

Mumbai,  
1 March 2013

Press Release

[www.zegnart.com](http://www.zegnart.com)

## ZegnArt Public India

2/03/2013 – 28/05/2013

### Mumbai, Dr. Bhau Daji Lad City Museum

Today in Mumbai, *Untitled (Cobweb / Crossings)* by Reena Kallat (Delhi, 1973), the first work of public art in collaboration with Dr. Bhau Daji Lad City Museum City, was presented. The project is the result of a special commission by the Ermenegildo Zegna Group as part of ZegnArt Public / India.

The presentation was attended by *Gildo Zegna*, CEO of Ermenegildo Zegna, *Tasneem Mehta*, Director of the Dr. Bhau Daji Lad City Museum, the project's institutional partner in India, and artist *Reena Kallat*.

The Dr. Bhau Daji Lad Museum of Mumbai is the oldest museum in the city whose collections document the applied arts and everyday life in Mumbai in the nineteenth century. Under the guidance of its director, the museum has opened its doors to contemporary art with an ambitious and far-sighted program that involves Indian artists. The institution was chosen based on a common vision of art as a factor for development and awareness-building of the entire community.

The artwork by Reena Kallat - produced entirely by the Ermenegildo Zegna Group and scheduled to be donated to the Dr. Bhau Daji Lad Museum – will be officially inaugurated on Saturday, March 2, and will remain on exhibit until Wednesday, May 28, 2013.

The artwork consists of a large installation which is located on one side of the Museum: *'Untitled (Cobweb/Crossings)'* is an oversized web formed with hundreds of rubber-stamps, each one bearing the colonial name of a city street that has now been replaced by an indigenous one. The work weaves a story of past and present. Through the recovery of the memory of one of the aspects of the process of decolonization, the renaming of cities and other locations to regional or Indian names from their anglicized British ones, it forms a palimpsest onto which generations re-inscribe stories. "A cobweb is evocative of time," explains Reena Kallat. "And just as a room is left vacant, stories that are not visited gather cobwebs that appear to hold dust from the past."

This particular location of the installation makes it accessible not only to museum visitors but to anyone passing along the road, which is well-traveled given that it leads to the museum as well as the city zoo. It's a work of art for the

city; one that speaks of the history of Mumbai and invites the public to reflect upon the theme of identity.

Alongside the work of Reena Kallat, in one of the newly designed pavilions that the museum has decided to dedicate exclusively to contemporary arts, will be the exhibit (drawings, maquettes, renderings ...) created by Alwar Balasubramaniam, Atul Bhalla, Sakshi Gupta, Reena Kallat, Srivanasa Prasad, Gigi Scaria and Hema Upadhyay, the seven artists invited to submit projects for ZegnArt Public. The exhibition offers an overview of the proposals on public art designed by the best Indian creative talent.

The entire ZegnArt Public project was created by Cecilia Canziani and Simone Menegoi, and curated together with Andrea Zegna, who is the coordinator. The team collaborates from time to time with the curator of the cultural institutional partner in every phase of the project.

The selection process entailed several stages, the first of which required that the curatorial team - composed of Cecilia Canziani, Simone Menegoi and Andrea Zegna - to make a series of research visits in collaboration with the director of the museum, Tasneem Mehta. At the end of the comprehensive survey within the territory, which was conducted alongside the Dr. Bhau Daji Lad Museum, seven artists were invited to submit a proposal for artwork specifically designed for the project.

The jury, which included Gildo and Anna Zegna, on behalf of Ermenegildo Zegna Group; Tasneem Zacharia Mehta, Jyotindra Jain and Minal Bajaj on behalf of the Dr. Bhau Daji Lad Museum and Andrea Zegna, project coordinator, identified Reena Kallat as the winner among three finalists, based on the following motivation: *"The work responds fully to the spirit of the commission: it favors and privileges the relationship with the public space, both from a formal point of view, as the work is meant to be exposed on the main facade of the museum, and in terms of content, having as its theme the history of colonial and post colonial life within the city of Mumbai. It lends itself to providing an opportunity for a bright educational program, but most importantly it is engaging, with an aesthetic and emotional impact that can reach a wide audience."*

The partnership between the Zegna Group and the Dr. Bhau Daji Lad Museum has been set up as a new and innovative model of public-private collaboration that, in India in particular, is being established for the first time. *"An experience that - in the words of Tasneem Mehta - will remain as an established track that facilitates the opening of new frontiers and new high-profile collaborations."*

ZegnArt Public / India is the first episode of a long-term program that calls for the annual activation, in an emerging country, of a dual path: the onsite construction of a work of public art commissioned from an artist in mid-career from within the host country and created in collaboration with a local institution of international profile; the financing of a residency offered to a young artist from the host country who is invited to spend a research period in Italy. Public operates as a format based on the principle of dialog and reciprocal exchange. Through the ideal combination between the commissioning of a public artwork and a residency program, Public was conceived with a three-year operational calendar, in which India is the protagonist of the next episode, followed by Brazil (2014).

## THE RESIDENCY

Symmetrically and in connection with public artwork commissions, every edition of Public offers a residency grant to support a young artist in Italy. ZegnArt's partner for the residency grant is the MACRO Museum of Contemporary Art of Rome. As a part of its annual project, the institution welcomed the proposal of hosting the selected winning artist.

The selection, open to Indian artists under 32 years old, took place based on the suggestions by a proposing committee which consisted of five actors of the contemporary Indian scene who are active between Mumbai and New Delhi: Girish Shahane, (curator), Deeksha Nath (curator), Atul Dodya (artist), Subodh Gupta (artist) and Pooja Sood (director of Khoj, an artist residency in Delhi). Suggesting two artists each, the committee created a short list of ten artists. The candidacies were then evaluated on the basis of the artist portfolio by a jury consisting of Bartolomeo Pietromarchi, Tasneem Mehta, Andrea Zegna, Cecilia Canziani and Simone Menegoi.

Sahej Rahal (Mumbai, 1988) is the artist selected for the residency program and will be in Italy for four months, starting in August, 2013. At the end of the experience, he will have the opportunity to present the works developed throughout the stay in a special exhibition held within the space used as a studio. When Sahej Rahal arrives in Italy, he will be invited to Trivero for a visit to Lanificio Zegna, the Group's renowned wool mill, in order to learn about the reality and values that form the basis of the Ermenegildo Zegna Group, from which the project originated.

ZegnArt Public is a well-structured and elaborate project, which considers contemporary art as an experience able to promote new means of confrontation among cultures, foster the exchange of resources and knowledge, and as an educational model able to support the development of ethical and civic values.

[www.zegnart.com](http://www.zegnart.com)

ZegnArt Public's mission is to explore a wide range of possibilities in heterogeneous social and cultural contexts.

Further information is available and constantly updated on the project website [www.zegnart.com](http://www.zegnart.com)

## TECHNICAL SHEET

### TITLE: ZEGNART PUBLIC / INDIA

THE PUBLIC COMMISSION BY ZEGNART  
for the Dr. Bhau Daji Lad Museum, Mumbai

#### *Presentation of the artwork*

Artist: Reena Saini Kallat  
Title: Untitled (Cobweb/Crossings)

#### *Exhibition of the projects*

Artists: Alwar Balasubramaniam  
Atul Bhalla  
Sakshi Gupta  
Reena Kallat  
Srivanasa Prasad  
Gigi Scaria  
Hema Upadhyay

Location: Mumbai, Dr. Bhau Daji Lad Museum  
[www.bdlmuseum.org](http://www.bdlmuseum.org)  
Inauguration: Saturday, 2 March, 2013  
Date: March 3 through May 28, 2013  
Entrance: Free

## THE ZEGNART RESIDENCY

Artist: Sahej Rahal  
Location: MACRO / Artists in Residence  
[www.museomacro.org](http://www.museomacro.org)  
Period: August 15 – December 15, 2013

#### *Exhibition*

Location: MACRO / Studio Shows  
Period: December 2013 – January 2014

CATALOGUE Published in Italian and English  
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[www.moussepublishing.com](http://www.moussepublishing.com)

## REENA SAINI KALLAT

Reena Saini Kallat (b. 1973, Delhi, India) graduated from the Sir J.J. School of Art, Mumbai in 1996 with a B.F.A. in painting. Her practice – spanning painting, photography, video, sculpture and installation, often incorporates multiple mediums into a single work of art. She frequently works with officially recorded or registered names of people, objects, and monuments that are lost or have disappeared without a trace, only to get listed as anonymous and/or within forgotten statistics. One of the recurrent motifs in her work is the rubber stamp, used as an object and an imprint, signifying the bureaucratic apparatus, which both confirms and obscures identities.

Her work has been widely exhibited across the world in venues such as Mori Art Museum, Tokyo; Kennedy Centre, Washington; Saatchi Gallery, London; SESC Pompeia and SESC Belenzino in Sao Paulo; Goteborgs Konsthall, Sweden; Helsinki City Art Museum, Finland; National Taiwan Museum of Fine Arts; Tel Aviv Museum of Art, Israel; National Museum of Contemporary Art, Seoul; Henie Onstad Kunstsenter, Oslo; Casa Asia, Madrid and Barcelona; ZKM Karlsruhe in Germany; Campbelltown Arts Centre, Sydney; Hangar Bicocca, Milan; Museum of Contemporary Art, Shanghai; IVAM Museum, Spain; Busan MOMA; Kulturhuset, Stockholm; and Chicago Cultural Centre (amongst many others), and she has participated in a number of workshops and residencies. She lives and works in Mumbai.

Statement for the proposed Public Project Untitled (Cobweb/Crossings).

While working on 'Untitled (Cobweb/Crossings)' I was thinking of Dr. Bhau Daji Lad Museum's history and its mutating relationship to the city of Mumbai, both as an "institution" that attempts to conserve history but also as a "place" whose very existence tells a tale...Conceived at the time of the British rule, the museum and its collection narrate some of the earliest moments in the city's history through its industrial and artisanal past, through the changing life patterns of its people across maps and historical photographs. One of the things that came to my mind while thinking about the transforming city is about the changing street names; in what manner streets define a city's imagination and how their names speak to us about the people who occupy them. The museum itself had changed its name a century after its inception. In 'Untitled (Cobweb/Crossings)', an oversized web formed with hundreds of rubber-stamps weaves the history of the city onto the façade of the museum; each one bearing the colonial name of a city street that has now been replaced by an indigenous one. The decolonisation process through the renaming of cities and other locations to regional or Indian names from their anglicised British ones, forms a palimpsest onto which generations re-inscribe stories.

A cobweb is evocative of time; just as rooms left vacant, stories that are not visited gather cobwebs that appear to hold dust from the past.

## SAHEJ RAHAL

Born in 1988 in Mumbai, India, where he lives and works.

I am a visual artist living and working in the city of Mumbai. I graduated from the Academy of Fine Arts and Crafts Rachana Sansad, in April 2011. During my four years in art school, under the tutelage of performance artist Nikhil Chopra and through internships with artists Tejal Shah, Shimona Goyal and Sophie Ernst who were addressing ideas of the cinematic in art, I was exposed to a wide range of approaches towards new media that have greatly informed my aesthetic process.

Upon Graduating I was invited by the FUTUR foundation in Switzerland as artist in residence for the duration of three months to live and work in the city of Rapperswil-Jona. The residence program culminated in a solo exhibition titled HardBoiled Wonderland at the Kunst (Zeug) Haus Museum (July 2011).

I was invited to LIVE ART 2011 hosted by BAR1 in Bangalore (November 2011), as artist in residence to showcase my works alongside other young performance artists invited to address Performance art in India.

I participated in the group show exhibition 'We Are Here' (November 2011) at False Ceiling Gallery, showcasing the current art practice of a selection of emerging British and Indian artists part of Project India, a collaborative venture by 1%-ers Art Collective Ltd and Asia Art Projects.

In February 2012 was awarded the INLAKS fine art award for young and emerging artists. In August 2012 I took part in fiVe, a group show marking the five-year anniversary of Chatterjee & Lal, one of the foremost galleries to promote and showcase performance and new media art practices in Mumbai.

## BIOGRAPHIES OF SHORTLISTED ARTISTS FOR PUBLIC ZEGNART / INDIA

### ALWAR BALASUBRAMANIAM

Balasubramaniam was born in Tamil Nadu, India, and now lives and works in Bangalore. He received a BFA from the Government College of Arts, Chennai, India, in 1995. He then continued his studies, mostly in printmaking but also in painting and sculpture, first in Edinburgh, United Kingdom, and later in Vienna, Austria. Balasubramaniam's works have been on view in several exhibitions at institutions worldwide, including the Guggenheim Museum, New York (2010); Mori Art Museum, Japan (2008); Essl Museum, Austria (2009); Singapore Biennale (2006); and École des Beaux Arts, Paris, France (2005). Most recently, his work was featured in the group exhibition *On Line: Drawing Through the Twentieth Century* at the Museum of Modern Art, New York.

### ATUL BHALLA

Born in 1964 in New Delhi, where he lives and works. Education: Masters in Fine Arts School of Art, Northern Illinois University (NIU), Illinois, USA; Bachelor in Fine Arts, College of Art, Delhi University, New Delhi. Atul Bhalla's art has been focused on the physical, historical, religious and political importance of water to urban environments and populations. Concerned with issues of relentless urbanization, he examines how historical as well as colonial and post-colonial urban planning and administrative policies, or lack thereof, define the manner in which the city meets water. His practice engages with many of its physical, emotive, historical, cultural, religious and political manifestations. They address issues of contemporary needs versus consequent roles of natural, cultural, or built heritage and may be used to decode the contemporary landscape in India by tracing many social constructions and discourses.

### GIGI SCARIA

Born in 1973 in Kothanalloor, Kerala Lives and works in New Delhi. Education: 1998 Master of Fine Arts (Painting), Jamia Millia University, New Delhi and 1995 Bachelor of Fine Arts (Painting), College of Fine Arts, Thiruvananthapuram. Gigi Scaria's work explores the impact of the recent growth boom in Indian cities and draws the viewer's attention towards the painful truths of migrancy and displacement. Through his painting, sculpture, photographs and video works, Scaria investigates "how city structures, social constructs and the view of location are translated into social prejudice and class attitude. His work reflects the shifting nature of the city, its historical accretions, layers of migrancy and its elusive heart" (Gayatri Sinha).

## HEMA UPADHYAY

Born in 1972 in Baroda, Gujara, she lives and works in Mumbai.

Education: 1995-97 Master of Fine Arts (Printmaking), Faculty of Fine Arts, Maharaja Sayajirao University of Baroda and 1991-95 Bachelor of Fine Arts (Painting), Faculty of Fine Arts, Maharaja Sayajirao University of Baroda. Hema Upadhyay's work speaks strongly of the metropolis of Mumbai – the concept of home and related issues of migration, isolation, dislocation and alienation are very much part of her work. She brings forth her own artistic resolutions by repositioning the self-portrait in a larger social, cultural milieu. By placing photographs of herself in her works she looks for her own place within this city of dreams. Her paintings, collages, and sculptural installations keep coming back to themes such as one's native soil, loss, migration, and belonging. Her works in gouache, acrylic, graphite and photographs on paper continue her creative engagement with the hopes and exigencies of urban living.

## SAKSHI GUPTA

Born in 1979 in New Delhi. Education: 2004 Master of Fine Arts (Sculpture), College of Art, New Delhi and 2001 Bachelor of Fine Arts (Sculpture), Government College of Art, Chandigarh. Sakshi Gupta uses metal scraps and fittings, the detritus of industry and progress, to construct intricate sculptures and installations. Through her creative process the artist gives these materials new meaning, commenting on transformation, contemporary society, and the passage of time amongst other things highlighting the shift from the economics of heavy industry to the weightless age of the information and technology. The objects she creates are frequently anthropomorphized and evoke deliberate unease and anxiety, to represent the sense of discomfort and conflict that the artist feels in her own life.

## SRINIVASA PRASAD

Born in Bangalore, India, 1974, he lives and works in Sagara and Bangalore, India. The work of Srinivasa Prasad occupies a ground where traditional experiential systems meet cutting-edge contemporary practices. His radical image-worlds are the result of a blend of present-day aesthetic strategies and an intuitive take on the past, which allow for moments from earlier times to emerge in a manner that makes sense of contrasting realities. Prasad conjures up multi-layered evocations of the cycle of life where the present holds the past. Although Prasad's artistic language has been constantly evolving, it is founded on some fundamental principles of signification and involvement. His two primary domains are the memories of a childhood spent in rural Karnataka and the experience of urban Bangalore. This duality manifests in his predilection for natural materials and elemental processes related to experiences of labor, domesticity, organic growth as well as to their sacred symbolisms.

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

ZegnArt is the platform that gathers all the activities undertaken by the Ermenegildo Zegna Group in a contemporary context. Included under this common designation are all 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 designed as an independent commitment that is both complementary and a continuation of the activities of Fondazione Zegna, and is aligned with a tradition of the family and the business that dates back to its founder Ermenegildo. ZegnArt is based on the principle of the company's strong participation in every phase of the design and implementation of each individual initiative, with the aim of creating a virtuous circle able to forge a meeting point between two worlds – that of business and that of culture.

ZegnArt is structured in 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

This triple structure makes it possible to identify the specific aspects of each section, providing greater comprehension on the part of the public, shedding light on the differences between the areas, and positioning the commitment of the Group within the visual arts as a complex whole that is created from different coordinated actions, expressions of a unique and consistent project design.

### PUBLIC

Public is a long-term project that functions as an annual format of commissions and residencies based on the principle of dialogue and mutual exchange with developing countries and their institutions. By way of an ideal combination that includes the commissioning of public artwork and a residential research grant program, Public aims to promote a new mode of exchange and cultural contamination through contemporary art. Starting from the identification of the countries with whom a partnership could be established, one per year, the project calls for the activation of a single program split two ways: the first part calls for the onsite construction of a work of public art commissioned from an artist in mid-career from within the host country and created in collaboration with a local institution of international profile; the second part is the financing of a residency offered to a young artist from the host country who is invited to spend a research period in Italy.

ZegnArt Public looks at contemporary art as an experience capable of stimulating the comparison between cultures, fostering the exchange of knowledge and resources and, as a model of education, supporting the growth of ethical and civic values. The public space can be experienced in different ways: it is a place of negotiation and exchange, a space of resistance and debate. The mission of ZegnArt Public is to explore this range of possibilities in social and cultural contexts that are very different from one another.

The entire project is conceived by Cecilia Canziani and Simone Menegoi, who, together with Andrea Zegna, curate the project, working together with the curator of the cultural institution in the selected location.

Public has been launched with a three-year operational calendar, in which India is the protagonist of the first episode for 2012/2013 and then Brazil (2014).

The institutional partner of the project in Mumbai is the Dr. Bhau Daji Lad Museum ([www.bdlmuseum.org](http://www.bdlmuseum.org)), the oldest museum in the city, whose collections document the applied arts and everyday life in Mumbai in the nineteenth century. Under the guidance of its director, Tasneem Mehta, the museum has opened its doors to contemporary art with an ambitious and far-sighted program that involves Indian artists. The choice of this institution was formed on the basis of a common vision of art as a factor for development and awareness-building of the entire community.

## SPECIAL PROJECTS

Special Projects is a container designed to collect projects of significant profile and commitment that are distinctive in respect to Public and Art in Global Stores in terms of their characteristics and methodologies. These projects are presented in collaboration with cultural institutes or originate from particular contexts.

The Special Projects do not have a single curatorial guidance, but are assigned from time to time to different curators based on the type of project and the artists involved, with the aim of giving a voice to protagonists of the contemporary art scene.

The first appointment for ZegnArt Special Projects was held in Rome on March 21, 2012. Realized in collaboration with MAXXI, National Museum of XXI Century Arts, with support from the Centre for Sustainable Fashion, London College of Fashion, "Fabulae Romanae" is a special commission by Ermenegildo Zegna to Lucy and Jorge Orta that was curated by Maria Luisa Frisa. The installation was designed specifically for the site, and was on public display from March to September 2012 as part of the new staging of the MAXXI Art Collection, "Tridimensionale."

At the closure of the exhibition, one of the works of art within the complex installation was offered in donation by the Ermenegildo Zegna Group to the MAXXI, for inclusion within the museum's permanent collection.

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## ART IN GLOBAL STORES

Art in Global Stores is a special program that consists of the commissioning ad hoc artwork from internationally renowned artists. All works are designed to be hosted within the Ermenegildo Zegna Global Stores. The project attests to an essential part of the identity of the Group that sees art as a vital and indispensable tool for research and development, and seeks to bring together art and an international audience. For the biennium 2013-2014, the focus will be on Italy: the new commissions will be entrusted to Italian artists who will be invited to engage with or be inspired by the spirit and philosophy of the Zegna Group.

All activities and ZegnArt projects are available and constantly updated on the project website [www.zegnart.com](http://www.zegnart.com).

## PUBLIC

By Cecilia Canziani e Simone Menegoi

*Social space is not an empty arena within which we conduct our lives; rather it is something we construct and which others construct about us. It is this incredible complexity of social interactions and meanings which we constantly build, tear down and negotiate. And it is always mobile, always changing, always open to revision and potentially fragile. We are always creating, in other words, not just a space, a geography of our lives, but a time-space for our lives.*

Doreen Massey For Space, 2005 Sage

The debate surrounding public art has never ceased or decreased over the last forty years. It has progressively questioned the notions of space, of specific contexts, of community and relationships, in parallel with the socio-political transformations that have contributed to redefine the very idea of "public space." The geographer Doreen Massey cautions that this space in continuous transition is the result of a debate in which *pars destruens* and *costruens* are equally important. It's the same argument advanced by Chantal Mouffe when analyzing the conditions of a democratic political discussion, speaking about opposing democracy. Substantially, those disciplines which engage in dialogue with art critique – being contiguous to it when the subject of discussion is a work of art situated in a public space – tell us that anything related to the public space is the result of an obviously tensed yet healthy negotiation.

"Public art is not made to please," read one of the advertisements placed in the former headquarters of the Dia Art Foundation in New York, when the foundation was involved in one of the most radical public art projects of all time, for which it was transformed from an exhibition center into the district office for the fight against evictions and to shelter those who, as a result of speculation in the SOHO district, found themselves homeless overnight.

If you lived here ... - the title of the famous project and the work of artist Martha Rosler - represents an extreme example. But even a "simple" sculpture in a public square can be the catalyst of a debate that overflows from the aesthetic context to raise issues of governance and accountability in the relationship between the artist, the artwork and the community. We are reminded of the famous case of Tilted Arc, a commissioned work by Richard Serra for the Federal Plaza in New York (1981) that was removed as a result of a petition and a trial. The great sculptor refused to relocate the work, noting that was designed specifically for the square, and preferred for it to be destroyed. Bitter, he pronounced "Art is not Democratic. It is not for the people." This is the other extreme, the polar opposite of public art: from the intervention of Martha

Rosler, who put herself at the service of the community to the point of abdicating her personal charter as art in the traditional sense (or "formalist"), to the proud affirmation of the artist's aesthetic vision which collides with the needs of the community (the sculpture deliberately cut the square in two) and is therefore rejected by the latter. In between lay the many options that public art has explored over the past four decades, in a continuous negotiation between the creativity of the artist and the expectations, the sensitivity and the needs of those living in a place. And in this space of negotiation the different attitudes of the two curators of the project meet, that of Simone Menegoi, which starts from the autonomy of the work to subsequently address its collective aspect, and that, opposite and complementary, of Cecilia Canziani, which starts from the collective responsibility of the artist to define his individual position.

Public art is not for pleasure, but it is certainly made to bring to light a critical and conscious community. It urges us to rethink our relationship, individual and collective, with physical and social space, and more so, is able to represent the tensions running through this space and helps us understand the reality in which we have been cast. Precisely for this public art has an ethical potential in addition to its aesthetic value.

Why would a company today offer, and especially in an environment as sensitive as that represented by three emerging countries with different histories and traditions, a truly public art project? The idea that ethics, aesthetics and business can be a virtuous circle is part of the very tradition of the Zegna Group.

Public was created as a continuation of the projects that have been promoted thus far by Fondazione Zegna, which in turn interprets and continues a commitment to the community that was handed down by the company founder. The program of permanent art en plein air "All'aperto," curated by Barbara Casavecchia and Andrea Zegna on behalf of the Foundation, is almost a necessary precondition to the development of Public. If Fondazione Zegna has wanted to work on the territory of Biella where it was born and where the company still has its woolen mill, the Ermenegildo Zegna Group promotes the same spirit on a wider geographical scale, entrusting contemporary art with the task of building a dialogue between the different communities with which it interacts.

The American philosopher and educator John Dewey looked to artwork as "a substance so formed that it can enter into the experiences of others and enable them to have more intense and more fully rounded out experiences," indicating in the direct comparison that through artwork there is a chance to discover the world. ZegnArt Public starts from the idea that contemporary art can be an

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experience capable of promoting a dialogue between cultures, fostering the exchange of resources and knowledge and, as an educational model, fostering the growth of ethical and civic values.

The existing and continued commitment within a territory, that of Biella, teaches us that the ambition to act upon public space doesn't mix with short term plans or with decisions imposed from above.

The Public project has been developed to start from the idea that when you enter a territory that you do not know, you need to take your time, to listen more than talk, and to build relationships, dialogue and collaboration with those who know the place and have lived there for a long time. The idea of hospitality becomes the terms by which to investigate the relationships that bind a person to a place and its communities, and favors a non-authoritarian position in the realization of the project. The two parts of the Public project restore this metaphor: on the one hand the commission of a work of art that addresses the community, on the other hand a residency in which the guest becomes hosted and begins, through his individual experience, an ongoing dialogue between cultures.

## DR. BHOU DAJI LAD MUSEUM OF MUMBAI

[www.zegnart.com](http://www.zegnart.com)

The Dr. Bhau Daji Lad Museum of Mumbai was established in 1872, originally as the Victoria & Albert Museum, Bombay. It is Mumbai's oldest museum and the third oldest in the country. The Museum showcases the city's history and culture. It has a collection of fine and decorative arts which highlights the early modern art practice as well as the craftsmanship of various communities of the Bombay Presidency. The collection also includes miniature models, dioramas, maps, lithographs, photographs and rare books that document the life of the people of Mumbai and the history of the city in the 19th and early 20th centuries. The Museum won UNESCO's highest international award in the field of cultural conservation and restoration in 2005, and re-opened in 2008 with an extensive exhibitions program which includes a strong focus on contemporary art.

The Dr. Bhau Daji Museum has a curated residency where artists from the Sir J. J. School of Art, which has had an umbilical link with the Museum for over a hundred years, respond to the Museum's collection, history and archives. Acclaimed artists Sudarshan Shetty and Jitish Kallat participated in this program. Another series of solo exhibitions focuses on artists whose works speak directly to the craft traditions that underlie the founding of the Museum. Both Sheba Chhachhi and L. N. Tallur have participated in this program. The Museum has hosted exhibitions on contemporary photography and the Olympic posters from the collections of the V&A, London, as well as a performance and exhibition by artist Nikhil Chopra. The Museum has also collaborated with other International institutions to showcase contemporary artists and exhibitions which relate to the Museum's permanent collection: German artist Eberhard Havekost with Dresden State Art Collections and Social Fabric with INIVA (Institute of International Visual Arts) London, and Gothe-Insitut, Max Mueller Bhavan, Mumbai.

### Special Project Space

The Special Project Space (SPS), located in the lawns of the Dr. Bhau Daji Lad Mumbai City Museum, consists of two galleries, SPS I & II. The Special Project Space is situated in 19th century cottages. Previously the Museum's storage and workshop facilities, the cottages now house a beautifully restored, high-ceilinged gallery equipped with state-of-the-art amenities. In an adjoining Education Centre, films on art will be screened and public lectures and seminars held. The cottages also house the Museum Shop and an outdoor café, as well as a workshop space for artists in residence. The ZegnArt Public Project, in collaboration with the Dr. Bhau Daji Lad Museum, will be located in a large plaza in front of the Special Project Space.

## 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 an independent 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 the Giornale dell'Arte, wrote for numerous art and design magazines, and worked for two years with Corriere della Sera. He also wrote the column "Focus" for Mousse magazine (2006-08) and the column "Pioneers" in the magazine, Kaleidoscope (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, Simone Menegoi has curated exhibitions in private and public spaces in Italy and abroad. Among the most recent, "LE SILENCE. Une fiction," Nouveau Musée National de Monaco, Monaco; and "Bouvard and Pecuchet's Compendious Quest for Beauty," David Roberts Art Foundation, London (co-curated with Chris Sharp), both of which in 2012. He has written critical texts on a variety of artists which have appeared in publications of various international institutions.

## 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) and Roman Signer (2012) 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.

## TASNEEM ZAKARIA MEHTA

[www.zegnart.com](http://www.zegnart.com)

Tasneem Zakaria Mehta is an art historian, writer, curator, designer and a cultural activist who has successfully pioneered the revival and restoration of several of Mumbai's important cultural sites.

From 2003, Ms. Mehta has been the Managing Trustee and Honorary Director of the Dr. Bhau Daji Lad Museum, Mumbai City Museum, (the erstwhile Victoria and Albert Museum) which won the prestigious UNESCO 2005 Asia Pacific 'Award of Excellence' for Cultural Conservation. Ms Mehta conceptualized, curated, designed, and implemented the restoration and revitalization of the museum. This initiative was the first public private partnership to be established in India through a Trust for the management of a government cultural institution. Thereafter the museum has hosted a series of international shows as part of a formal partnership with the V&A Museum, London. It has hosted a series of exhibitions on contemporary art and invited eminent artists to engage in the museum's history and collections.

Ms. Mehta has been Convenor of the Mumbai chapter of the Indian National Trust for Art and Cultural Heritage (INTACH) since 1996. She currently serves on the National and Mumbai council of the National Gallery of Modern Art (India), the Governing Council of the National Institute of Design, Ahmedabad, and has been invited by the Museum of Modern Art (MoMA), New York to join their International Council. In the past, Ms. Mehta has been a member of the Central Advisory Board for Museums (India), and chaired the Confederation of Indian Industries (CII) Task Force on Museums and Culture. She has been a Senior Expert Advisor to UNESCO, and a member of the Governing Council of the Salar Jung Museum, Hyderabad. She was a Governor of the MMRDA (the Mumbai Metropolitan Regional Development Authority) Heritage Society, since its inception in 1998 till 2009.

Ms. Mehta has a degree in Fine Arts and Design from the Sir J. J. School of Art, Mumbai, a Liberal Arts degree from Columbia University, New York, Masters in English from Delhi University, and a post graduation diploma in Modern Art from London. She has completed research towards a PhD on the establishment of Museums and Schools of Art in the 19th century, at the Jawaharlal Nehru University, New Delhi. Ms. Mehta has authored several books including "The Restoration and Revitalisation of the Dr Bhau Daji Lad Museum".

Awards and Recognition:

Harvard University, Boston, US , Selected as a woman achiever for their Star Women project, 2009. This is an international study to assess the struggles and outcomes of outstanding women achievers which will be published as a book. Twenty five women were chosen from India.

SATTE –INTACH Award – 2006; For outstanding contribution to the cause of heritage conservation.

Municipal Corporation of Greater Mumbai Women Achievers Award -2001.

## INFORMATIONS

ZegnArt is a project by Ermenegildo Zegna

### *Board*

Gildo Zegna  
Anna Zegna  
Andrea Zegna  
Cecilia Canziani  
Simone Menegoi

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Mousse Contemporary Art Agency developed the corporate image  
and the website of the project.  
<http://moussemagazine.it>

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