



The Wolfsonian
FLORIDA INTERNATIONAL UNIVERSITY

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wolfsonian.org

The Wolfsonian–Florida International University Presents:
Rebirth of Rome
A Series of Exhibitions and Programs Focused on Aesthetics in Interwar Italy
Throughout Fall-Winter 2013

Echoes and Origins: Interwar Italian Design
Opens September 27, 2013

The Birth of Rome
Opens November 22, 2013

Rendering War: The Murals of A. G. Santagata
Opens November 22, 2013

Miami, FL (April 2013) — For its Fall-Winter 2013 exhibition season, The Wolfsonian–Florida International University will present *Rebirth of Rome*, a program of interrelated exhibitions that examine the aesthetics of dictatorship in interwar Italy. Each exhibition will address responses to the challenges of modernity, as seen in the over 200 objects of public works, mural paintings, architecture, design, and decorative arts in Italy in the 1920s and 1930s, drawn from The Wolfsonian’s collection, with loans from the museum’s founder, Mitchell Wolfson, Jr., and from Marcello Cambi and the Wolfsoniana in Genoa. The sum of the exhibitions constitute a portrait of Italy in the period between the World Wars, highlighting the dialogue between politics and aesthetics that largely defined its self-representation during this critical period of its history. These exhibitions are presented on the occasion of the Year of Italian culture in the United States organized by the Italian Ministry of Foreign Affairs and the Embassy of Italy in Washington, DC.

“These three exhibitions draw on The Wolfsonian’s extensive Italian holdings to show how art and design affect our collective understanding of the world,” said Cathy Leff, Director of The Wolfsonian. “The selections made by Silvia Barisione and her curatorial team show how the things we make are never merely things, but also means of persuasion that influence culture in real, if not immediately noticeable, ways.”

Exhibitions:

Echoes and Origins: Interwar Italian Design
Opens September 27, 2013

Echoes and Origins: Interwar Italian Design is an exhibition of applied arts and design objects that collectively evidence the dilemma of creating a unified national identity faced by Italy in the 1920s and 1930s. Responding to the demand for forms of expression that would integrate tradition with revolutionary change, designers of the period developed dramatically

different strategies to convey varied notions of Italian culture and identity. A selection of furniture, ceramics, graphic and product design, and industrial objects will offer a survey of the aesthetic pluralism embraced by the Italian government in the interwar period. This position was adopted to aid the state in turning a diverse population into a common community, wedding notions of the Imperial Roman past with the spirit and technology of modernity.

The Birth of Rome

Opens November 22, 2013

The Birth of Rome presents modern architectural and urban planning projects that cultivated the perception of a storied Italian nation rooted in a mythologized past. On display for the first time, artist Ferruccio Ferrazzi's colossal study for the mosaic *The Myth of Rome* will serve as an anchor for a series of focus studies that document the alliance between art, architecture, and ideology in Italy under Benito Mussolini. Ferrazzi designed the mosaic in 1938 as a government commission for one of the buildings surrounding the recently excavated Mausoleum of Augustus. The display will also include a selection of studies for additional mosaics designed by Ferrazzi as part of the overall *The Myth of Rome* installation in the Piazza Augusto Imperatore.

This visualizing of national origins through *The Myth of Rome* will be complemented by four focus studies of additional building projects carried out during the Fascist regime: the Foro Mussolini (now the Foro Italico), a sports complex modeled after the Roman forums of the Imperial age; the E U R, a new district in the Italian capital planned for the never-realized 1942 International Exhibition that would celebrate the twentieth anniversary of the regime; Virgilio Marchi's drawings for a Futurist Rome; and the Italian Pavilion at the 1939 New York World's Fair.

The Birth of Rome will be accompanied by a publication, the first in a new series exploring The Wolfsonian's collection.

Rendering War: The Murals of A. G. Santagata

Opens November 22, 2013

Rendering War focuses on the Italian Novecento artist Antonio Giuseppe Santagata's large-scale studies for mural paintings created in the 1920s and 1930s for buildings of the Association for Disabled and Invalid War Veterans (Case dei Mutilati). Chief among these are the artist's studies for frescoes in the assembly hall and courtyard of the Casa Madre dei Mutilati (1928–1936), the national headquarters of the association, on the banks of the Tiber River in Rome. Commemorating and celebrating Italian soldiers in the First World War, Santagata's imposing renderings offered a counter-narrative to the devastating realities of Italy's actual experience in the war. These works not only express the heavily politicized aesthetic outlook of the Italian state, which promoted public art that would restore a sense of national pride and unity after the humiliations of the war, but also reflect the fierce debate taking place around the relationship between new architecture and visual culture.

We would like to thank the Wolfsoniana–Fondazione Regionale per la Cultura e lo Spettacolo for their participation in this project.

Rebirth of Rome is made possible by the Italian Consulate General in Miami and the Italian Cultural Institute of New York, with additional support from the Poltrona Frau Group Miami, Funding Arts Network, the Leon Levy Foundation, and Ansaldo Energy Inc. We would also like to thank Mitchell Wolfson, Jr., Marcello Cambi in Genoa, and the Wolfsoniana–Fondazione Regionale per la Cultura e lo Spettacolo in Genoa for their generous loans to the exhibition.



2013 ANNO DELLA CULTURA ITALIANA
YEAR OF ITALIAN CULTURE

About The Wolfsonian—Florida International University

The Wolfsonian is a museum, library, and research center that uses objects to illustrate the persuasive power of art and design, to explore what it means to be modern, and to tell the story of social, historical, and technological changes that have transformed our world. The collections comprise approximately 120,000 objects from the period of 1885 to 1945—the height of the Industrial Revolution to the end of the Second World War—in a variety of media including furniture; industrial-design objects; works in glass, ceramics, and metal; rare books; periodicals; ephemera; works on paper; paintings; textiles; and medals.

The Wolfsonian is located at 1001 Washington Avenue, Miami Beach, FL. Admission is \$7 for adults; \$5 for seniors, students, and children age 6 -12; and free for Wolfsonian members, State University System of Florida staff and students with ID, and children under six. The museum is open Monday, Tuesday, Saturday and Sunday from noon-6pm; Thursday and Friday from noon-9pm; and is closed on Wednesday. Contact us at 305.531.1001 or visit us online at www.wolfsonian.org for further information.

The Wolfsonian receives ongoing support from John S. and James L. Knight Foundation; The Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, The Miami-Dade County Mayor and Board of County Commissioners; The State of Florida; Department of Cultural Affairs; The Florida Council on Arts and Culture; The City of Miami Beach Cultural Affairs Program Cultural Arts Council; The Arthur F. and Alice E. Adams Foundation; Bacardi, USA., Inc; and The Wolfsonian Visionaries.

The Wolfsoniana—Fondazione Regionale per la Cultura e lo Spettacolo

The Wolfsoniana is the Italian partner of The Wolfsonian—FIU, focuses on the study and exhibition of decorative and propaganda arts spanning the same period as the Wolfsonian collections. The Wolfsoniana opened as a study center in 1993 and expanded into a museum in 2005. Located in Genoa, its collection comprises a significant portion of Italian materials collected by Mitchell Wolfson, Jr. and gifted by him in 2007 to the Fondazione Regionale per la Cultura e lo Spettacolo.

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