allowing them to manage their emotions, fears, and anxieties, and ultimately reducing their stress levels. This, in turn, makes them more responsive to treatment, increases the likelihood of a swift recovery, and enhances their overall quality of life.

Gemelli ART: Where Art and Medicine Unite for Healing and Care



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