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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

Rome, 10 March 2026 – From 9 May to 22 November 2026, **Con te con tutto (With You With Everything)** by **Chiara Camoni** will enliven the spaces 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 exhibition, curated by **Cecilia Canziani**, is a call to come together, an invitation to build a different way of being in the world through encountering and sharing with other lifeforms, leaving room for wonder, sentiment, dialogue, contemplation, and the flow of time that transforms everything.

Thus spoke the Italian Minister of Culture, **Alessandro Giuli** “Today is a special day because we celebrate the Italian Pavilion at the 61st International Art Exhibition – La Biennale di Venezia, which brings together two key figures for the Italian Ministry of Culture. An experienced curator, Cecilia Canziani, and an artist who is by now already well known, Chiara Camoni. I had the opportunity to appreciate Chiara’s poetic vision even before the shortlist of candidates to represent Italy at the Biennale was presented to my attention. I consider her an exceptional artist. From the very beginning, I admired her ability to create a dialogue between art and nature, her references to the more decorative strands of twentieth-century art, and her capacity to make the ancient present. Above all, I admire her ability to “antiquize” the present through delicate references to the Etruscan world, which made me think of a kind of magical realism – seductive and captivating, yet at the same time clearly intelligible, accessible, and enjoyable. Once again, Italy will succeed in expressing, within the Biennale and through its own pavilion, an artistic excellence of great strength and quality”.

“*Con te con tutto* is a statement as intimate as it is universal, and fully captures the essential spirit, the return to the origins, to a point zero of humanity. The 2026 Italian Pavilion displays its special sensitivity through *In Minor Keys*, a title proposed by Koyo Kouoh, Artistic Director of the 61st International Art Exhibition, and who, shortly before her untimely death, entrusted me with her curatorial text, with statements that I find reflected in the artistic project by Chiara Camoni and curated by Cecilia Canziani. It is therefore a question of rethinking our very

existence through matter, relationships, listening and collaboration. Keywords dictated by common sense, we might say, which for centuries have governed our existence in the world, from which we drifted apart for several decades. And which, with magnetic force, are now returning, mindful once more of just who we are,” says **Pieterangelo Buttafuoco**, President of the Fondazione La Biennale di Venezia.

Angelo Piero Cappello, Commissioner of the Italian Pavilion and Director-General of Contemporary Creativity at the Italian Ministry of Culture, adds: “The Italian Pavilion at the Biennale Arte 2026 stems from a specific cultural choice: to support research capable of combining tradition and contemporaneity, plastic memory and experimentation. Chiara Camoni’s project, curated by Cecilia Canziani, places artistic creation back at the centre as a shared practice, where craftsmanship, relationship and responsibility intertwine in a deeply contemporary language. Entrusted entirely to female knowledge and sensibility for the first time, the Pavilion proposes an idea of art as a space for attention and measure, offering the international context a coherent contribution that is conscious and rooted in our cultural history.”

“*Con te con tutto*,” in the words of the curator, **Cecilia Canziani** “is structured as a unique installation that involves the entire Pavilion and imagines it as a landscape in transformation, in which the body of the sculpture and those of the visitors are invited to partake in mutual exchange. Chiara Camoni is part of a constellation of thinkers and artists committed to ‘re-enchanting the world’. Her work is part of an Italian reflection on sculpture characterised by the deconstruction of the relationship with the monument, the reappraisal of traditional materials such as terracotta and an interest in minor art histories, particularly Etruscan art, via the Italian masters of the twentieth century and Arte Povera. The work is interpreted by the artist as an epiphany: the appearance of forms that recount the hybridisation between the animal, the human and the sacred worlds, occupying space temporarily, in equilibrium with the whole world.

The exhibition is comprised of **works created specifically for the exhibition** and **existing works**, according to a combinatorial practice of reuse and re-semanticization, already used by the artist and suggested by the very nature of his works. The artist’s familiar materials are joined by new ones: recycled plastics, industrial waste, found objects and steel – which are brought together here to describe the contemporary landscape, inviting us to recognise beauty even in waste.

The **first gallery** houses a **silent forest of figures: over twenty ceramic statues** – slightly taller than life-size yet solemn, monumental in their posture, endowed with such density and intensity that they make the observer feel they are in the presence of something great – dot the entire gallery, which is left in **semi-darkness**. Modelled using the *colombino* technique or composed of a myriad of small terracotta

elements that give shape to bodies in potential metamorphosis, they appear in the dim light as minor deities, emerging from a distant past to question our present. They are all different from each other: some have more defined features, a face, a recognisable body, while others have a more open form. They are made of clay, adorned with shrubs, shells, stones, but also fragments of plastic and rubbish found in the immediate vicinity of the artist's studio. This forest of mineral and plant figures is traversed by viewers, inviting them to seek a relationship between their own bodies and those of the sculptures, to take their place in front of the figures and seek their gaze, in silent exchange. From the suspension of the first room – a chthonic world brought to life by ancestral spirits summoned by the artist – we enter the flow of human time: the **second room** appears **bathed in light**, like **a world under construction** composed of natural elements, artefacts and recycled objects that continue and expand the artist's reflection on matter. Starting with some **large reclining female figures**, modelled by the artist in terracotta, which **act as a link** between the first and second settings, we then enter a potential architecture that seems to emerge from the ground and become a floor, a container, a wall, a seat, **a palazzo**, divided into rooms, corridors and gardens, **the construction of which is ongoing**.

Starting from a consolidated practice that bears witness to Camoni's resonance and intimacy with other artists close to her in terms of sensitivity or paths of life, these domestic architectures **host *Dialoghi***: a series of works that relate Camoni's work to other languages, figures and chronologies, conceived and designed by **Fiammetta Griccioli** and **Lucia Aspesi**, including **Fausto Melotti**, **Alberto Martini** and **Marisa Merz**, artefacts such as **an amphora** dating back to the end of the seventh century BC, **objects** and **two previously unseen commissions**. The first, created by choreographer and dancer **Annamaria Ajmone**, is ***Canti fossili*** (Fossil Songs), an invitation to inhabit the second floor in a performative dimension, dedicated to the relationship between choreography and voice, conceived as living and relational matter in which the dancers construct a dialogue between organic and inorganic matter within an accumulation of sedimented memories. The second is ***Che cosa resta*** (What Remains), produced for the occasion by **Alice Rohrwacher** through the reworking of unpublished film excerpts from the 2023 film ***La Chimera***, in which the sequences show sculptural faces from the collections of the Etruscan Museum in Tarquinia superimposed on the faces of people – men, women and children – closer to our present, including portraits of the protagonists of the original film.

At the centre of the second space there is **a square surrounded by seats** 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 encounter between the eternal time of sculpture, that of human life and the cyclical time of nature come together on this threshold and offer themselves up to contemplation.

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

Throughout the exhibition, the Italian Pavilion will be accompanied by a public programme curated by Angelika Burtscher and Daniele Lupo (**Lungomare**), an invitation to consider the voice as a manifestation of presence, but also as an instrument of dissent and transformation, participating in a shared process in which listening, gesture and words generate connection and reflection. Through performances, processes of co-creation, moments of listening and the sharing of transdisciplinary knowledge, the programme – open to the cultural realities of the city of Venice – triggers direct relationships with Chiara Camoni's exhibited works, extending their resonance in time and space.

The programme of activities open to the public will be announced shortly and updated regularly.

For the Italian Pavilion, accessibility is a key dimension, a practice that contributes to making the artistic experience a truly shared space.

The collaboration with the *Ciao!* project promoted by the Amplifon Foundation will make the exhibition remotely accessible to 30,000 elderly people with reduced mobility residing in 330 nursing homes.

Furthermore, the *Con te con tutto* project team has been able to draw on the expertise of the Scuola Nazionale Patrimonio Attività Culturali (National School of Cultural Heritage) as part of *Personeper. Accessibilità nei luoghi della cultura* (Accessibility to cultural venues) scheme, for training purposes and the monitoring of actions aimed at implementing accessibility and inclusion throughout 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 its main sponsor ZEGNA and sponsor Banca Ifis, along with the contribution of numerous donors.

Websites

www.creativitacontemporanea.cultura.gov.it
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CON TE CON TUTTO

Curated by Cecilia Canziani

Con te con tutto (With You With Everything) is a call to gather, an invitation to build a different way of being in the world, starting from our encounter and sharing with all living things, leaving space for wonder, sentiment, dialogue, contemplation and the flow of time that transforms everything. Articulated as a unique installation by artist Chiara Camoni (Piacenza, 1974), the exhibition 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 denominator of all that exists and the place of relationship and transformation par excellence. Matter is not a passive subject onto which to project knowledge, but rather 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 contamination, plurality and encounter, precisely because it is alive and in the making. It is above all female artists today who have renewed the relationship with matter, starting from the observation of wild nature, the rediscovery of traditional materials in a contemporary key, the conscious contamination with craftspersonship, the reappropriation and reinvention of forms of ritual and sacredness that renews reflection on figuration, thus proposing ways in which to subvert the hierarchies and codifications of the art system.

The themes of ecology, femininity, processuality, 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 different ways of experiencing the present. Not infrequently, artistic practice favours co-creation over the authorial gesture. Doing things together both presupposes and influences our thinking together: a dimension that philosopher Chiara Zamboni identifies in the specific political nature of female friendship and which, translated into the exhibition framework, makes us 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 focus on and inscribe within the institution the bonds and affections that make creative work possible, and which the

work of art is capable of preserving and redistributing, calling on 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 – on a monumental scale.

In the words of Silvia Federici, Chiara Camoni is part of a constellation of thinkers and artists committed to 're-enchanting the world'. Her work is part of an Italian reflection on sculpture characterised by the deconstruction of the relationship with the monument, the recovery of traditional materials such as terracotta and an interest in minor art histories, particularly Etruscan art (which constitutes a key point of origin for the historical identity of Italian art), via the Italian masters of the twentieth century (Arturo Martini, Fausto Melotti, Lucio Fontana) and Arte Povera. Italian art has always engaged in conversation with the international scene, setting out from an awareness of its own radicalism and difference. Chiara Camoni renews these premises through a participatory studio practice capable of integrating art and life through the adoption of a situated approach that reinvents the medium starting from the domestic dimension, everyday gestures and natural materials taken from the impure, anthropized landscape surrounding her studio. For the artist, sculpture is understood as collaboration with matter and the result of collective processes involving informal groups (assistants, friends, people who collaborate with the artist) or more institutional groups (often the works come to life through seminars or workshops that precede or accompany exhibitions in institutions and museums). The work is interpreted by Chiara Camoni as an epiphany: the appearance of forms that recount hybridisation between the animal, the human and the sacred world, occupying space temporarily, in balance with the world itself.

Considering every aspect of the project as part of the dialogue between the audience and the works, *Con te con tutto* invites us to reflect on the relationship between body and space, on the way in which bodies construct spaces, in which gestures construct worlds, in which worlds tell of relationships, and relationships offer a way of reinventing how to be together.

The curatorial project adopts a stance which mirrors 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 the other and which – like matter – modify each other reciprocally, which listen to each other and share a moment in time.

Starting from the works on display, the *Dialoghi* section – conceived and designed by Fiammetta Griccioli and Lucia Aspesi – gives rise to multiple readings through the commissioning of two new interventions by Alice Rohrwacher and Annamaria Ajmone, and a constellation of works and documents inserted into the body of the installation itself: an amphora from the Rovati collection, presented especially for the

occasion in the Pavilion; a painting 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 in a costume by Isamu Noguchi; a drawing by Marisa Merz; a work by Kazuo Miyamoto; a photograph by Medardo Rosso; a work by Senga Nengudi; a fish fossil; documentation of a work by Luciano Fabro in Marinella Pirelli's garden; a photograph by Gauri Gill; a watercolour by Felice Casorati; the *Pipia de Caresima*; a loaf of bread from the Pintau Bakery.

These works are joined by those that the artist had previously included in her own works, in keeping with a practice established several years ago, testifying to her resonance and intimacy with artists Bettina Buck, Luca Bertolo, Lucia Leuci, Alessandra Spranzi and Franco Corradini – a key figure in the artist's early training.

The public programme entrusted to Lungomare develops a narrative framework of encounters, listenings and actions, inviting us to 'stay with the voice' as a display of presence but also as a stance of transformation, involving Adriana Cavarero, Felice Cimatti, Giorgiomaria Cornelio, Wissal Houbabi, Esther Kinsky, Ilaria Gianni and Annalisa Metta, among others.

The exhibition is made up both of works created specifically for the exhibition as well as existing works, in line with a combinatorial practice of reuse and re-semanticization, previously adopted by the artist and evoked by the very nature of her works. The artist's familiar materials are joined by new ones – recycled plastics, industrial waste– which are brought together here to recount the contemporary landscape, inviting us to acknowledge beauty even in waste.

The first gallery houses a silent forest of figures: twenty-four ceramic statues – slightly taller than life-size yet solemn and monumental in their posture – dot the entire gallery, which is left in semi-darkness. Modelled using the *colombino* technique or made up of a myriad of small terracotta elements that give shape to bodies in potential metamorphosis, they appear to us in the dim light as minor deities, reaching us from a distant past to question our present. They are all different from each other: some have more defined features – a face, a recognisable body – while others have an open form. They are made of clay, adorned with shrubs, shells and stones, but also fragments of plastic and rubbish found in the immediate vicinity of the artist's studio. This forest of mineral and plant figures may be crossed by viewers, inviting them to seek a relationship between their own bodies and those of the sculptures, to take their place in front of the figures and seek their gaze in silent exchange.

From the suspension of the first room, we enter the flow of human time: the second room appears bathed in light, like a world under

construction made up of natural elements, artefacts and recycled objects that continue and expand the artist's reflection on matter. Starting with some large reclining female figures, modelled in terracotta, which act as a link between the first and second room, we enter a potential architecture that seems to emerge from the ground and serve as a floor, a container, a wall, a seat: a building, split into rooms, corridors and gardens, of which the construction has just begun; a domestic, familiar architecture, in which the sculpture itself becomes a container and showcase for small objects made by the artist or borrowed, forms that blend with the artefact and distinguish Camoni's research, which has always been interested in exploring the boundary between art and craftsmanship in order to reveal their common roots.

At the centre of the space is a square surrounded by seats where visitors can pause and rest. The vanishing point of this place is the garden: the passing of the hours of the day and the turning of the seasons, the encounter between the eternal time of sculpture, that of human life and that of the cyclical nature all meet on this threshold and offer themselves up for contemplation.

The garden, framed by the doorway, is living matter, one which – in its changing colours and light, hour by hour and season after season – restores 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 teaching contemporary visual culture. She obtained her PhD in Art History from the Federico II University of Naples; a Master's degree in Curating from Goldsmiths College, University of London; and graduated from La Sapienza University of Rome. She attended the School of Specialisation in Art History at the University of Siena.

She is co-founder with Ilaria Gianni of the contemporary art research centre IUNO and the children's artist book publishing project *Les Cerises*. She was co-director of *the Nomos Foundation* with Ilaria Gianni, and together with Simone Menegoi and Andrea Zegna, she conceived and curated the *ZegnArt* public art programme for the Ermenegildo Zegna group. She holds the chair in Phenomenology of Contemporary Art at the Academy of Fine Arts in L'Aquila, and is a member of the Doctoral Commission at the Academy of Fine Arts in Naples. She was the winner of the thirteenth edition of the Italian Council programme, promoted by the Directorate-General for Contemporary Creativity of the Italian 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, she was a member of the jury for the *We the People* project created by the UNESCO Communication Centre Islamabad and the Swiss Agency for Development. In 2023, she was a member of the Scientific Committee for the beautification of buildings to be rebuilt and repurposed in areas affected by the earthquake for the Italian Ministry of Culture.

Recent exhibition projects include the first anthological exhibition in an Italian institution by Linda Fregni Nagler for 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 Krakow; *Io dico io* at the National Gallery of Modern Art in Rome and *Anastasia Potemkina* at MAXXI L'Aquila. She has written about 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 collaborates with Flash Art and Antinomie.

She has been following Chiara Camoni's work since 2010. She edited her first monograph (NERO, 2017), and since 2018, they have been working together on the travelling 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 includes 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: *Fata Morgana: memorie dall'invisibile*, curated by Massimiliano Gioni, Daniel Birnbaum and Marta Papini, sponsored by Fondazione Nicola Trussardi, Palazzo Morando, Milan, IT. In 2025, *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, MO.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, features a catalogue published by NERO Editions, with graphic design by Lungomare and contributions from the entire Pavilion team.

The volume is conceived as an anthology composed of images and texts that alternate freely, showing the contiguity of themes, evocations and ideas that circulate in the artist's practice and throughout the exhibition.

Designed as a pocket-sized book that can be easily carried and consulted 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, USA), Annalisa Metta (full professor of Landscape Architecture at Roma Tre University), Laura Tripaldi (researcher, Centre 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, to the *Dialoghi* section by Fiammetta Griccioli and Lucia Aspesi, and the public programme devised by Angelika Burtscher and Daniele Lupo.

These are interspersed with **images** documenting the exhibition, the artist's working process, life in her studio, the materials and influences that together form part of the works, and **an anthology** of republished texts, translated for the first time, occasional writings, fragments of poetry extracted from the public programme, notes, reflections, snapshots and a selection of **texts by the artist** which, taken together, convey the essence of the research and the working methods underpinning *Con te con tutto*.

Like the exhibition, the volume is conceived as a polyphony, capable of conveying the experience of the Pavilion through the many voices that behind it.

The volume is available in either an Italian or an English-language version.

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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

Rome, March 10, 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 will present *Con te con tutto* by **Chiara Camoni**, curated by **Cecilia Canziani**, a project that invites us to rethink our way of being in the world through sharing, dialogue between forms of life, and renewed attention to matter, time, and transformation. ZEGNA's support is part of a cultural vision deeply rooted in the family's history and in a profound relationship between art, nature, and territory. Since its foundation, the brand has promoted a form of contemporary patronage capable of generating value over time, supporting artists, institutions, and practices that foster dialogue between creativity and landscape.

The relationship with Chiara Camoni and Cecilia Canziani began over ten years ago within the context of ZegnArt and the initiatives of Fondazione Zegna. Over the years, the dialogue with the artist and the curator has evolved through projects and research that now find a natural continuation in the Italian Pavilion. Botanical and mineral elements from Oasi Zegna, yarns from the Lanificio, and direct references to the landscape enter Camoni's creative process, confirming a deep consonance between her practice and the brand's values. From May 22 to November 22, 2026, in parallel with the Biennale Arte 2026, Oasi Zegna will also host a solo exhibition by Chiara Camoni, curated by Ilaria Bonacossa, further strengthening this dialogue between contemporary art and landscape.

“Sponsoring the Italian Pavilion at the Biennale Arte 2026 means continuing a commitment that is part of our history,” says Gildo Zegna, Executive Chairman of the Ermenegildo Zegna Group. “For over a century, we have invested in territory, craftsmanship, and Italian culture, fostering a constant dialogue between enterprise and art. Oasi Zegna is its most authentic expression: a project born from the Founder's vision that continues to generate value over time. We have shared a dialogue with Chiara Camoni for more than ten years. Her work reflects this

attention to matter, landscape, and an evolving tradition. Seeing her today, together with Cecilia Canziani, leading the Italy Pavilion represents an important recognition of their journey and the coherence of their research, one we are proud to support.”

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

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 Programme 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 Programme 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 Programme 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.