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La Biennale di Venezia

61. Esposizione
Internazionale
d'Arte

Padiglione Italia

TE
CON

Italian Pavilion
Biennale Arte 2026

09.05 - 22.11.2026
Tese delle Vergini
Arsenale, Venezia

Commissioner
Angelo Piero Cappello

Curator
Cecilia Canziani

Artist
Chiara Camoni

CON
TUTTO

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CON TE CON TUTTO
Italian Pavilion

Venice, 5 May 2026 – From 9 May to 22 November 2026, Chiara Camoni's *Con te con tutto* brings the spaces of the Italian Pavilion to life at the 61st International Art Exhibition – La Biennale di Venezia, promoted by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture. The exhibition, curated by Cecilia Canziani, is a call to come together, an invitation to build a different way of being in the world through encounter and sharing with other forms of life, leaving room for wonder, feeling, dialogue, contemplation and the flow of time that transforms everything.

Drawing on Camoni's artistic practice, one based on collaboration and co-creation, the curatorial project likewise opens up to embrace other voices, thereby taking on a choral dimension.

The exhibition comprises **works created specifically for the occasion alongside existing pieces**, following a practice of combination, reuse and reinterpretation that the artist has previously deployed – an approach inherent to the very nature of her work. The familiar elements of the artist's work are joined here by new ones: recycled plastics, industrial refuse and found objects are brought together to depict the contemporary landscape, inviting us to recognise beauty even in waste.

The first space houses a **silent thicket of figures: twenty-four sculptures** dotting the dimly lit space. They are *Colonne*, *Sisters* and *Daimons*: anthropomorphic figures which, being only slightly larger than life, establish a direct dialogue with the bodies of the visitors. Facing the entrance to the Pavilion, they appear to be part of a single grouping, a gathering in which those who enter may take part and of which, at the same time, they constitute the ideal object. Shaped from coiled clay or composed of a myriad of small terracotta elements that give form to bodies in potential metamorphosis, they appear in the semi-darkness like minor deities who have arrived from some distant past to question our present. They are all different from one another: some have more defined features, a face, a recognisable body, while others have a more open form. They are made of clay, adorned with twigs, shells, stones, but also fragments of plastic and rubbish picked up in the immediate vicinity of the artist's studio.

From the suspended space of the first room – an underworld brought to life by ancestral spirits summoned by the artist – one enters the flow of human time: the **second space** comes into view, like a world under construction, composed of natural elements, artefacts and recycled objects that continue and expand the artist's exploration of matter.

On either side are two large groups of works consisting mainly of marble floors and sculptures of a domestic form, created using items of furniture pieced together and painted with verdigris, the *Cassette* (little houses) hosting the pieces from the *Dialoghi* section: a series of works entrusted to **Lucia Aspesi** and **Fiammetta Griccioli**, which link Camoni's work with other artistic languages, chronologies and figures, including those of **Fausto Melotti**, **Alberto Martini** and **Marisa Merz**, and which join the works of **Luca Bertolo**, **Lucia Leuci**, **Alessandra Spranzi** and **Bettina Buck**, included previously by Camoni in other works of hers. Particularly striking is the association between *Che cosa resta*, a video commissioned from **Alice Rohrwacher**, and an Attic amphora dating back to the late seventh century BC on loan from the **Fondazione Rovati**.

On the opposite side, **Annamaria Ajmone's** performance *Canti fossili* will take place; although scheduled for specific dates, it will 'inhabit' the space through a publication produced for the occasion. The work forms part of *Dialoghi* and has been developed through the artist's own practice. The left-hand section houses the installation *Disco Tornio* by **Chiara Camoni** in collaboration with the **Centro di Sperimentazione**, to be activated by interventions from the visiting public.

Opposite this are four reclining sculptures – one *Venere* (Venus) and three *Odalische* (Odalisques) – which seem to emerge from the sea foam or the bank of a river: positioned on either side of a large floor made of recycled plastic, the sheen of which mimics that of a water surface, and like the figures in the first space, they too incorporate plants or artificial materials such as small fragments of plastic waste.

At the centre of the area, however, there is a space resembling a small agora, equipped with seating where visitors may stop off and rest, view the artworks or gaze out onto the garden; it is a space where secondary school classes, art schools and universities can experience the Pavilion during lessons or other activities, and where the public program events will be held.

Throughout the **Biennale Arte 2026**, a **programme of events** will bring the Italian Pavilion to life (see below), extending beyond the confines of the exhibition and engaging with organisations, places and communities across the city of Venice, allowing the ideas and reflections generated by *Con te con tutto* to resonate throughout the city, with guided tours, walks, performances, seminars and in-depth debates. The public program curated by **Angelika Burtscher** and **Daniele Lupo** (Lungomare) will take place throughout June, September and October, featuring initiatives designed and developed in partnership with Venetian

institutions and associations – such as Arcicoro (Circolo Arci Franca Trentin Baratto), Microclima, NABA / Nuova Accademia di Belle Arti of Rome, NICHE Centre for Environmental Humanities (Ca' Foscari University of Venice), Spazio Punch – and with educational institutions such as the Academies of Fine Arts of Rome and Venice, the Luav University of Venice (Multimedia Arts Course, PhD in Architecture, City and Landscape), Roma Tre University, and the Staatliche Hochschule für Gestaltung in Karlsruhe. The programme of activities is available on the Italian Pavilion website.

Further events will complement the public program, some of which form part of *La Giusta Misura*, the travelling seminar devised by Cecilia Canziani and Chiara Camoni, which since 2018 has been weaving together theory and practice, manual skill and theoretical reflections, alternating sessions of reading and discussion with workshops on ceramics, plant-based dyeing, drawing and much more. The first event in the series will take place on 27 September 2026 at the International Sculpture Park at Villa Fürstenberg, which belongs to Banca Ifis, the exhibition sponsor.

Con te con tutto is a project designed for everyone. Inclusion plays a key role in the conception of the exhibition, with the aim of broadening access to the artistic experience, taking different ways of perceiving the world and varying levels of linguistic and cultural familiarity into account. The design choices focus on: internal communication, with the creation of texts in plain language; the website, with digital tools designed to facilitate navigation and use; and the exhibition itinerary, with a visitor path enhanced by accompanying devices that offer further insights and present the curator's own perspective.

In this context, the collaboration with the *Ciao!* project run by the Amplifon Foundation will enable 30,000 elderly people living in 330 care homes across seven countries (Italy, Australia, Belgium, France, Portugal, Spain and Switzerland) to visit the exhibition remotely while actively taking part in it.

Furthermore, the *Con te con tutto* project team has benefited from the consultancy of the National School of Cultural Heritage and Activities as part of the *Personeper. Accessibilità nei luoghi della cultura* (Accessibility in Cultural Venues) initiative as part of their own training and the monitoring of actions aimed at implementing accessibility and inclusion within the Pavilion.

The catalogue is published by NERO Editions with graphic design by Lungomare.

The Italian Pavilion, promoted by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture, was also made possible thanks to the support of the main sponsor, ZEGNA, and the sponsor Banca Ifis, along with contributions from numerous donors.

WEEKEND 1

26–28 June 2026

The Wild, The Oneiric and the Disastrous

Tese delle Vergini, Isola Forte

Sant'Andrea, Ocean Space

Friday 26 June, 6–8 pm

Tese delle Vergini

With Scythes of Love

(Lullaby for the new millennium)

Performance by **Giorgiomaria Cornelio**

with **Arcicoro (Circolo ARCI**

Franca Trentin Baratto)

and music by **Roberto Paci Dalò**

Saturday 27 June, 12–1 pm

Tese delle Vergini

Conversational tour

With **Annalisa Metta** and **Ilaria Gianni**

Saturday 27 June, 3–8 pm

Tese delle Vergini

and Forte di Sant'Andrea

Exploring amphibious landscapes.

Readings and a walk to the

Isola Forte di Sant'Andrea

With **Annalisa Metta** in conversation

with **Giorgio Andreotta Calò**

In partnership with: **NICHE Centre for**

Environmental Humanities (Ca' Foscari

University of Venice), Microclima,

research programme in Architecture City

Landscape – Roma Tre University

Limited places available; registration required
no later than three days before the event by writing to:
iscrizione@lungomare.org
Meeting point: Tese delle Vergini, pavilion entrance

Sunday 28 June, 5–7 pm

Ocean Space, Campo S. Lorenzo, Venice

With Scythes of Love (Lullaby for

the new millennium), repeat performance

Performance by **Giorgiomaria Cornelio**

with **Arcicoro (Circolo ARCI**

Franca Trentin Baratto)

and music by **Roberto Paci Dalò**

WEEKEND 2

25–26 September 2026

The Many Forms of Knowing

Tese delle Vergini

Friday 25 September, 4 pm

Geology and Erosion of Memory

Conversation between **Felice Cimatti**

and **Esther Kinsky**

Friday 25 September, 6–8 pm

Tese delle Vergini

Meeting

Bibliomancy

NERO with **Cora Baratti** and **Giulia Currà**

(**Salotto delle Preziose**)

Saturday 26 September, 12–1 pm

Tese delle Vergini

Conversational tour

With **Angelika Burtscher, Cecilia Canziani**

and **Daniele Lupo**

Saturday 26 September, 3–7 pm

Tese delle Vergini

Reading and workshop:

Falling on the Past

With **Valentina Karga** and **Jacopo Miliani**

In collaboration with: **Staatliche**

Hochschule für Gestaltung (HfG),

Karlsruhe and **Iuav University of Venice,**

Multimedia Art Course

Limited places available; registration required
no later than three days before the event by writing to:
iscrizione@lungomare.org

WEEKEND 3
29–31 October 2026
What the voice carries
Tese delle Vergini

Thursday 29 October, 2–6 pm
Tese delle Vergini
Reading and workshop: Translating through multiple languages
With Sara Basta
In collaboration with the Academies of Fine Arts of Venice and Rome

Limited places available; registration required
no later than three days before the event by writing to:
iscrizione@lungomare.org

Thursday 29 October, 6–8 pm
Tese delle Vergini
Body and Voice
Conversation with **Adriana Cavarero**
and **Felice Cimatti**

Friday 30 October, 6–8 pm
Tese delle Vergini
SAWT
Performance by **Wissal Houbabi**
with the support of Spazio Punch

SAWT is a performance that originated from a research project supported by the FONDO network for emerging creativity and has been adapted for the public program of the Italian Pavilion at the Biennale Arte 2026.

Saturday 31 October, 12–1 pm
Tese delle Vergini
Conversational tour
With **Cecilia Canziani**
and **Francesco Ventrella**

Saturday 31 October, 1–6 pm
Reading and writing workshop: Counterlexicon
With **Mirene Arsanios**, in collaboration with the Two-Year Course in Visual Arts and Curatorial Studies at NABA, Nuova Accademia di Belle Arti, Rome campus

Limited places available; registration required
no later than three days before the event by writing to:
iscrizione@lungomare.org

EXTRA PUBLIC PROGRAM

Sunday 27 September, 10 am – 5 pm
Banca Ifis International Sculpture Park of Villa Fürstenberg
La Giusta Misura
With **Chiara Camoni**
and **Cecilia Canziani**

Websites

creativitacontemporanea.cultura.gov.it
contecontutto.it

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Italian Pavilion 2026

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Download the press kit here



CON TE CON TUTTO

Curated by Cecilia Canziani

Con te con tutto (With You, With Everything) is a call to come together, an invitation to build a different way of being in the world, starting from encountering and sharing with all living things, leaving space for wonder, sentiment, dialogue, contemplation and the flow of time that transforms everything. Presented as a unique installation by artist Chiara Camoni (Piacenza, 1974), the exhibition – created with the support of the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture – involves the entire Pavilion and reimagines it as a landscape in transformation, in which the body of the sculpture and the bodies of the visitors are invited to partake in mutual exchange.

At a time when our relationship with reality is increasingly mediated and virtual, theorists such as Karen Barad, Laura Tripaldi, Jane Bennett and Donna Haraway are rethinking our relationship with matter as the common ground of all that exists and the ultimate site of connection and transformation. Matter is not a passive subject onto which to project knowledge, but a physical space of mutual interaction that changes us and the world, and teaches us to renew our relationship with the living: a terrain of cross-pollination, plurality and encounter, precisely because it is alive and in a state of becoming. Above all, it is female artists today who have renewed our relationship with matter, starting from their observation of wild nature, the contemporary rediscovery of traditional materials, the conscious fusion with craftspersonship, and the reappropriation and reinvention of forms of ritual and sacredness that may renew our reflection on figuration, thereby proposing ways to subvert the hierarchies and codifications of the art system.

The themes of ecology, femininity, process, care and collaboration help us to rethink the role of art, starting from the relationship between artist and work and between work and audience, but also, through the visual mediation of the works, to imagine a different possible way of living in the present. It is not uncommon for artistic practice to favour co-creation over the authorial gesture: doing things together both presupposes and leads to thinking together, a dimension that philosopher Chiara Zamboni identifies in the specific political nature of female friendship and which, translated into the exhibition framework, leads us to rethink and subvert the limits of authorship by placing the word 'with' at the heart of creativity. The space that opens up between two or more people thus transcends the work itself.

Con te con tutto aims to bring to the surface and inscribe within the institution the bonds and affections that make creative work possible, and which the artwork is capable of preserving and redistributing, inviting the artist Chiara Camoni to present her practice in a new light, placing the themes of time, making and relationship – which have always characterised her work – onto a monumental scale.

Chiara Camoni is part of a constellation of thinkers and artists, in the words of Silvia Federici, committed to ‘re-enchanting the world’. Her work forms part of an Italian reflection on sculpture characterised by the deconstruction of the relationship with the monument, the revival of traditional materials such as terracotta, and an interest in lesser-known art histories, particularly that of the Etruscans (which constitutes an identity-defining source for the history of Italian art), via the Italian masters of the Novecento (Arturo Martini, Fausto Melotti and Lucio Fontana) and Arte Povera. Italian art has always dialogued with the international scene, while being grounded in an awareness of its own radicalism and distinctiveness. Chiara Camoni renews these premises through a participatory practice of study capable of integrating art and life by adopting a situated approach, which reinvents the medium setting out from the domestic sphere, from everyday gestures and from natural materials drawn from the impure, anthropised landscape surrounding her studio.

For the artist, sculpture – understood as a collaboration with the material – is the result of collective processes involving informal groups (assistants, friends, people who work with the artist) or more institutional groups (the works often come to life through seminars or workshops that precede or accompany exhibitions in institutions and museums). Chiara Camoni interprets the work as an epiphany: the appearance of forms that narrate hybridisation between the animal, human and sacred worlds, occupying space temporarily, in balance with the surroundings.

By treating every aspect of the project as part of the dialogue between the public and the artworks, *Con te con tutto* invites us to reflect on the relationship between body and space, on the way in which bodies construct spaces, gestures construct worlds, worlds tell of relationships, and relationships as a way of reinventing the ways we come together. The curatorial project adopts a stance mirroring that of the artist, multiplying interpretations, voices and presences: the Pavilion is a place of exchange and contact between bodies that make space to welcome each other and which – like matter – mutually transform one another, listen reciprocally and share a moment in time.

Taking the works on display as its starting point, the *Dialoghi* section – entrusted to Lucia Aspesi and Fiammetta Griccioli, who conceived and devised it – fosters multiple interpretations of the works on show through the commissioning of two new pieces from Alice Rohrwacher

and Annamaria Ajmone, alongside a selection of works and documents integrated into the installation itself: an amphora from the Rovati collection, presented for the occasion in the Pavilion; a watercolour by Alberto Martini; two small cups by Fausto Melotti; a Lumière film featuring a performer interpreting Loïe Fuller's 'serpentine dance'; a photograph of Martha Graham dancing with props by Isamu Noguchi; a drawing by Marisa Merz, an installation by Kazuko Miyamoto, a photograph by Medardo Rosso, a sculpture by Senga Nengudi, two fish fossils, documentation of a work by Luciano Fabro in Marinella Pirelli's garden, a photograph by Gauri Gill, a woodcut by Felice Casorati, *La Pipia de Carèsima*, and a loaf of Sardinian ritual bread made by the Pintau Bakery.

These works are joined by pieces the artist had previously incorporated into her own practice – one established over the past few years – bearing witness to the resonance and intimacy she shares with artists such as Bettina Buck, Luca Bertolo, Lucia Leuci, Alessandra Spranzi and Franco Corradini, a figure of immense importance in the artist's formative years.

The public program, curated by Lungomare, develops a narrative framework of meetings, listening sessions and actions, inviting us to *engage with the voice* as a manifestation of presence, but also as a posture of transformation, involving – among others – Adriana Cavarero, Felice Cimatti, Giorgiomaria Cornelio, Wissal Houbabi, Esther Kinsky, Ilaria Gianni and Annalisa Metta.

The exhibition project comprises works created specifically for the occasion alongside existing pieces, following a practice of combination, reuse and reinterpretation that the artist has previously employed and which is inherent in the very nature of her work. The familiar materials of the artist's work are joined by new ones: recycled plastics, industrial refuse and found objects are brought together here to portray the contemporary landscape, inviting us to recognise beauty even in waste.

The first exhibition space houses a silent thicket of figures: twenty-four ceramic statues – slightly taller than life-size yet solemn, monumental in their bearing – dot the dimly lit space. Shaped using the coil technique or composed of a myriad of small terracotta elements that give form to bodies in potential metamorphosis, they appear to us in the semi-darkness as minor deities, having arrived from a distant past to question our present. They are all different from one another: some have more defined features, a face, a recognisable body, whilst others have a more open form. They are made of clay, adorned with shrubs, shells, stones, but also fragments of plastic and rubbish picked up in the immediate vicinity of the artist's studio. This forest of mineral and plant-like figures is traversed by viewers, inviting them to seek a relationship between their own body and that of the sculpture, to take their place in front of the figures and seek out their gaze, establishing a silent dialogue.

From the suspension of the first space, we enter the flow of human time: the second space is bathed in strong light, like a world under construction, composed of natural elements, artefacts and recycled objects that continue and expand the artist's exploration of matter.

Beginning with a number of large reclining female figures, modelled in terracotta, which serve as a link between the first and second spaces, we enter a potential architecture that seems to emerge from the ground and become floor, container, wall and seat: a building, split into rooms, corridors and gardens, whose construction has only just begun; a domestic, familiar architecture, in which the sculpture itself becomes a container and a showcase to house small objects created by the artist in her studio or borrowed, forms that blend with the artefact and characterise Camoni's work, which has always sought to explore the boundary between art and craft with a view to highlighting their common roots.

At the heart of the space lies a square surrounded by seating where visitors may stop off and rest. The focal point of this space is the garden: the passing of the hours of the day and the changing of the seasons, the convergence of the eternal time of sculpture, that of human life, and the cyclical time of nature all meet at this threshold and invite contemplation.

The garden, framed by the doorway, is living matter which, through the changing colours and light, hour by hour and season after season, restores to us the connection that all bodies have with time.

CECILIA CANZIANI

Curator of the Italian Pavilion 2026

Cecilia Canziani (Rome, 1976) is an art historian and independent curator. Her work focuses on contemporary artistic practice, writing, and the teaching of contemporary visual culture. She holds a PhD in Art History from the Federico II University of Naples; a Master's degree in Curating from Goldsmiths, University of London; and a Bachelor's degree from La Sapienza University in Rome. She attended the School of Specialisation in Art History at the University of Siena.

Alongside Ilaria Gianni, she is co-founder of the contemporary art research centre IUNO and the *Les Cerises* publishing project for children's artist's books. She was co-director of the Nomas Foundation with Ilaria Gianni, and together with Simone Menegoi and Andrea Zegna, conceived and curated the ZegnArt public art programme for the Ermenegildo Zegna group.

She holds a chair in Phenomenology of Contemporary Art at the Academy of Fine Arts in L'Aquila, and is a member of the Doctoral Committee at the Academy of Fine Arts in Naples. She was a winner of the 13th edition of the Italian Council programme, promoted by the Directorate-General for Contemporary Creativity of the Ministry of Culture, with an international research project. In 2014, she was a Research Fellow at the Henry Moore Foundation in Leeds, and for two editions, in 2017 and 2018, a member of the jury for the *We the People* project conceived by the UNESCO Communication Centre in Islamabad and the Swiss Agency for Development; in 2023, she was a member of the Scientific Steering Committee for the beautification of buildings to be rebuilt and repurposed in the areas affected by the earthquake, on behalf of the Ministry of Culture.

Recent exhibition projects include the first retrospective exhibition of Linda Fregni Nagler's work in an Italian institution, held at the GAM in Turin; the Festival of Foreign Academies and Cultural Institutes at the Palazzo delle Esposizioni in Rome; two exhibitions dedicated to Elisa Montessori at the Italian Cultural Institutes in Warsaw and Kraków; *Io dico io* at the National Gallery of Modern Art in Rome, and *Anastasia Potemkina* at MAXXI in L'Aquila. She has written on the work of Bettina Buck, Adelaide Cioni, Marta Roberti, Alessandra Spranzi, Marie Lund, Peggy Franck, Rossella Biscotti, Marinella Senatore, Luca Bertolo, Deimantas Narkevicius, Sara Basta and many others. She contributes to *Flash Art* and *Antinomie*.

She has followed Chiara Camoni's work since 2010, editing her first monograph (*NERO*, 2017) and, since 2018, they have been working together on the touring research project *La giusta misura*.

CHIARA CAMONI

Artist of the Italian Pavilion 2026

Chiara Camoni (1974, Piacenza) lives and works in a small village in the Apuan Alps.

Her practice encompasses drawing, plant printing, video and, above all, sculpture, with a particular focus on ceramics. Her works are often the result of collaborations with informal and spontaneous groups, workshops or more institutional seminars.

For several years, 'Il Centro di Sperimentazione' has been supporting the artist in the development of projects characterised by shared authorship, further expanding the formats and languages she uses.

Recent solo exhibitions include: in 2025, *Swarms*, curated by Antonio Grulli, *Luci d'Artista*, permanent installation, Palazzo della Regione, Turin, IT; *Erguidas, yacentes*, curated by Javier Hontoria, Patio Herreriano, Valladolid, ES; *COLONNE*, SpazioA, Pistoia, IT; in 2024, *Inizio fine. Rotondo. Tutte le cose del mondo*, curated by Saverio Verini, Palazzo Collicola, Spoleto, IT; *Chiamare a raduno. Sorelle. Falene e fiammelle. Ossa di leonesse, pietre e serpentesse*, curated by Lucia Aspesi and Fiammetta Griccioli, Hangar Bicocca, Milan, IT; in 2023, *Whispers, World Above, World Below*, curated by Julia Geerlings, *A Tail of a Tub*, Rotterdam, NL; in 2022, *Hic Sunt Dracones*, with Atelier dell'Errore, curated by Elena Volpato, GAM, Turin, IT; in 2021, *La Meraviglia*, curated by Alice Motard, CEAAC, Strasbourg, FR; *Deux Soeurs*, curated by Alice Motard, CAPC, Musée d'art contemporain de Bordeaux, Bordeaux, FR.

Recent group exhibitions include: in 2025, *Fata Morgana: memorie dall'invisibile*, curated by Massimiliano Gioni, Daniel Birnbaum and Marta Papini, hosted at Fondazione Nicola Trussardi, Palazzo Morando, Milan, IT; *The Gorgeous Nothings: Flowers at Chatsworth*, curated by Allegra Pesenti, Chatsworth House, Bakewell, UK; in 2024, Bangkok Art Biennale, *Nurture Gaia*, National Museum Bangkok, Bangkok, TH; *Manifesta 15*, curated by Hedwig Fijen and Filipa Oliveira, Barcelona Metropolitana, ES; *Being Mediterranean*, curated by Rahmouna Boutayeb, M.O.CO. PANACÉE Montpellier Contemporain, Montpellier, FR; *Reenchantments*, Museu Etnològic i de les Cultures del Món, Barcelona, Barcelona ES; *Sheher, Prakriti, Devi*, curated by Gauri Gill, Ishara Art Foundation, Dubai, UAE; in 2023, *Into Nature: Time Horizons*, Nature Biennial, Borger-Odoorn, NL; in 2022, *Becoming Flower*, curated by Helen Guenin and Francois Rebecca, MAMAC, Nice, FR; *Persones Persons*, curated by Lucia Pietroiusti and Filipa Ramos, 8th Biennale Gherdëina, Ortisei, IT.

CON TE CON TUTTO

Curated by: Cecilia Canziani

Graphic design: Lungomare

Publisher: NERO Editions

The exhibition at the Italian Pavilion at the Biennale Arte 2026, entitled *Con te con tutto* and curated by Cecilia Canziani, is accompanied by the publication of a catalogue produced by NERO Editions, with graphic design by Lungomare and contributions from the entire Pavilion team.

The volume is conceived as an anthology comprising images and texts that alternate freely, revealing the interconnection of themes, suggestions and ideas that circulate within the artist's practice and the exhibition.

Designed as a pocket-sized guide that can be easily carried and consulted both during and after the visit, the volume features **essays commissioned** for the occasion from Esther Kinsky (writer), Lisa Le Feuvre (Director of the Smithsonian-Holt Foundation, US), Annalisa Metta (Full Professor of Landscape Architecture at Roma Tre University), Laura Tripaldi (Researcher, Center for AI & Culture, New York University, Shanghai), Francesco Ventrella (Associate Professor of Art History, University of Sussex) and Chiara Zamboni (philosopher), an introductory text to the exhibition by Cecilia Canziani, an introduction to the *Dialoghi* section by Lucia Aspesi and Fiammetta Griccioli, and an introduction to the public program by Angelika Burtscher and Daniele Lupo.

These are interspersed with **images** documenting the exhibition, the artist's creative process, life in her studio, the materials and inspirations that together form part of the works, and **an anthology** of republished texts, ones translated for the first time, occasional writings, fragments of poetry taken from the public program, as well as notes, reflections, snapshots and a selection of **the artist's own texts** which, taken together, convey the underlying essence of the research and the working method that characterises *Con te con tutto*.

Like the exhibition, the book is conceived as a polyphony, capable of conveying the experience of the Pavilion through the many voices of which it is comprised.

The book is published in two editions, Italian and English.

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Il Centro di Sperimentazione

Artworks
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Luca Parise, Elisa Zaninoni

Assistants
Giuseppina Catelani, Rafael Chvaicer,
Luna De Oliveira, Melissa Giannini,
Mariana Kinker, Mila Malavasi, Patricia
Carolina Rodriguez, Maurizio Santini

Photography
Camilla Maria Santini

Communications
Estefanía Belén Nativo

Design
Livia Baldini, Rafael Chvaicer, Luca Parise

Lighting
Helena Caixeta

Resource development and fundraising
Elisa Del Prete, Paola Manfredi

Fundraising consultancy
Martina Bacigalupi

Press office
PCM Studio di Paola C. Manfredi
with Francesca Ceriani

**Visual identity, exhibition graphics
and editorial design**
Lungomare (Chiara Bergese,
Angelika Burtscher, Chiara Cesaretti,
Daniele Lupo, Alessandro Rizza,
Irene Sgarro)

Publication
NERO Editions

Photo and video documentation
Camilla Maria Santini

Video documentation
Monkeys Video Lab (Alessio
Rucchetta, Valerio Sammartino,
Simone Nazzareno Valente)
with Controcampo, Laboratorio
video per la Scuola di cinema,
fotografia, audiovisivo
A production Accademia
di Belle Arti di Roma

Translations
Ben Bazalgette

Accessibility
Lungomare (Daniele Lupo, Irene Sgarro),
Elisa Del Prete, Giulia Gaibisso

Easy-to-read adaptation
Stefania Span
in collaboration with the test
readers of Cooperativa Sociale
Trieste Integrazione – Anffas
Audiovisual accessibility
Terroir Films

Production
La Biennale di Venezia

Dialoghi

commissions

Annamaria Ajmone, Alice Rohrwacher

with the participation of

Luca Bertolo, Bettina Buck,
Franco Corradini, Gauri Gill,
Lucia Leuci, Kazuko Miyamoto,
Senga Nengudi, Alessandra Spranzi

with works by

Felice Casorati, Alberto Martini,
Fausto Melotti, Marisa Merz,
Medardo Rosso

and with artifacts and photographic materials

Diplomystus dentatus; SOS-type
transport amphora; *Pipia de Carèsima*;
text by Chandra Livia Candiani;
photograph by Luciano Fabro;
photograph of Martha Graham with
two artworks by Isamu Noguchi; *Film
Lumière n° 765,1 – Danse serpentine, II*

Public program

with the participation of

Mirene Arsanios with Biennio in Arti Visive
e Studi Curatoriali and Manuela Pacella,
NABA Roma; Sara Basta with Accademia
di Belle Arti di Venezia and Accademia
di Belle Arti di Roma; Adriana Cavarero;
Felice Cimatti; Giorgiomaria Cornelio
with Arcicoro Venezia and Roberto Paci
Dalò; Ilaria Gianni; Wissal Houbabi;
Valentina Karga with Jacopo Miliani,
Staatliche Hochschule für Gestaltung
(HfG) Karlsruhe, Università luav di
Venezia – Corso di Arti Multimediali;
Esther Kinsky; Annalisa Metta with
Giorgio Andreotta Calò, NICHE Centre for
Environmental Humanities (Università Ca'
Foscari Venezia), Microclima, Dottorato di
ricerca in Architettura Città Paesaggio –
Università Roma Tre; NERO with
Giulia Currà and Cora Baratti (Il Salotto
delle Preziose); Francesco Ventrella

Lenders

Alessandra Spranzi; Alice Rohrwacher;
Annamaria Ajmone; Archivio Luciano
e Carla Fabro; Associazione Genesi,
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l'arte contemporanea Luigi Pecci, Prato;
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Collection, Venice; Giancarlo and Danna
Olgianti Collection, Lugano; Ilenia and
Bruno Paneghini Collection; Marco
Barbieri Collection, Pistoia; Marilena
Bonomo Collection; Fondazione Luigi
Rovati, Milan; Nunzia and Vittorio Gaddi
Collection, Lucca; Private Collection,
CT; Private Collection, Florence; Private
Collection, Rome; Private Collection
Roberto Spada; Collection Silvia
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Catalogue

Chiara Camoni
Con te con tutto

edited by
Cecilia Canziani
with
Giulia Gaibisso

Texts

Anni Albers
Lucia Aspesi, Fiammetta Griccioli
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Chiara Camoni
Cecilia Canziani
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Francesco Ventrella
Chiara Zamboni

Translations

Craig Allen
*(On Sculpture; Three Colors;
Landscapes; Notes for Chiara;
SAWT; Flower Rolls)*
Anna Carruthers
*(Weather Predictors;
Living Matter; Saying and Doing)*
Maira Egan
(With Scythes of Love)
Alexander Ferguson
*(Instructions for Use;
In Between Eyes;
To Dwell with the Voice;
Brief Story of Destruction)*
Anna Martinelli
*(Open Studios; We Are Giving
Shape to the Present;
Even a Star Is "Nature" to Me;
The Memory of the Hands)*
Idra Novey
(The Passion According to G.H.)

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Chiara Cesaretti)

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DIRECTORATE-GENERAL FOR CONTEMPORARY CREATIVITY
OF THE ITALIAN MINISTRY OF CULTURE

The Directorate-General for Contemporary Creativity (DGCC) is the office of the Italian Ministry of Culture dedicated to contemporary issues. It performs functions and tasks related to the promotion and support of contemporary art and architecture, including photography and video art, applied arts, including design and fashion, and architectural and urban quality. It also supports cultural and creative enterprises and promotes urban regeneration projects.

The DGCC **supervises foundations linked to contemporary creativity established with ministerial participation:** La Biennale di Venezia, Triennale Milano, La Quadriennale di Roma, MAXXI – National Museum of Twenty-First Century Arts and MUNAF – Museo Nazionale di Fotografia. It supervises and monitors **Law 717/49** ‘Regulations for art in public buildings’; it also intervenes in matters within its specific competence regarding the application of **Law 633/41** ‘Protection of copyright and other rights related to its exercise’ and **Law 512/82** ‘Tax regime for assets of significant cultural interest’.

For years, the DGCC has **collaborated – in different ways and at different levels – with foundations, museums, cultural centres, associations and other public and private entities** involved in contemporary creativity in Italy. As part of this collaboration, the public and private sectors contribute equally to the implementation of major interventions. One of the main objectives of the DGCC is to promote all areas within its remit through coordination that may systematically bring together the experiences and activities of those who have been working for years in the field of research and support for creativity and education as well as relations with the public and local communities, developing common, innovative and sustainable projects.

Supporting talent in the contemporary creative sector is one of the strategic objectives of the DGCC, which it pursues and achieves through targeted programmes. Among the public notices for contemporary art and photography, we might mention *Italian Council, PAC – Piano per l’Arte Contemporanea* and *Strategia Fotografia*, while for contemporary architecture and urban regeneration, *Festival Architettura, Architetture Sostenibili X, Museo Rigenera* and *Laboratorio di Creatività*

Contemporanea. There are also numerous ongoing projects, such as *Arte e Spazio Pubblico*, *Nuovo Grand Tour* and *Bel Paese* concerning contemporary art, activities related to the creation of *guidelines for the restoration of photography*, and *Restaurare il presente*, *Donne in architettura* and *Ri-generare con creatività* for contemporary architecture and urban regeneration.

With the aim of promoting the international mobility of Italian artists and creatives, the DGCC has recently strengthened its collaboration with the Italian Ministry of Foreign Affairs and International Cooperation and Italian Cultural Institutes, creating several **residency awards** abroad, supporting *Italian Design Day* and the *Giornata del Contemporaneo* promoted by AMACI, while signing agreements for the implementation of projects abroad, including initiatives related to the *Piano Olivetti* and the *Piano Mattei per la Cultura*.

The DGCC also promotes the construction of digital platforms – either directly or in collaboration with other institutions – that collect censuses and mappings of various forms of contemporary art and architecture, as well as urban spaces, in order to enhance the contemporary by providing a series of cognitive tools for professionals and users. These include: *Census of Italian Architecture from 1945 to the present day*, *Atlas of Contemporary Architecture*, *Places of the Contemporary*, *VARIA – Video Art in Italy*, *Photography Census*, *RAAM – AMACI Museums Archive Research*, *Dueper cento*, *Observatory of Reuse*.

The DGCC participates in the implementation of the **PNRR (National Recovery and Resilience Plan)** as part of the *Next Generation EU* Programme and, as the implementing body, oversees the intervention entitled *Capacity building for cultural operators to manage the digital and green transition (M1C3)* with a total investment of €155 million. It also oversees the drafting and publication of public notices under Action 1.3.1 of the **National Culture Programme (ERDF) 2021–27**, which aims to promote the competitiveness of cultural and creative enterprises, in synergy with the **PN Cultura Managing Authority**. It also participates in the implementation process of Law No. 206 of 27 December 2023, 'Practical provisions for the enhancement, promotion and protection of "Made in Italy" brands' with regard to the measures dedicated to Italian cultural and creative enterprises provided for in Articles 25, 26, 29 and 30. It also coordinates the activities of the **Desk Italia Europa Creativa**, which promotes the Creative Europe Programme in Italy and provides free technical assistance to potential beneficiaries of calls for proposals funded by the European Commission.

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ZEGNA

ZEGNA MAIN SPONSOR OF THE ITALIAN PAVILION
AT THE 61ST INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA

Venice, May 5, 2026 – ZEGNA is the Main Sponsor of the Italian Pavilion at the 61st International Art Exhibition – La Biennale di Venezia, promoted by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture.

The Italian Pavilion presents *Con te con tutto* by Chiara Camoni, curated by Cecilia Canziani – a project that reflects on how we inhabit the world through practices of sharing, a non-hierarchical relationship between forms of life, and a renewed attention to matter, time, and processes of transformation.

ZEGNA's support is rooted in a cultural vision deeply embedded in the family's history and in the enduring relationship between art, nature, and territory. Since its origins, the brand has developed an approach in which industry, nature, and community coexist – shaping an ecosystem where value is built over time.

Within this framework, ZEGNART brings together and guides all of the brand's artistic initiatives. Over the years, ZEGNART has fostered long-term relationships with artists and curators – not as episodic support, but as a shared practice that evolves over time. Works are never acquired, but commissioned: each project emerges in dialogue with places, materials, and ZEGNA's values, becoming part of a broader narrative. It is within this context that the relationship with Chiara Camoni and Cecilia Canziani began in 2014, developing through a decade of projects and collaborations that now find a natural expression in the Italian Pavilion.

ZEGNA's participation in the Pavilion takes the form of a direct engagement in the artistic process. The brand enters the very substance of the work: earth, ash, and minerals sourced from Oasi Zegna are used in the creation of the sculptures, while yarns from the Lanificio Ermenegildo Zegna form textile elements integrated into the pieces. Landscape and material production thus become an active and integral part of the artistic research – not as symbolic references, but as a tangible presence within the work itself.

This dialogue between art, nature, and production extends further in the exhibition project promoted by Fondazione Zegna, which will feature Chiara Camoni at Oasi Zegna from May 24 to November 22, 2026, curated by Ilaria Bonacossa. The exhibition expands on the research presented in Venice, deepening its themes and reinforcing the connection between artistic practice and territorial context.

“Sponsoring the Italian Pavilion at the Biennale Arte 2026 means continuing a commitment that is part of our history,” said Gildo Zegna, Executive Chairman of the Ermenegildo Zegna Group. “For over a century, we have invested in territory, craftsmanship, and Italian culture, fostering an ongoing dialogue between business and art. Oasi Zegna represents its most authentic expression: a project born from the Founder’s vision that continues to generate value over time. With Chiara Camoni, we share a dialogue that has lasted for more than ten years. Her work reflects this attention to material, landscape, and evolving tradition. Seeing her today, together with Cecilia Canziani, at the Italian Pavilion represents an important recognition of their journey and the coherence of their research – one we are proud to support.”

Through this partnership, ZEGNA reaffirms its role as an active cultural actor, contributing to the production and promotion of Italian contemporary art within one of the most authoritative international contexts.

ZEGNART

Art has always been part of ZEGNA –
not as decoration, but as a companion to its evolution.

From the beginning, founder Ermenegildo Zegna understood
that industry, nature, and culture must be designed together.

ZEGNA does not acquire works. It commissions them.

ZEGNART brings together all of ZEGNA's artistic initiatives –
not as objects, but as defining moments in the brand's history.

In Oasi Zegna, art becomes landscape. In VISIBLE, it becomes
responsibility. At Fondazione Zegna, it becomes continuity.
At the ZEGNA Milan headquarters, it becomes a living oasis
where nature and art are integral to the design.

Art was never added. It was built in.

Art is not something to be seen.
It is something that shapes how we see.

**BANCA IFIS IS A SPONSOR OF THE ITALIAN PAVILION AT THE
61ST INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA**

- Through **Ifis art**, Banca Ifis promotes the value of Italian art and culture at the 61st International Art Exhibition – La Biennale di Venezia
- Among the initiatives, Banca Ifis will promote a number of events as part of the public program of the Italian Pavilion at the Biennale Arte 2026

Rome, 10 March 2026 – For the fourth consecutive year, **Banca Ifis supports the Italian Pavilion at the Biennale Arte 2026 as a sponsor** to promote the social value of Italian art and culture as well as the cultural production of our country through **Ifis art**. In addition to actively supporting the Italian Pavilion curated by **Cecilia Canziani** with the project *Con te con tutto*, promoted by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture, the Bank will also promote the public program initiatives during the months of the Biennale Arte 2026.

Furthermore, the Villa Fürstenberg International Sculpture Park will host a special event, in which artist **Chiara Camoni** will curate a day-long seminar on the theme of the garden and the analysis of living beings through art, a multi-voiced reflection that will provide a sort of portrait of the place hosting the event.

Banca Ifis's support for the Italian Pavilion at the Biennale Arte 2026 is part of the projects of **Ifis art**, the brand that brings together all initiatives aimed at promoting art, culture and contemporary creativity, with the aim of creating value for people and communities alike. Among these, the most significant is the creation of **the Banca Ifis International Sculpture Park**, a project launched in 2023 to celebrate the fortieth anniversary of the Bank's foundation. The International Sculpture Park is located within the twenty-two hectares of gardens of **Villa Fürstenberg in Mestre** and houses twenty-five sculptures by fifteen Italian and international masters of contemporary sculpture: Fernando Botero, Annie Morris, Park Eun Sun, Igor Mitoraj, Manolo Valdés, Pablo Atchugarry, Pietro Consagra, Roberto Barni, Julio Larraz, Philip Colbert, Giuseppe Penone, Jaume Plensa, Nico Vascellari, Davide Rivalta and Tony Cragg. The park is open to the public free of charge, and visits may be booked via the **Ifis art app** to a venue which already provides an **international case study in the field of corporate collections and**

cultural and social responsibility. In order to quantify the positive influence that the Park and its initiatives have on visitors and artists, a quantitative survey of almost 500 visitors was carried out at the end of August 2024, which allowed two different forms of impact to be investigated: personal wellbeing and the development of skills. The analysis showed that **97% of visitors to the Park said they had enjoyed a unique artistic experience; 94% said they felt an improvement in their mood after the visit; 91% said they had a better understanding of the sculptures and 85% said their creative thinking had been stimulated. 95% of participants said their knowledge had been broadened, and 85% said they had acquired new skills that were useful professionally.**

One of Ifis Art's most significant projects is the **recovery and restoration of *Migrant Child*: the work created by the artist Banksy in Venice,** one of only two works officially recognised by Banksy on Italian soil. The work, which was at risk of irreparable and rapid deterioration due to its exposure to Venice's water and bad weather, has a high artistic and social value: through the language of painting, Banksy spreads a message of hope and peace that echoes the values of the 1948 UN Charter on the protection of universal human rights. The Bank's commitment to protecting the work aims to keep this message alive. **In addition to securing the work, Banca Ifis has also purchased the building in Campo San Pantalon, which houses it, and will transform it into a multifunctional space in collaboration with national and international cultural institutions.**

Ifis art also includes the purchase and restoration of **twelve plaster busts by Antonio Canova** of exceptional artistic value, after their discovery at Villa Canal alla Gherla, in Treviso. The twelve works by the famous sculptor – approximately 50–60 cm in height and dated to between 1807 and 1818 – became part of Banca Ifis's art collection and were exhibited to the public for the first time in the prestigious exhibition *Antonio Canova e il Neoclassicismo a Lucca* in Lucca. They were then taken to Rome – for the first time in the capital – for the *Roma Arte in Nuvola* fair, and are currently on display at the Pinacoteca di Brera in Milan.

Banca Ifis's promotion of art focuses on Italian talent with its sponsorship, starting in 2023, of the Italian Pavilion at **the Biennale Architettura 2025 and the Biennale Arte 2024** – accompanied by the Bank with public program events hosted at its headquarters in Villa Fürstenberg in Mestre – including emerging talents, as in the case of **the donation of Cristiano Pintaldi's *Untitled 2021* to the Liceo Artistico Statale di Treviso.** The initiative represents a major milestone in the **Your Future You** project developed by the 21Gallery contemporary art gallery with the contribution of Banca Ifis with a view to supporting young people and their creative abilities.

Finally, in October 2024, Banca Ifis sealed the partnership between the Pinacoteca di Brera and the Galleria Nazionale di Arte Moderna in Rome with a major exhibition dedicated to **Mario Ceroli** (Castel Frentano, 1938), first shown in Milan and then in Rome. Banca Ifis has acquired Ceroli's entire collection and, in 2026, will support the creation of a 'Casa Museo' dedicated to the conservation and display of Maestro Ceroli's artistic production.

This initiative also includes **Economia della Bellezza**, drafted by the Bank's research department, which has become a genuine platform for dialogue open to all stakeholders operating in various fields: businesses, institutions, associations, universities and the entire civic community.