

PALAZZO REALE

Portrayed

Women Directors of Italian Museums

FB Fondazione
Bracco



**PORTRAYED
WOMEN DIRECTORS OF ITALIAN MUSEUMS**

PALAZZOREALE

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Women Directors of Italian Museums

Photographs by Gerald Bruneau

Palazzo Reale
Milan
March 3 - April 3, 2022



PALAZZOREALE



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With the patronage

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Portrayed (Ritratte) is a marvellous exhibition. Twenty-two women protagonists, directors of some of the most important Italian museums and cultural institutions. The exhibition is the result of the original and passionate work of a great photographer and the activity of an institution such as the Bracco Foundation, which has always been at the forefront of promoting projects with a strong civil and social value. The works on display show us, in the aseptic and in some ways fascinating setting of deserted museums due to the coronavirus epidemic, some of the most prestigious treasures of our country, alongside the women who are called to manage and preserve them. Women who occupy positions of absolute importance and responsibility, where scientific and academic competence must be accompanied by creativity, propensity for innovation and management skills. Indeed, enhancement, in increasingly innovative forms, of a heritage that is not only cultural, but which represents one of Italy's greatest resources, depends on them. This interesting new

exhibition project fully belongs to the path to enhance the world of women in society that has characterized the projects promoted by the Municipality of the City of Milan for years. "The Talents of women", the city's 2020 cultural programme, was a striking moment, but shows, exhibitions, events realised in collaboration with many different organisations representing the social and cultural life of the city, follow each other every year and now represent a happy constant in the life of Milan. This exhibition fully embraces these demands and offers visitors a vision in many ways unprecedented of an area in which the creativity and competence of women has been able to successfully establish itself. The photos of the museum directors, portrayed together with the works they are called to preserve and enhance, are the plastic and immediate demonstration of the extraordinary competence, sensitivity, professionalism and managerial ability that the female world has always put at the service of our cultural tradition and our artistic heritage. In a nutshell, our nation: Italy.

Giuseppe Sala

Mayor of Milan

Previous double spread.

Left. Turin, Musei Reali, Guarini, Chapel of the Holy Shroud

Right. Turin, Musei Reali, Arms Room

Against the backdrop of continuous interest placed by this Administration in promoting an inclusive and gender-equal reality, Palazzo Reale offers a new stage in the photographic journey undertaken in 2019 with the exhibition “Life as a scientist - The faces of the #100esperte project” created for countering gender stereotypes within scientific practice.

Today the shots of the same photographer at the time, Gerald Bruneau, portray twenty-two directors of some of the most important museums in Italy shown in the places where, every day, they are competently dedicated to the work of protecting heritage.

And it is precisely the promotion of the concept of competence as the main distinction for personal and job development - one of the most significant aspects promoted by the project presented by the Bracco Foundation - which, as has already been the signature in the past of many important cultural and social events in the city, once again is alongside the Administration in countering stereotypes that interfere with the development of an increasingly inclusive and aware society.

Tommaso Sacchi

Councillor for Culture of the Municipality of the City of Milan

The Council of the European Union in its latest “Work Plan for Culture”, the strategic framework document for defining policies regarding the cultural sphere, has included, for the first time, among the priorities (sustainability, cohesion and wellbeing, support for creativity and international cultural relations) gender equality, considered a precondition for promoting the principle of cultural diversity.

All the documents drawn up by national and international institutions acknowledge culture as playing a decisive role in the action of contrasting stereotypes and promoting social change, because creative and cultural expressions have significant power in shaping people’s convictions, values and beliefs.

If this provides the framework, Eurostat data tells us that women not only participate in cultural events to a greater extent than men, but also that inequalities and discrimination still persist in access to cultural professions, in pay and in the strategic management of cultural institutions.

Despite the fact that culture is one of the areas where the female component is employed to a greater extent (47% compared to an economy average of 46%), that the percentage of university students enrolled in cycles of humanistic and cultural studies (65%) is considerably higher compared to that of male colleagues. Despite

the fact that women are more active in participating in cultural activities, the percentage of women who work in the various cultural sectors already falls off at the time of employment and significantly dwindles for occupation of top positions.

A more balanced situation may be found in the specific museum sector, an area in which the presence of women is very pronounced (78%); this positive figure, however, is partly clouded by the fact that men, whose presence is, as mentioned, a strongly minority feature in the museum sector, hold twice as many top positions compared to women, although for some years now we have been witnessing a reversal of this trend curve.

Especially cultural institutions, due to the important role they play in the promotion and dissemination of virtuous social behaviour, are called upon to work to rebalance the gender scales not only to make a constitutional right more increasingly effective, but also because women can contribute alternative and enriching viewpoints and new energies.

This exhibition, the result of the commitment of the Bracco Foundation for the professional enhancement of women, moves precisely in the direction shown above and, that is, to promote, through the story behind a group of museum

directors, a more widespread awareness of the importance of a female eye also in the strategic management of leading museum institutions.

I know many of the women director colleagues who have been portrayed through Gerald Bruneau’s lens; with many of them - almost all of them indeed- I have worked in creating important exhibition projects: for most of them I can testify to the high scientific competence, determination, interpersonal skills and pragmatism.

I was lucky enough, in my younger years, to work with unforgettable directors of Milanese museums in an institutional context, including Mercedes Garberi, Alessandra Mottola Molfino, Maria Teresa Fiorio, who have made a significant contribution to the cultural life of Milan, our city. These colleagues were models, just like the faces and stories of the colleagues represented in this exhibition are models.

Moreover, Palazzo Reale has always attached great importance to female creativity in the field of art, starting with the famous exhibition - a truly pioneering episode - “The other half of the avant-garde”, curated by Lea Vergine, though which many little-known artists working in the first half of the twentieth century were brought to the public’s attention. This commitment has continued steadily over the years and today there are really many exhibition projects

that we have dedicated to the universe of female talents, the most recent, last year, always generously supported by the Bracco Foundation, focused on the “Signore dell’arte (Ladies of art)”, a project which, following an extensive series of studies, cast an innovative eye on female artistic production in Italy between the Renaissance and the Baroque periods. After some time, I am pleased that, in Italy, I am seeing monographic exhibitions being offered, aimed precisely at certain of those protagonists, a sign that our exhibition has achieved the goals it set itself, first and foremost, in steering the direction of studies and the consequent enhancement of artists that are not known at all or little known.

In a previous exhibition, of which this is the sequel, also created by the Bracco Foundation and dedicated to women involved in the so-called STEM disciplines (science, technology, engineering, mathematics), I concluded my speech by quoting Pierre Curie, founder of the family of scientists who can boast six Nobel Prize winners: “It is necessary to make a dream of life, and to make of a dream a reality”.

I believe that the same encouragement is the most appropriate message for girls who wish to dedicate their life to art and museums.

Domenico Piraina

Director of Palazzo Reale



Over the years I have always dreamed of embarking on my little Grand Tour in search of the places that in this extraordinary country preserve beauty, history and culture in their highest expression: Art.

But unlike the travellers of the past who loved to be portrayed in front of the masterpieces of Italian cities by the painters retained to follow them, I wanted to portray those who, today, have become custodians of this heritage. History has always been full of female figures, mostly in the role of muses or models of great artists. But if women have always inspired art or have become, thanks to their talents, prestigious authors, I preferred to go in search of those women who have chosen to keep its treasures, increasingly aware of the vital role that art plays in the culture of their country, and today they face an extremely difficult undertaking: the management and care of the Museums, the “sacred places to the Muses”.

My intent was to highlight, together with the immeasurable vastness and beauty of Italy’s artistic heritage, the beauty of these women who work every day to put museums back at the centre of a cultural offering developed online, together with the most representative pieces of the realities in which they are immersed, inviting participation and stimulating discussion and critical thinking. Women who want to make museums new places for meeting and reflection, for knowledge and communication, enhancing historical masterpieces and embracing new artistic experiences. And to do so by experimenting with new and creative ways to promote cultural offerings and support the work across the Italian regions with the options offered by virtual reality.

I therefore embarked on my little “Grand Tour”, which lasted about two months, in the difficult period caused by the pandemic, marked by continuous lockdowns. Because, as Oscar Wilde said, “One can exist without art, but one cannot live without it”.

It was a journey into space and the surreal atmosphere of deserted cities and museums, inside which the works of art seemed, if it is possible, even more beautiful in the magical and exclusive relationship that is created with no public present.

It was also a journey into places now accessible to everyone, but once reserved only for royalty and the most powerful Italian aristocracies: royal palaces, patrician villas and noble residences.

A journey through time, from the mosaics and statues of Magna Graecia and ancient Rome to contemporary installations, from the magnificence of the Reggia di Caserta, to the conceptual art of the twentieth century. A succession of eras, each with its traditions, its symbols and its masterpieces, its architecture and frescoed vaults, its triptychs and sculptures. Michelangelo’s David, Leonardo’s Last Supper, the violin that embraces you and makes you one with its voice.

A journey into beauty made up of history, restorations, chiaroscuro and light, smooth marble and sublime brushstrokes. Beauty that leads us to reflect on the evolution of human community, studded with myths, spirituality, conflicts and promises of salvation. So much, too much disseminated beauty that at times caused me a sort of Stendhal syndrome, a paralysing uncertainty when I had to choose a single place in which to set a particular portrait. A journey into the beauty of the life of these splendid vestals, dedicated to keeping alive the sacred fire of art. Sensitive and enterprising, courageous and ironic, they were my muses and my tireless guides. And to these women, who gave me a breath of energy and optimism in such a troubled period, illuminating my Tour with their passion, their competence and their kindness, goes my gratitude and all my admiration.

But if we have the hope that beauty can save the world, it is up to us too, together with them, to save beauty.

Gerald Bruneau



This exhibition is programmatically called “Portrayed”, for more than one reason.

In the history of art, it was mainly the powerful, members of noble families, aristocrats and rulers who, in times when photography did not exist, thus fixed their own image. A practice that, as far as women were concerned, almost exclusively involved ladies of good birth, whose family could afford the fees of a painter and it was not infrequently used to arrange marriages. Often the portrait was the vehicle for conveying symbolic messages, embedded in details: the gesture of a hand, nearby objects, the landscape in the background.

In this exhibition, Gerald Bruneau’s lens has captured the image of women who have reached top positions in their professional sector. These contemporary portraits immerse the viewer in as many places, which are not landscapes or ancillary backgrounds, but an integral part of the representation.

In addition to being dedicated to the conservation and enhancement of our artistic heritage, museums are businesses, with financial statements and financial plans, which make a crucial contribution to our economy.

Managing such institutions involves multidisciplinary skills, a combination of an in-depth knowledge of art history with management and creative skills.

The main subject of “Portrayed” is therefore female leadership. At the centre of these compositions the viewer will be able to see the vast skills, merit, intrinsic or acquired attributes that have led these women to play leading roles.

Likewise, the word “portrayed” or “ritratte” in Italian, immediately understood as declined in the feminine, underscores an essential movement. For the first time the women directors of these venues, who usually work in secluded workspaces, become works of art, are the object of collective attention, and are acknowledged in their role.

Recognising skills, making them visible, is the first step towards nurturing similar paths, to be undertaken by girls and boys, both in art and in science. With the #100esperte project and with many other educational projects, we do just that, we value merit and encourage new vocations. Women make extraordinary contributions to human progress, and we can no longer afford to limit or refuse to acknowledge this contribution.

Diana Bracco

President of the Bracco Foundation

Portrayed. Women directors of Italian museums

Words shape the world. On the other hand, images are the universal language par excellence of contemporary life. The exhibition “Portrayed. Women directors of Italian museums”, conceived and created by the Bracco Foundation with photos taken by Gerald Bruneau, illuminates the life and professional achievements of 22 women at the helm of primary cultural institutions in Italy, through a mix of images and words.

In the vast marble-clad rooms, among the most hidden niches of centuries-old monuments, on top of historic buildings that have become iconic, these women directors manage, administer and have custody of places that are important not only for our history, but also for our economy.

A photographic journey that crosses the Italian regions with stopovers at museums, palaces, libraries and galleries where universal works of art of inestimable historical and artistic value are preserved.

This project for the Bracco Foundation represents another important step in its commitment to the battle against gender stereotypes and to promoting competences, the only distinction for any personal and collective development.

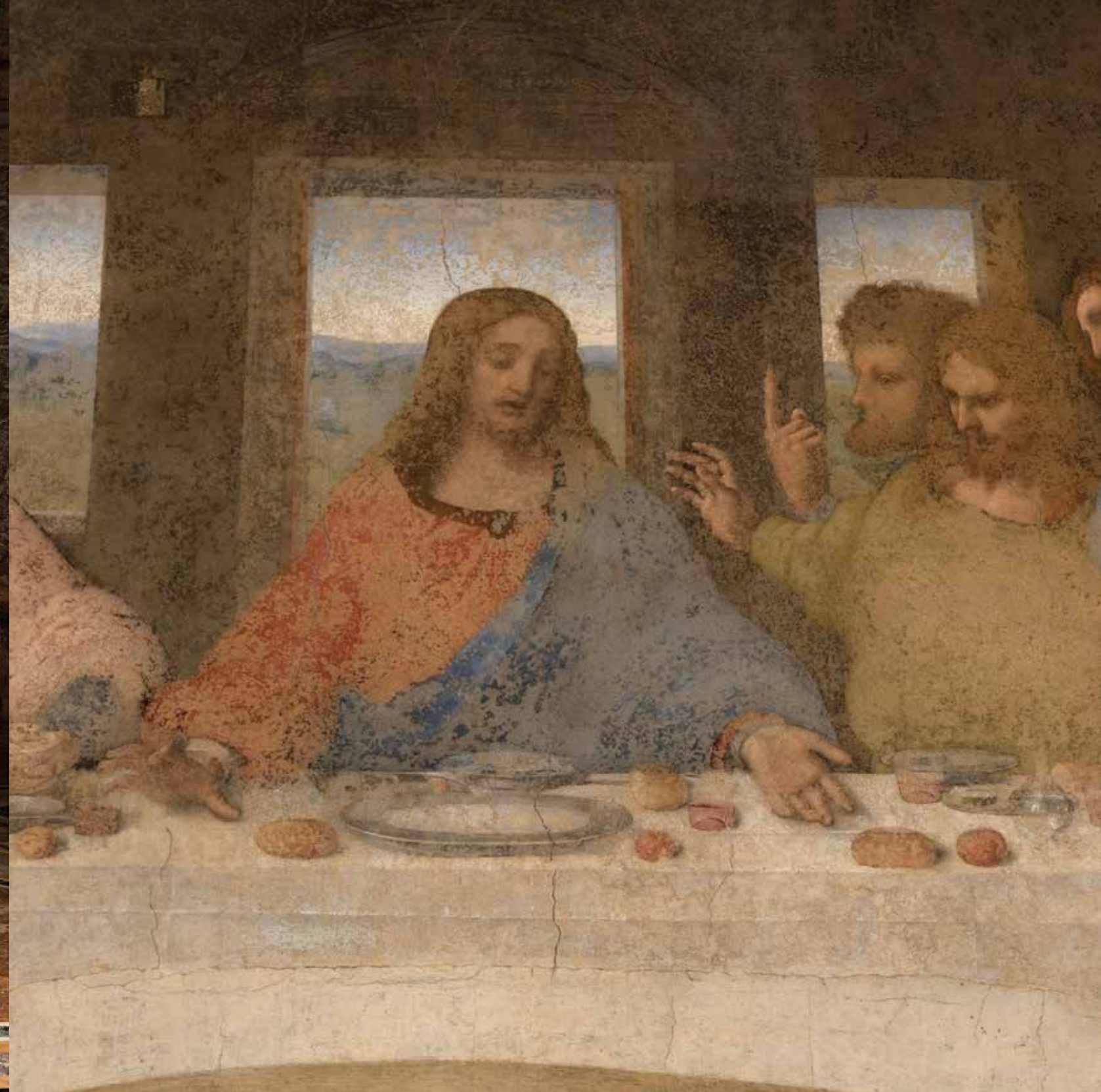
In fact, the exhibition ideally converses with “Una vita da scienziata - I volti del progetto #100esperte” (Life as a scientist - the faces of the #100experts project), created in 2019 to counter stereotypes in scientific practice by making the figures and profiles of some of the greatest Italian women scientists visible. The #100esperte (100esperte.it) project, conceived by Osservatorio di Pavia and the Gi.U.Li.A. Association, and developed with the Bracco Foundation thanks to the support of the European Commission Representation in Italy is an online platform to promote authoritative female voices, which grew over time with the profiles of Italian female experts in strategic sectors that still see under-representation of women (STEM, Economics and Finance, International Politics, History and Philosophy).

Words shape the world, which is why countering stereotypes is essential for the development of an inclusive and equal society. We are inviting you to get closer to the biographies and places narrated in this exhibition, discovering, in addition to the beauty of Italy’s museums, the ability and determination of the women who steer them.

Next double spread.

Left. Rome, Villa Borghese, Bernini, Rape of Proserpina

Right. Leonardo Da Vinci, Last Supper, detail



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:

“Sta come torre ferma, che non crolla
già mai la cima per soffiar di venti”
(Stand as a tower firm, that bends not
down its peak from the blowing of winds)

— 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.

 [gallerie-estensi.beniculturali.it](https://www.instagram.com/gallerie-estensi.beniculturali.it)

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”

— Picasso

Gabriella Belli

Director of Fondazione Musei Civici di Venezia



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.

 visitmuve.it

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 Borghese, 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.

 [galleriaborghese.beniculturali.it](https://www.instagram.com/galleriaborghese.beniculturali.it)

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.

 www.miramare.beniculturali.it

 musei.fvg.beniculturali.it/

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)

Antonella Cucciniello

*Director of the Biblioteca
e Complesso monumentale dei Girolamini, Napoli*



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 aptitude 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.

 bibliotecadeigirolamini.beniculturali.it

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

Direttrice Regionale Musei della Lombardia



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.

 [museilombardia.cultura.gov.it](https://www.museilombardia.cultura.gov.it)

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:

I won't mention it, but in my job I often have in mind Calvino from *Six Memos for the Next Millennium*, which lists among the qualities necessary for the third millennium, a specific light attitude:

“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.

 www.bargellomusei.beniculturali.it

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 Pompeii 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:

“Giovane è il tempo”
(Young is time)

— Lalla Romano

Eva Degl'Innocenti

Director of Museo Archeologico Nazionale, Taranto



Short Bio:

Eva Degl'Innocenti is director of the National Archaeological Museum of Taranto MArTA and 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 digitalisation 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.

 [museotaranto.beniculturali.it](https://www.instagram.com/museotaranto.beniculturali.it)

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.

 [vive.beniculturali.it](https://www.facebook.com/vive.beniculturali.it)

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 in-

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, now, too. 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 that are and 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 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”

— Ralph Waldo Emerson, *The Conduct of Life*

Human eyes converse as much as their voices.

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.

 [palazzorealegenova.beniculturali.it](https://www.instagram.com/palazzorealegenova.beniculturali.it)

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:

I learned this from Sandra Pinto, an awesome art historian with extraordinary management skills:

“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.

 galleriaaccademiafirenze.it

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.

 [reggiadicaserta.beniculturali.it](https://www.instagram.com/reggiadicaserta.beniculturali.it)

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, City of 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.

 museodelnovecento.org

 mudec.it

 gam-milano.com

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.

 [pinacotecabologna.beniculturali.it](https://www.instagram.com/pinacotecabologna.beniculturali.it)

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.

 [museireali.beniculturali.it](https://www.instagram.com/museireali.beniculturali.it)

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.”

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.

 [parcocolosseo.it](https://www.instagram.com/parcocolosseo.it)

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 and 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.

 museodelviolino.org

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 of the City of 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

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 Pollaiuolo, 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.

 museopoldipezzoli.it

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.

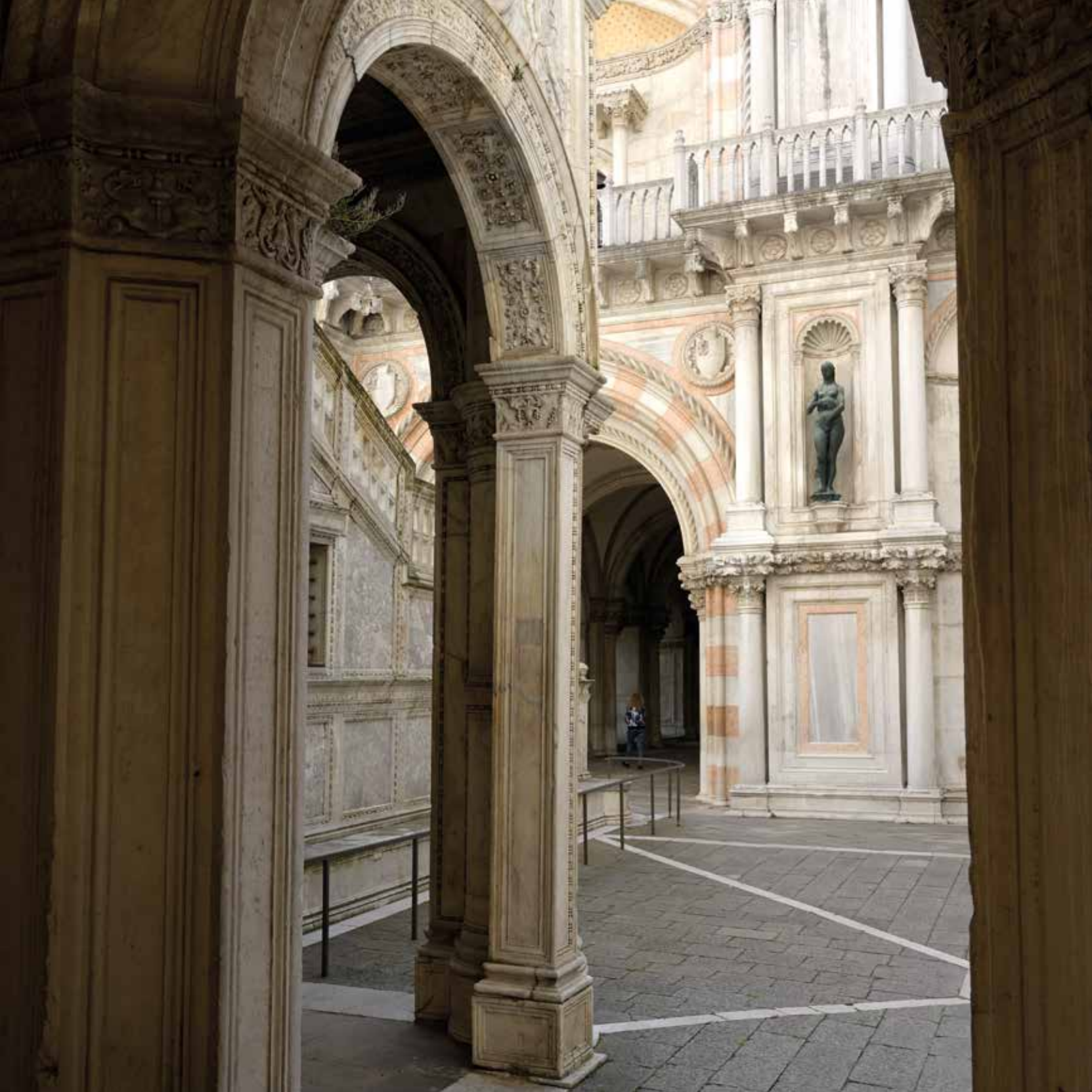
Your favourite motto or quote:

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

Next double spread.

Left. Florence, Bargello Museums, Bartolomeo Ammannati, fountain “L'Acqua, la Pietra, il Fuoco”

Right. Venice, Palazzo Ducale, view of the courtyard



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; "Kaleidoshisokaos, 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.

Opposite page. Backstage photo, Reggia di Caserta, staircase and atrium
Next double spread.

Left. Backstage photo, Cremona, Piazza del Duomo

Right. Backstage photo, Naples, Girolamini Monumental Complex Library





Vieni al Museo
un libro ti aspetta
a cura di Daria V. Baroni



Bracco Foundation

The culture of values and responsible commitment

The Bracco Foundation was founded on the legacy of values accrued in 95 years of the history of the Bracco Family and Group, first and foremost based on corporate social responsibility.

The Foundation aims to create and disseminate expressions of culture, art and science as means to improve the quality of life and social cohesion, with specific attention to the female universe and the world of youth.

Objectives

As part of its mission, the Bracco Foundation:

- enhances the cultural, historical and artistic heritage at national and international level;
- promotes scientific culture and health protection, with special attention to the area of women's prevention;
- supports the education and vocational training of young people;
- develops solidarity projects as a contribution to the wellbeing of the community and to spreading environmental awareness.

Method

The multidisciplinary nature of the areas and integration of knowledge are important qualitative criteria both in planning and in the selection of activities.

The Foundation favours an innovative approach and measures the results and impact of its actions.

Projects

The main lines developed in the **arts and culture areas** are chosen with specific scientific and technological and educational content: for example, in the figurative arts, diagnostics applied to the study and recovery of works of art, the relationships between culture and wellbeing and the bond between art and science. Special attention is paid to musical culture, through the support to primary music institutions in Italy and abroad.

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

The **Diventerò project** (Young People Project) is the long-term scheme of the Bracco Foundation to accompany young people of merit in their studies and along their professional path in various disciplinary fields.

Through participation in business foundations and industry round tables, the Foundation promotes **business culture**.

Organisational Structure

The Bracco Foundation is led by the President, Diana Bracco, flanked by a Steering Committee, a Management Committee and a Board of Auditors. It is based in Milan, in the historic Palazzo Visconti. The building also houses the Teatrino, the foundation's scientific and cultural ideas laboratory, where it organises the cycles open to the city "Fondazione Bracco meets".



Numerous studies on the presence of women in the media show that women are rarely consulted by the media as experts. Men are almost always asked to explain and interpret the world: in 76% of cases according to the global findings of the **Global Media Monitoring Project 2020**. Yet, female experts are available. And they can rejuvenate media language, which, by ignoring them, overlooks the signs of the time and disregards the contribution made by women in all the diverse spheres of society: from politics to science.

For this reason, the **Pavia Observatory** and the **Gi.U.Li.A.** association, with the development of the **Bracco Foundation** and with the support of the **European Commission Representation in Italy**, launched in 2016 the **www.100esperte.it**, online database with 100 names and CVs of female experts in Science, Technology, Engineering and Mathematics - STEM subjects, where historically women have been under-represented and which are of strategic importance for the economic and social development of Italy.

The website was designed and built to grow over time, increasing the number of female experts and also expanding the disciplines covered. The STEM female

professionals have been joined by numerous female experts in Economics and Finance (from 2017) and International Politics (from 2019). In 2021, the database was extended to include the areas of History and Philosophy. Over the next eight years, world GDP could increase by more than two percentage points if the gender gap in the economy were to be halved, an OECD report estimates. Stereotypes, discrimination and prejudice against women lead the world to pay a significant cost in terms of non-growth. Enhancing the skills of female experts is important for a far-sighted view of a more democratic and inclusive future, which can guarantee more wealth for everyone. The selection of female experts is conducted in collaboration with the Genders Centre of the University of Milan for STEM and the ISPI for International Politics, with professors from the Bocconi University for the Economics and Finance area, the University of Milan Bicocca for Philosophy and the University of Cagliari for History.

The project enjoys the patronage of RAI Radiotelevisione Italiana, the National Council of the Order of Journalists and the National Equality Councillor at the Ministry of Labour and Social Policies. Selection and access criteria to the database are explained in detail on **100esperte.it**.

www.fondazionebracco.com



100esperte.it





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