

Geneva,
3 October, 2013

Press Release

www.zegnart.com

ZEGNART / ART IN GLOBAL STORES AN INTERNATIONAL SHOWCASE FOR ITALIAN ARTISTS.

NICO VASCELLARI IS INAUGURATING THE FIRST EDITION OF ART IN GLOBAL STORES WITH A PERMANENT WORK SPECIFICALLY COMMISSIONED FOR THE ERMENEGILDO ZEGNA VENUE IN GENEVA.

Geneva, 3 October 2013 – Today marked the launch of the first edition of Art in Global Stores. This initiative is conceived and organized by the Ermenegildo Zegna Group under the umbrella of ZegnArt: a platform gathering together, as a unified vision, all the activities in the field of contemporary art that the Group carries out in collaboration with artists, curators, cultural institutions and other organizations.

ZegnArt / Art in Global Stores is a special line of action based on a "decentralized collection" concept, creating areas in Ermenegildo Zegna stores around the world to permanently house site-specific works specifically commissioned from mid-career artists.

In 2013-2014, the focus will be on Italy: curated by Cecilia Canziani and Simone Menegoi and coordinated by Andrea Zegna, the project will commission a series of new works from Italian artists who are invited to engage with the spirit and philosophy of Zegna Group.

Nico Vascellari is the featured artist for the first chapter of Art in Global Stores, with a piece dedicated to the theme of memory, both individual and collective: a fabric in which human lives are interwoven with everything around them. Hanging in the space and volume of the shop's grand staircase, a "liana" (vine)- made by weaving together strips of material from his own clothes and those of his friends, composes a system of autobiographical and emotional spirals, in a sort of collective wardrobe-diary whose very texture preserves the traces of our existence.

The artist defines it as an "emotional cord" that "symbolizes a relationship and poetically recreates the essence of a garment". Before installing it in Geneva, the artist used it in a daring performance: he climbed up the "liana" on the walls of the building where he has his studio. The work was part of the ZegnArt / Art in Global Stores program, a cycle of permanent creations for major Zegna stores commissioned from prominent mid-career artists.

The installation will be accompanied by a video illustrating Vascellari's practice and the path that led to the conception and realization of the work, including backstage images and an interview with the artist..

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ZegnArt / *Art in Global Stores* highlights a key facet of the Group's identity, which assigns a fundamental role to art as an essential tool for research and development, helping introduce the international public to the work of the finest Italian talents.

Complete information, with regular updates, is available on the project website at www.zegnart.com.

www.zegnart.com

INFORMATION AT A GLANCE ZEGNART / ART IN GLOBAL STORES

COMMISSIONED PROJECT

Artist Nico Vascellari
Artwork: UNTITLED, 2013
450 x 140x 140 cm

Weaving together strips of material from his own and friends' clothing, Nico Vascellari (1976) made a sort of liana that he fixed to a metal structure. The artist defines it as an "emotional cord" that "symbolizes a relationship and poetically recreates the essence of a garment". Before installing it in Geneva, the artist used it in a daring performance: he climbed up the liana on the walls of the building where he has his studio. The work was part of the ZegnArt / Art in Global Stores program, a cycle of permanent creations for major Zegna stores commissioned from prominent mid-career artists.

Curators Cecilia Canziani, Simone Menegoi, Andrea Zegna

Location Geneva, Boutique Ermenegildo Zegna
80-84, rue du Rhône

Opening 3 October 2013

Open to the public 10 AM – 7 PM, Monday to Saturday

Admission free

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ZEGNART / ART IN GLOBAL STORES
Ginevra, Boutique Ermenegildo Zegna

INTERVIEW TO NICO VASCELLARI
By SIMONE MENEGOI, curator

SIMONE MENEGOI: *What was the original idea for this work?*

NICO VASCELLARI: The idea goes back to before the fabric and the cloth, to the concept of clothing as a sort of uniform.

SM: *How did you develop the idea?*

NV: I asked around... and collected some clothes that weren't only mine, they were partly from friends whom I'd asked for some article of clothing that represented them in some way. They were then destroyed, or rather transformed into rope, a sort of emotional cord, symbolizing a relationship.

In this sense the idea was to poetically recreate the essence of a garment, especially one worn regularly throughout one's life.

In the store, this cord is hung from the ceiling, almost as if it were a liana, and this is where nature comes into my work again... so there's this... almost a willow, you might say, with a bit of poetic license, this thing weeping from the ceiling and the idea was to connect it to an action, that was to get from the street to my loft, which is on the third floor in the old part of Vittorio Veneto. So it was somehow an idea of returning to work, very simply.

Also very important, undoubtedly, is the fact that I'd decided this wasn't simply an object, not just one thing representing another, but an object that is actually used. It became a sculpture tied to a performance, an action.

SM: *What's the work's connection with Zegna?*

NV: The relationship with Zegna is undoubtedly in the choice of the material. Especially as I'm speaking about clothing as an extension, somehow, of a person, a means of self-recognition.

SM: *You have been to the Zegna Wool Mill in Trivero. Was there anything that struck you in particular?*

NV: The movements of the machines, all these concentric vortexes, very hard compared to the material they use, so light and precious, waving sinuously... So I think I was fascinated above all by the movement of the material spiraling upwards. In particular, I remember this machine that raised the edges of black and white dyed material, very light it almost seemed a cobra rising up, as if about to dance. I'd say that these were the basic elements with which I started to conceive the work.

NICO VASCELLARI

Born in Vittorio Veneto, near Treviso, in 1976, Nico Vascellari is considered one of the most important Italian artists of his generation. He has had numerous solo exhibitions in Italy and abroad, at venues such as Bugada&Cargnel, Paris (2012); Monitor, Rome (2011); Fondazione Remotti, Camogli (2011); Macro, Rome (2010); Marina Abramovic Institute, San Francisco (2010); Museion, Bolzano (2010); Galleria Monitor, Rome (2009); Lambretto Art Project, Milan (2009); MAN, Nuoro (2007); Škuc, Ljubljana (2006) Viafarini, Milan (2006); and Spazio Lima, Milan (2005).

His group shows include VW, Berlin (2011); Confort Moderne, Poitiers (2011); MAK, Vienna (2011); Hangar Bicocca, Milan (2011); Pinchuk Art Centre, Kiev (2010); Magasin, Grenoble (2010); EACC, Castellò (2010); 12th International Architecture Exhibition of the Venice Biennale, Venice (2010); Wysing Art Centre (2010), Cambridgeshire; Mart, Rovereto (2010); GAMEC, Bergamo (2010); Fondazione Pomodoro, Milan (2010); Julia Stoschek Foundation, Dusseldorf (2009); Whitworth Art Gallery, Manchester (2009); Kunsthaus, Graz (2009); Manifesta7, Rovereto (2008); MAMbo, Bologna (2008); 15th Rome Quadriennale, Rome (2008); GC AC, Monfalcone (2008); MAXXI, Rome (2007); 52nd International Art Exhibition of the Venice Biennale, Venice (2007); Galleria Civica di Trento, Trento (2005).

He is also the recipient of awards such as: Premio Acacia (2010); Rome Prize (2008); Premio della Giovane Arte Italiana (2007); New York Prize (2006); International Prize for Performance (2005).

In 2010 he was shortlisted for the Future Generation Art Prize (Pinchuk Art Centre, Kiev), the 5x5 Prize (EACC, Castelló) and the CAS Prize (London).

CECILIA CANZIANI

Cecilia Canziani (Rome, 1976) is a curator and art historian. She lives in Rome. Since 2009 she has been director of Nomas Foundation of Rome, together with Ilaria Gianni. She was a founding member of the non-profit organization 1:1 projects, which she was part until September 2012.

From 2008 to 2011 she held a course in Museum Education at the Academy of Fine Arts of Palermo, and taught Contemporary Art History at the Faculty of Architecture, University of Rome La Sapienza, as well as giving lectures and seminars in Italy and abroad.

She has curated numerous independent projects, is a contributing editor of the magazine Cura and writes a guiltily discontinuous blog for Il Fatto Quotidiano.

SIMONE MENEGOI

Simone Menegoi (Verona, 1970) is a critic and curator. He lives in Milan.

From 1997 to 2003 he worked primarily as a journalist. He was the editor of Tema Celeste and Il Giornale dell'Arte and wrote for numerous art and design magazines. He also wrote the column "Focus" for Mousse magazine (2006-08) and the column "Pioneers" in Kaleidoscope magazine (2009-12), both of which were dedicated to unknown or forgotten artists of the '60s and '70s. Since 2011 he regularly collaborates with artforum.com.

Since 2005, he has curated exhibitions in private and public spaces in Italy and abroad. Among the most recent, "The Meaning of Things" (2013), a solo show of Matt Mullican in the former church of San Francesco in Como (Italy), organized in the context of Ratti Foundation's XIX CSAV - Artistic Research Laboratory.

ANDREA ZEGNA

Andrea Zegna (Turin, 1961) is an architect. He lives between Milan, Sicily and Basel (Switzerland).

He graduated in architecture in 1987 from the Politecnico di Milano, and in 1989 he opened his office in Milan and started his practice in cooperation with the architect Paola Nava, then with Patricia Viel and, from 1999 to 2006, with the architect Silvio Caputo.

Since the very beginning he designed shops, offices and showrooms, working for companies such as Agnona, Bally and Ermenegildo Zegna, and taking part in competitions "by invitation" for the design of corporate identity images for brands such as Ballantyne, Frette and Piaget.

Along with his activity as an architect, he cultivated a passion for contemporary art which led him to create a private collection. In 2000 he joined Claudio Botto in the relaunch of the *Premio Biella per l'Incisione* [Biella prize for Engraving], an award established in 1964 by his father Aldo Zegna and the art critic Luigi Carluccio.

Together with Barbara Casavecchia, Andrea Zegna started - and still curates - the public art project ALL'APERTO, based in Trivero and in Oasi Zegna, in which artists such as Daniel Buren (2008), Alberto Garutti (2009), Stefano Arienti (2011) Roman Signer (2012) and Marcello Maloberti (2013) have taken part. He is also in charge of the project VISIBLE, promoted by Fondazione Zegna and Fondazione Pistoletto.

In 2011 he was entrusted with the task of organizing and coordinating the ZegnArt Public project by the Ermenegildo Zegna Group. He is part of the team of curators of the project, together with Cecilia Canziani and Simone Menegoi.

ZEGNART, A PLATFORM FOR ACTION IN CONTEMPORARY ART CREATED BY ERMENEGILDO ZEGNA.

ZegnArt is the platform that gathers together all the activities undertaken by the Ermenegildo Zegna Group in a contemporary context. Included under this common designation are the various projects implemented by the company in Italy and abroad in the field of visual arts, in collaboration with artists, curators, institutions and cultural institutions.

ZegnArt is based on the principle of the company's active participation in every phase of design and implementation for each initiative, to generate a virtuous circle that will help forge a meeting point between two worlds – business and culture.

ZegnArt is structured into three main areas, each characterized by its own mission, by a precise area of intervention and by a different curatorial system:

- Public
- Special Projects
- Art in Global Stores
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In 2012, the first ZegnArt *Special Project* was organized in Rome in collaboration with MAXXI – Museo Nazionale delle Arti del XXI Secolo, and with the support of the Centre for Sustainable Fashion, London College of Fashion: “Fabulae Romanae” is a site-specific project commissioned by the Ermenegildo Zegna Group from Lucy and Jorge Orta, and curated by Maria Luisa Frisa. The installation was exhibited to the public and later donated to MAXXI to become part of the museum's permanent collection.

March 2013 marked the launch of Public, an annual platform of commissioned projects and residencies, based on the principle of dialogue and exchange with emerging countries and their institutions. This initiative involves the on-site realization of a public artwork by a mid-career artist from the partner country, in collaboration with a local institution of international scope; and, parallel to this, underwriting a residency that allows a young artist from the partner country to spend a period of study in Italy. The first country is India, and the first partner institution is the Dr. Bhau Daji Lad Museum (www.bdlmuseum.org) in Mumbai, the city's oldest museum, with a work commissioned from Indian artist Reena Kallat. The work was exhibited on the museum facade and then donated to the institution. In this very period the young artist Sahej Rahal is currently at work in Italy, as the winner of the residency organized in collaboration with MACRO in Rome.

ZegnArt is a project by Ermenegildo Zegna

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