

CENTRO  
PER  
L'ARTO





CENTRO PER LA  
CONTEMPORANEA  
LISA PEEI

WE MAKE HISTORY  
BECAUSE  
WE BELIEVE  
IN THE FUTURE

## Irene Sanesi

### President of the Fondazione per le Arti Contemporanee in Toscana

A centre for contemporary art which re-opens and doubles its spaces is a novelty on the Italian and European scene. As we know, however, it is no novelty for Prato and Tuscany to be in the forefront of large changes, if we consider the impact of the Renaissance, when Vasari promoted art "in the manner of today", in other words contemporary art. We might use another historical parallel: what would Cosimo de' Medici's fate have been if he had only invested in his companies? We know the answer: we would have known very little about him and about the phenomenon of patronage, which indissolubly binds client and artist, transforming this alliance into a fecund, lasting relationship. Today, this relationship continues to be more necessary than ever and it would be wrong and self-referential to think we can make it alone. We need You, we need the contribution of Everybody to win this forward-looking challenge. Because towns where the presence of culture is felt are more liveable, more competitive and more innovative.

It will not be easy, we know that. A ship is safer in the harbour, but that is not what it was built for.



A chartered accountant, Irene Sanesi is an expert in the economics, management and tax aspects of culture. She is the president of the commission Economia della Cultura (Economy of Culture) of the UNGDCEC, and of the Opera di Santa Croce (Florence), and vice-president of the Fondazione Datini Istituto Internazionale di Storia Economica (Prato). She has published [L'economia del museo](#) (Egea, 2002), [Creatività culturale creazione di valore. Incanto economy](#) (Franco Angeli, 2011) e [Il valore del museo](#) (Franco Angeli, 2014), and collaborates with the art publications "Il Giornale dell'Arte" and "Artribune".

THE FIRST  
CENTRE FOR  
CONTEMPORARY  
ARTS IN ITALY

## Fabio Cavallucci

### Director of the Centro per l'Arte Contemporanea Luigi Pecci

Today the world is facing great challenges and changes which force us to rethink our way of being day by day. Art is a fundamental tool for interpreting and redesigning reality. The Centro per l'Arte Contemporanea Luigi Pecci of Prato aspires to be the first institution whose purpose is not just the simple exhibition of art, but also the interpretation of the world through art, a fundamental role which in the last few years has often been neglected by art institutions; a far from marginal role which appears more and more necessary and fundamental for the future of humanity.



Fabio Cavallucci has been director of the Galleria Civica di Arte Contemporanea of Trento (2001-2008), coordinator of Manifesta 7, the European Biennale of Contemporary Art (2006-2008), director of the XIVth International Biennale of Sculpture of Carrara (2010), director of the Castello Ujazdowski Centre for Contemporary Art of Warsaw (2010-2014).

THE PLACE WHERE  
ART IS CLOSE  
TO THE PEOPLE

FEEL THE  
FUTURE

ARCHITECTURE  
ART  
CINEMA  
DESIGN  
FASHION  
LITERATURE  
MUSIC  
PERFORMING ARTS

## The history

The Centro per l'Arte Contemporanea Luigi Pecci of Prato, inaugurated in 1988, is the first centre in Italy to have a building specially constructed from scratch to exhibit, conserve, document and propagate the most advanced artistic research. In 2016, after almost 30 years of prestigious activity, the Centro Pecci is reopening to the public, with a new, futuristic architectural look, offering itself as an international reference point for the experimentation and promotion of contemporary artistic languages. The mission of the Centro Pecci will in fact be to investigate all the disciplines of contemporary culture, not only the visual arts, but also cinema, music, performing arts, architecture, design, fashion and literature, bringing art closer to life and the great social themes. It will be a place not just for exhibiting, but as versatile as possible, where the keywords will be "multidisciplinary" and "multimedia".

This mission is wholly consistent with the history and identity of the Centro Pecci, which since its birth has always diversified both its cultural programs and its spaces, with temporary exhibitions of international scope; a permanent collection with over 1000 works; a didactic section founded by Bruno Munari; a well-stocked specialised library open to the public; an open-air theatre; and a section which promotes live shows and events.

The new Centro Pecci will continue along these lines, reaffirming its identity and cultural specificity not just as a Museum but as a centre of production and promotion of contemporary languages. Throughout its long history, the Centro Pecci has organised and promoted over 260 exhibitions, with a programme which is strongly orientated towards innovation and experimentation. Suffice it to mention: the inauguration of the Centre with the performance of the opera *Ofanim I*, written and conducted by Luciano Berio; in 1990, the first exhibition ever to have been dedicated to Russian artists outside the USSR, just four months after the fall of the Berlin Wall; the first course for curators in an Italian museum; the exhibition dedicated to the film director Federico Fellini; the retrospective of Gerhard Richter, two years before his celebration at the MoMA of New York; the retrospective of Yves Klein, co-produced with the MAMAC of Nice, predating Klein's celebration by the Centre Pompidou of Paris; finally, the most extensive exhibition of Robert Morris ever organised by an Italian museum.

The Centro Pecci has been the coordination centre for the regional system of contemporary art in Tuscany since 2010

The Centro Pecci hosts the CID/Arti Visive archive and specialised library with its legacy of about 50,000 books. The didactic section of the Centre was founded by Bruno Munari



## The permanent collection

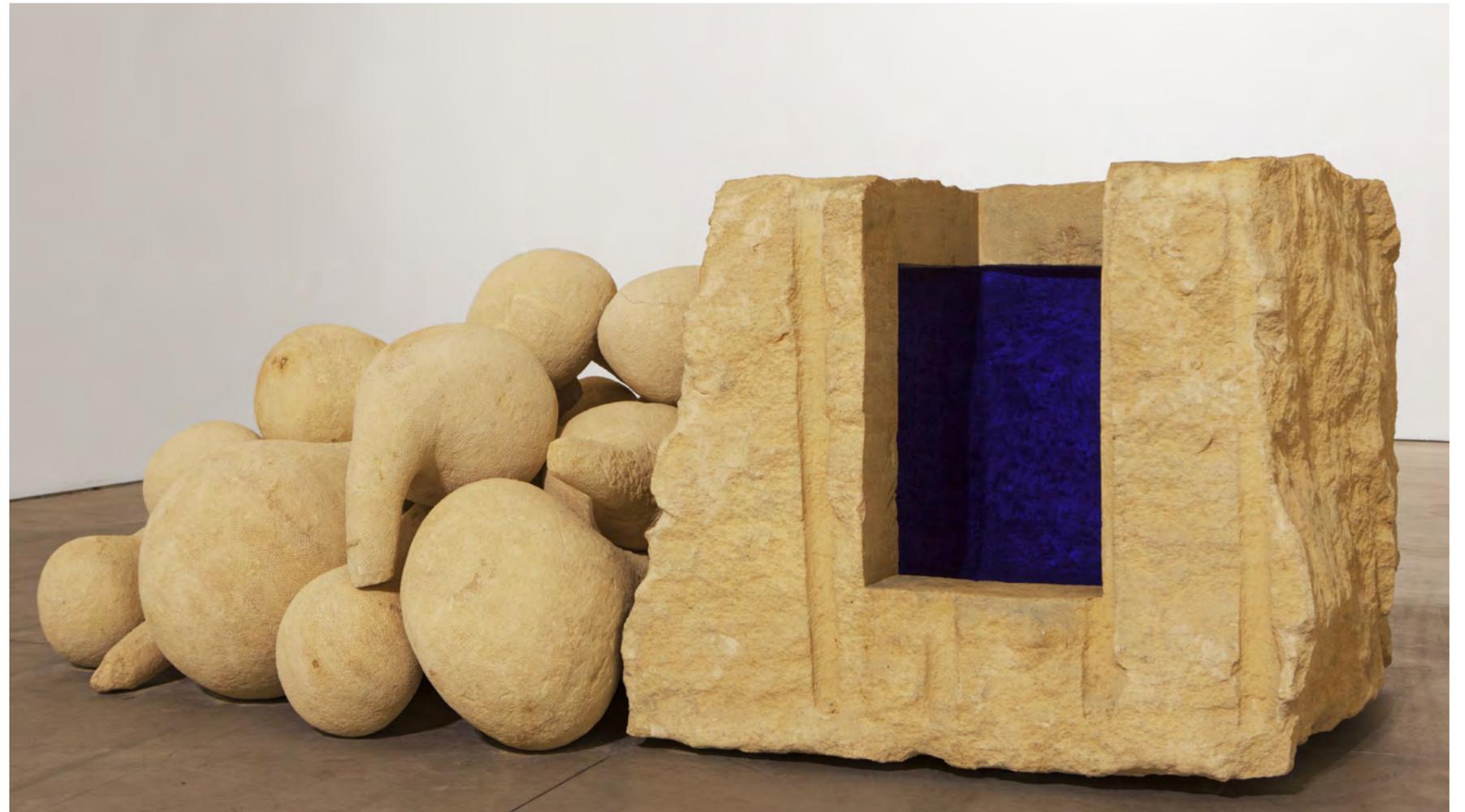
The Centro Pecci collection has the character of a large collective work, a mosaic which grows and is transformed in time, the result of the tastes and choices of the different directors who have guided the artistic programming. The Centro Pecci started its own collection from scratch, with no former legacy lying in the museum storerooms. This allowed the first directors to shape the collection with the maximum freedom of choice and without any compromises. Consequently, a direct correspondence came to be set up between the exhibitions and the purchases, based on the art of the 1980s on. The result is a unique collection in Italy with over 1000 works by the main international artists: Anish Kapoor, Jan Fabre, Jannis Kounellis, Sol LeWitt.

In 2016 the collection received a rich addition with the extended loan of works from the prestigious Alessandro Grassi collection

Over 1000 works in the collection, including masterpieces by Lucio Fontana, Anish Kapoor, Michelangelo Pistoletto, Robert Morris, Andy Warhol



Andy Warhol



Anish Kapoor ©zep studio

## The extension

The Centro per l'Arte Contemporanea Luigi Pecci has completed the spaceship-shaped futuristic extension by the Indonesian architect Maurice Nio now resident in Rotterdam. The original building designed by the rationalist architect Italo Gamberini is currently undergoing restructuring. The Centro Pecci will be the only museum in Italy to open in the decade 2010-2020, becoming part of an international network of re-openings which includes international-level cultural institutions, such as the new wing of the Tate Modern of London (designed by Herzog & de Meuron) and the new premises of the Whitney Museum designed by Renzo Piano.

At the end of the works, the complex will cover a surface of over 5000m<sup>2</sup>. It will host the CID/Arti Visive archive and specialised library, with its heritage of about 50,000 books; the open-air theatre, the auditorium; the bookshop; a cafeteria/bistro; and a multi-functional area for children.

The improvement project for the Centro Pecci also includes the restoration of the garden, with positioning of monumental works of art, and a forecourt in front of the main entrance of the museum to foster socialisation and make access more fluid, coherent and aesthetically pleasing. These features make the Centro Pecci a strategic location, excellently placed just 1 km from the motorway exit Prato Est, and just 3 km from the Prato Centrale train station.



Centro Pecci, extension by Maurice Nio, interior

5,000 m<sup>2</sup> of exhibition surface  
1 Bistro and 1 Restaurant  
1 Bookshop  
1 Auditorium with 140 seats  
1 Open-air theatre with 1000 seats  
The first eco-sustainable museum garden in Italy  
Strategic position  
1 km from the motorway exit (Prato Est)  
3 km from the train station (Prato Centrale)  
Reachable in 20 min. from Florence central station (Santa Maria Novella), in 45 min. from Bologna Centrale station and in 10 min. from Florence Airport



Centro Pecci, extension by Maurice Nio, interior



Centro Pecci, extension by Maurice Nio, exterior

## The mission

The Centro per l'Arte Contemporanea Luigi Pecci is the first centre for all the contemporary arts which was built in Italy. It is an institution which aims to bring art closer to life, promoting participation in and understanding of socio-cultural dynamics through exhibitions, educational activities, events, and documentation and research projects.

The Centro Pecci is now returning onto the national and international art scene as an absolutely innovative institution. There are two essential aspects of its mission: blending the different arts, and bringing art closer to society. The first aspect is the awareness that new technologies impose a synaesthetic approach, that is to say the simultaneous use of all the senses. The second aspect is the recognition that contemporary art is often seen as an élite reality and that we must get closer to what people actually experience in their everyday lives. Art must not speak only to the happy few, it must communicate to the public at large.



Educational activity at the Centro Pecci

## Strategic goals

To become the first centre for contemporary arts in Italy

To become a hub for the town and the Tuscan Region as a place of culture, entertainment and socialisation for the community

To bring art closer to society, understanding art as a live thing, a special lens through which to read the complexity of the world

To promote the values of innovation and experimentation, also in collaboration with partners from the business and university worlds and civic society

To capture international creative and artistic energies and translate them into comparative tools, using a proactive, "scouting" approach to the territory and its artistic expressions

To stimulate critical debate through a calendar of appointments and through communication, mediation and dialogue between the Centre and the public both online and offline

To implement the institutional mandate of the Tuscan Region as a centre of coordination of contemporaneity in that region

## Operational goals

To increase the number of visitors, bringing the number of users of the Centre up to 200,000 per year in the two-year period 2016-2017

To increase the number of cultural activities other than the main exhibitions, scheduling a rich calendar of appointments dedicated to all the contemporary art languages

To improve the synergy with Florence and the metropolitan area and all strategic connections in order to stimulate shared territorial marketing policies

To cover 1/3 of the economic/financial annual costs of the museum with private funds through strategies of fundraising which promote a culture of participation, donation and sharing

A PLACE FOR  
EVERYONE, OPEN,  
INNOVATIVE,  
DYNAMIC

## Awaiting the reopening



Pending its reopening under the direction of Fabio Cavallucci and under the new governance of the Fondazione per le Arti Contemporanee in Toscana presided over by Irene Sanesi, the Centro Pecci has undertaken a series of initiatives which places present reality at the centre of the debate, and aims at rediscovering the roots of “making culture” through various types of dialogue and idea-sharing, such as conferences, workshops, forums, mapping of emerging creativity, and a differentiated, innovative didactic activity. In this sense, great success has been achieved in the meetings with personalities such as Zygmunt Bauman, Luis Sepúlveda and David Grossman, as in the first specialised, professional training courses in Italy for gallery-managers and collectors.



David Grossman and Wlodek Goldkorn



Luis Sepúlveda

Among the numerous activities being prepared for the reopening, the Centro Pecci has carried out a detailed mapping of young art in the territory (TU35, Tuscany under-35), and has conceived and organised the first forum of Italian contemporary art.

The artistic director also intends to continue the experience of “Pecci Milano”, a subsidiary exhibition space of the museum in the capital of Lombardy. This has continued the exhibition activity of the museum and the promotion of the permanent collection in the years when the centre has been closed due to the extension works. Keeping a Milanese “satellite” is a strategic choice for the projects of synergy which might be activated between Prato and Milan, the Italian town which is most aware of the themes of innovation, experimentation and contemporaneity of the Centro Pecci and most able to express them. After the experience in the Navigli (canal) area, during 2016 new temporary premises will be sought out to host events, projects and monographic exhibitions curated by the Centro Pecci, according to a schedule which intends to give priority to artists who are historicised but not yet fully appreciated by critics and the public at large. The “Pecci Milano” subsidiary will also be developed as a hub/incubator for start-ups, in collaboration with prestigious university institutes and with the industrial and business worlds, favouring projects of exchange and reciprocal promotion, also in cooperation with Tuscan and national institutions interested in the internationalisation and promotion of the Made in Italy brand.



Meeting with Zygmunt Bauman at the Centro Pecci

## Grand Opening

**The inaugural exhibition will be supported by numerous side and fringe events which will involve the whole town of Prato and other institutions over the whole Tuscan territory. The rich programme of inauguration of the renewed Centro Pecci includes the following projects:**

Activities and events linked to the large inaugural exhibition, to be set up both inside and outside the exhibition itinerary, in the renewed auditorium on the ground floor, in the open-air theatre, and in the new forecourt on Viale della Repubblica

Launching of experimental artistic and cultural initiatives in the new outside area, particularly in front of the Art Hotel and in the extended and renovated green areas on the office side, to present the Centro Pecci as a new reference point for the town, the inhabitants and the visitors

An urban art itinerary centred on placing distinctive landmarks between the Centro Pecci, the adjacent garden in front of the Court and the axis of Viale della Repubblica, and the whole of the old centre, with repositioning of the works of the Centro Pecci and the insertion of new proposals

Visit to the prestigious land art collection of Giuliano Gori, one of the founders of the Centro Pecci and one of the people responsible for significant artistic presences over the territory (Henry Moore in piazza San Marco, Ben Jakober in via Pomeria, Robert Morris in the cathedral, Jacques Lipchitz at the Museum of Palazzo Pretorio, Dani Karavan at the A1 tollbooth of Calenzano)

Selection of the best artistic proposals from young artists, which has generated a series of 13 exhibitions at the Officina Giovani in the former Macelli (slaughterhouse) of Prato in 2015. A single summarizing exhibition of the Under35 art scene in Tuscany, which will also involve the young curators and tutors of the TU35 project – Geographies of emerging art in Tuscany

Selection of the best proposals from the main contemporary art galleries of Prato, Florence and Tuscany, with one work of great impact for each operator, modelled on the section of Art Basel dedicated to monumental installations

Exhibition and promotional itinerary dedicated to individual last-generation entrepreneurial and industrial projects, such as experimental products,

patents etc, which focus on personal and group creativity, originality or technical and technological innovation

Reactivation of some round tables of the Forum of contemporary art held in Prato in September 2015, with particular emphasis on the round table of Tuscan contemporary art operators and on themes such as artistic education and economic relations regarding sponsorship of art and the specific productions of contemporary art

Selection of high-profile themes to celebrate the collection of the Centro Pecci through various highlights, in a special exhibition itinerary on the ground floor of the Museum of Palazzo Pretorio of Prato

## The communication plan for the Grand Opening includes:

**Local, national and international media launch**

**Launching Road Show at international events**

**Three opening days with artists of international fame, museum directors, representatives of public and private institutions**

**Press conference with local, national and international journalists from both general and specialised publications**

**Publicity plan for the main local, national and international daily newspapers and periodicals, paper and online versions**

**Large investment in local, national and international promotion**

**Media partnership with prestigious radio stations, TV channels and magazines**

**Massive shared territorial marketing plan**

**Widespread media coverage on local and national territory**



## The inaugural exhibition

The opening exhibition, to be inaugurated on 16 October 2016, will occupy the whole surface of the Centro Pecci and will be supplemented by a series of side events, theatre and dance shows, performances, concerts, projections, talks and meetings. The exhibition on the theme of contemporaneity at the crossroads between past, present and future is innovative and stimulating for many reasons, starting from the title (to be confirmed) The End of the World.

This title is not meant to represent an imminent catastrophic future, but is rather the consideration of a condition of uncertainty in which our world, the world we have known up to now, seems to be disappearing. The public will enter the new wing built by Maurice Nio, a kind of spaceship which has landed on earth from goodness knows which planet, ready with its aerial to emit waves or receive cosmic messages. Once inside, the visitor will experience the sensation of being projected thousands of light years away, through works like that of Thomas Hirschhorn: an installation made up of a series of objects of everyday use from just a few years ago (cell phones and other technological material), set into a rocky aggregation. The archaeology of the present leads us to see our contemporaneity as something already obsolete, finished and indeed fossilised.



Marcel Duchamp



Camille Henrot



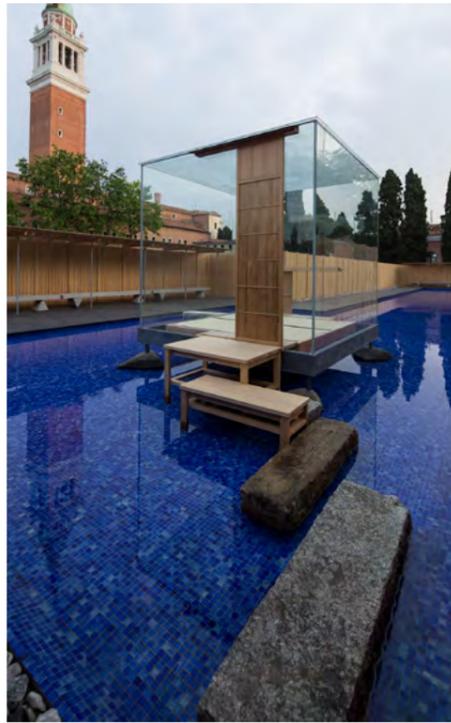
Cai Guo-Qiang

The tools we possess are no longer able to understand reality. The principle of cause and effect, of temporal succession, or the idea of history, are all logical concepts which have developed from the Greek age up to the present time, forming the bases of rationalism and western capitalism, which no longer correspond to reality.

For physics, for science, they are already out-of-date concepts. This world which is finishing, this world which has already disappeared, opens up our mental gates to cosmic, universal dimensions. Thus the exhibition proceeds through rooms conveying a sense of tranquillity, then other more frenzied and chaotic rooms. A large work by Carlos Garaicoa shows a kind of town seen from above by night, with its lights and illuminated spots, which can however also seem like a starry sky. Qiu Zhijie, a Chinese artist, plots all the ideologies of the history of humanity to form a large geographical map: placed close together in this way, one after the other, they all lose some of their value. The work of the Brazilian artist Henrique Oliveira is a large itinerary which takes the public through various environments and finally brings them out from the roots of a tree, like going backwards through the history of human constructions.

The exhibition closes with a particularly significant, spectacular work: Heritage by Cai Guo-Qiang: a large lake which 99 animals of all species are drinking. Are we looking at a new Noah's Ark, the last chance of salvation, or is it the last water source before the end? The question remains open, while any attempt to answer is left to the public which experiences various sensations, ranging from detachment from this small and insignificant world of ours to melancholy for something which we have loved and lost, and recognition of a glimmer of the new world to come.

A particularly important element of the opening exhibition is the fact that all the arts will be interconnected: music, theatre, cinema, architecture and dance will not only be side events, but will appear along the exhibition itinerary. Thus, besides the artists we will find other types of personage, for example Wang Shu, the winner of the Pritzker Prize for architecture in 2012; and the famous singer Björk.



Hiroshi Sugimoto



Bjork



Henrique Oliveira

## The Centre of the Future

The Centro Pecci is beginning its second life and is increasingly taking on the role of a large, modern cultural workshop and of a pole of attraction for new creative energies “captured” by the large aerial which soars into the Tuscan sky. During the years following the Grand Opening 2016, priority will be given to activities and projects which fulfil the institutional aims and the cultural mandate of the centre: multi-disciplinarity and bringing art and its themes closer to the public. Thus the programming and exhibition system of the future years will continue working on this idea of inter-disciplinarity.

A particularly significant element, which is organisational but also affects the strictly artistic aspect, is the opening times.

The centre will try to extend its afternoon opening times into the evening. The place will thus attract a large public in the evening, especially the young, who will be captured not only by the quality of the additional services and the restaurant and bistro, but also by the cultural experience offered by the exhibitions in progress, and a rich series of side events. Performances, concerts, film projections,

conferences and lessons will be alternated with a dynamic variety, following innovative themes which connect them to the exhibitions.

Future programming will always be characterised by themes and artists of broad interest, starting with a collaboration with Maurizio Cattelan, the world’s best-known Italian artist, who will be re-entering the exhibition arena after having announced his retirement with the large solo show at the Guggenheim of New York in 2011. He will be followed by the solo show of Christian Marclay, winner of the Leone d’Oro (Golden Lion) at the 2011 Venice Biennale, and by Yayoi Kusama, the famous Japanese artist known to the public for her atmospheric immersive, polka-dot environments. All this dynamism, based on interesting, compelling themes, will contribute to making the Centro Pecci a centre of active research which can take its place in the highest ranks of national and international art institutions.



Maurizio Cattelan



Yayoi Kusama

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ARTI CONTEMPORANEE  
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