Come un tempo sul mare, il Castel dell'Ovo ospita i sacri dedicati alla natura della fotografa francobamericana Anne de Carbuccia che inquadrà, in ogni sua fotografia, un angolo di mondo all'interno di poetiche composizioni. Con una particolare attenzione ai temi marini, il progetto One Planet One Future: Acqua, Plastica, Animali e Cultura a Rischio si propone di sensibilizzare il visitatore su quelli temi d'interesse.

Planettario che rappresentano la vera urgenza del presente e del futuro: dalle specie a rischio allo spazio, dall'inquinamento ai problemi climatici. Le fotografie non si trasformano tuttavia in un'occlusa nè in strumenti di polemica, ma si limitano a illustrare come un'istantanea del tempo presente, la fragilità del paesaggio e delle specie, mostrando ciò che abbiamo perso, ciò che abbiamo e soprattutto ciò che possiamo perdere. Nei riferimenti naturali ricorrono gli elementi di una composizione simbolica: la Cleisida, simbolo del tempo, e il Teschio, simbolo secentesco della Vanitas, che ci ricordano la transitorietà del nostro passaggio sulla terra e la necessità di agire in fretta.

Questi due oggetti compongono i Time Shime, piccoli sacelli del tempo che si legano, di contesto in contesto, alle situazioni specifiche dell'intero fotografo. La ventostra di balena blu, uno scatto in Antartide raramente il rischio di un'instabilità in aumento dell'ambientale; il Time Shime minato e pell'acqua delle Medioe si confonde a un cumulo di bottiglie di plastica depositate dalle correnti nell'arco di cinque giorni. Non potendo appendere le fotografie per ragioni conservazionistiche, la fotografa si è avvalsa dell'aiuto dell'architetto Cesare Mari, che ha predisposto un piccolo espositore di pannelli autoprotettori, mentre l'intervento lirico di Giuseppe Meistrangeli ha permesso di impaginare perfettamente le immagini attraverso il progetto di Illuminazione Seguente, corredato da schemi di gara sui quali vengono presentati i salotti dell'orto in azione.

Edwardo De Cauzii
EXHIBITIONS

P85. REBIRTH, DESIGN THROUGH AN EXTRAORDINARY ARCHIVE OF DESIGN MATERIALS, "CULTURE IN PARMA PRESSES AN ORIGINAL PERSPECTIVE ON THE WORK OF ETTORE SOTTASSI"

I don't recall which drawings were, but I was amazed, and I remember holding my breath, because I could see light issuing from the drawer, as if they had turned on a light bulb; the drawer was full of colors, pages, signs, and above all light. This is how Barbara Radice describes her return to Parma, at the CSAC (Centro Studi e Archivio della Comunicazione), during the preparation for the exhibition held by the archaeologists as a tribute to Ettore Sottsass. For the centennial of his birth, various institutions are preparing tributes: the show in Parma is definitely one of the most interesting for two main reasons. First of all, due to the extraordinary materials the CSAC has conserved since 1970, the year of the donation made by Sottsass himself; these holdings have never been on view for the public before in such a complete range. Second, the display of the materials (1925 to 1970) means that the show presents a pre-Sottsass, prior to the period in which he became the protagonist identified by the public with one of the most striking movements in the history of contemporary design. The first thing we notice about this range of documentation is the variety of genres: approached in these years: painting, publishing graphic projects, fabric patterns, installations, advertising, jewelry, interiors, furniture, industrial products. Also by virtue of this heterogenous character, the CSAC has chosen a formula of hybrid curating, which makes us realize the lack of a unified curatorial thesis, but leaves space for the viewers of individual scholars, each concentrating on a specific area. Among the many contributions, we can mention those of Francesca Balakia Arista (collaboration with Pollemens), Chiara Bertocchi (relationships between interiors and objects), Federico Bazzocchi (relationship with American culture by way of Fernando Prat), Marco Cardoni (for the Pollemens company), Christian Lecle (the design of objects), Elisabetta Marcellina (best for the Thonet), Emma Piccardo (the encounter with art and Radical cultures), Simona Riva (relationships with objects), Marcella Turchetti (collaboration with Oliveti), Marina Viganò (relationship with Vitra Ceramica), and Francesca Zanella (relationship between design and visual research). The most lasting effect, as always, is the catalogue, which in keeping with a desire of Barbara Radice herself ("I am not interested in a book that reports, it has to be like a drawing") takes on a simultaneously narrative and visual character. In this non-verbal Sottsass every line, every drawing, every brushstroke, reveals an extraordinary spirit of experimentation, far ahead of its time, far beyond the critical or commercial reception of his most iconic pieces. Domenico Donà

EXHIBITIONS

P88. MARINA, MARINA, MARINA

ABRAHAMOVIC IS BACK IN ITALY WITH AN EXHIBITION AT PALAZZO STROZZI THAT OFFERS A COMPLETE OVERVIEW OF WORKS AVAILABLE TO ITALY. When it comes to Italy, when it seemed like Marina Abramovic was every-where. She was in galleries, at the moves of the overseas The Artist is Present, on the Facebook page of a friend who saw her performance at P3C in 2012, on the covers of women's magazines. The overexposure fed the suspicion of her skeptics, and the risk of impressing the wearer of the Louise Ochoo (Venice Biennial 1997, for the amazing performance Ballad Baroque) in a bad cop copy of herself. Marina Abramovic: The Cleaner: at Palazzo Strozzi in Florence from 21 September 2018 to 20 January 2019, offers a life-size portrait of the artist and her research on the body, starting in Belgium in the 1970s. Curated by Arturo Galansino (and produced by Moderna Museet of Stockholm in collabora-
tion with the Louisiana Museum of Modern Art, Humlebæk and Deutsche Kulturstif-
telle, Bonn), this is the first major retrospective in Italy on the main themes of the artist's work and the first show in the Florence museum to have a woman as its focus. More than 100 works are on view, including videos, photographs, paintings, objects and installations: from theapolitical works of her early career to the large productions of the last decade. As the solo show in 2010 at MoMA, a group of performers will re-enact some of her most famous pieces every day, then in the spaces of the Prato-Middle and the Striscia. Luc Ferroni

EXHIBITIONS

P90. MORE THAN A (VIDEO) GAME

AT THE V&A IN LONDON, THE WORLD OF INTERACTIVE ENTERTAINMENT TAKES THE VIEWING PUBLIC ON A 100 BILLION DOLLARS IN SALES, THAT MULTIPLI ES THE HORIZONS OF DESIGN

Trintam Hunt, director of the V&A Museum of London, calls it one of the most important forms of design of our time. It combines technology, engineering and the visual arts to give form to a virtual universe frequented by at least 2.2 billion people. It is an interactive entertainment, an industry that with its games and related platforms has passed the mark of 100 billion dollars in sales in 2017. The V&A began to get interested in digital design in the years with the birth of computer art. Besides temporary exhibitions at the museum's response gallery – the space for objects that symbolize our changing times – until now gaming had been relegated to a series of events and workshops. Today it gets a boost with what looks to be the blockbuster exhibition of its fall season, "Video Games: Design/Play/Change." Curated by Mark Polston and Kristian Veblen, from 8 September 2018 to 24 February 2019, the show puts the spotlight on new regimes of the mind and their tracking. This is not the first time a museum has approached the theme of video games. Fifteen years ago, in 2002, the Barbican presented an exhibition that traveled around the world. "Go Out," expanded in 2003 with "Frame On 2." The USian American Art Museum programmed "The Art of Video Games" in 2012, the same year in which Paolo Antonelli mixed eyebrows with the acquisition of the game, including Pac-Man, for the permanent collection of MoMA (the art critic Jonathan Jones reacted with a piece in the Guardian titled "Scary MoMA, video games are not art"). The Milan Thermate will also be programming an exhibition on video games, on which the curator Mytum Ren Sahl is in hand at work. In the case of the V&A, the choice has been to concentrate on products created from the early 2000s to the present. No Super Mario at Tôto, then, but the most recent evolutions of the medium, transformed by smartphones, social media, small independent producers are juxtaposed with giants like Nintendo and Naughty Dog, to examine policies, creative approaches. Other food for thought comes in the form of research views, behind-the-scenes materials (from original sketches to motion capture suit) and an immersive installation that explores the role of the game as co-author. Among the items on loan for the exhibition, there is also the original artwork impression of Monopoly, featuring the Milkman Seig by Magritte, which inspired the forest scene in the adventurous game Kentucky Route Zero. If video games are not art, they certainly have points of contact with it. Luc Ferroni

EXHIBITIONS

P92. MYSTERY MAN

THE RETROSPECTIVE ON RENÉ MAGRITTE AT MASI IN LUGANO TAKES ITS CUE FROM THE FAMOUS LECTURE THE BELGIAN ARTIST GAVE IN 1958 IN ANTWERP: THE SHOW INCLUDES ABOUT 60 WORKS, WITH CLUES THAT HELP US TO DECODE THEM. With Picasso: A Different Game, the exhibition that closed in June, MASI Lugano racked up about 47,000 visits, for an average of 200 per day. These results can perhaps be repeated with another box-office attraction, René Magritte, at the Italian Swiss Museum of Art, from 16 September 2018 to 19 January 2019. Curated by Xavier Conconi and Julia Weiseig, the retrospective titled La Lingue de vie takes its name from the lecture the Belgian painter delivered at the Musée Royal des Beaux-Arts of Antwerp on 21 May 1958. This was one of the very rare occasions in which he talked about his art, citing episodes from his private life and masterpieces of reference to demonstrate how the entirety of the everyday can be transformed into something amazing. The exhibition looks back on that lecture to retrace the artist's career from start to finish, through about 60 works and a series of clues with which to decipher them. The Traversée diffusa (1925) is placed in relation to La Peau du poète (1912) by the Chinese, the artist who opened the gates of Surrealism to Magritte. The bond with the master of Magie is also seen in works like La Miniacere de 1948 – a reinterpretation, or a reversal, of the German interlude Ciel de Cielo. After Lugano, during the course of 2019 the show will travel to the new facility of the Albert Roex Art Museum of Helsinki, reopened after a radical renovation by the firm Zaha Hadid Architects. Luc Ferroni

EXHIBITIONS

P94. ART FOR CHANGE

AFTER NEW YORK, MILAN, MUNICH AND MOSCOW, THE ONE PLANET ONE FUTURE PROJECT REACHES NAPLES IN THE IMAVA DELLE CARICERI OF CASTEL DELLE CARICERI. ANNIE DE CABRUCIUS BROADCASTS AN APPEAL TO TAKE CARE OF THE ONLY WORLD WE HAVE. Like a suicide temple, Castel dell'Ovo welcomes the memories on nature of the French-American photographer Annie de Cabrucci, who frames concepts of the world inside poetic visual compositions. With a particular focus on the