





JUNE, 21ST
SEPTEMBER, 15TH 2024

LOUISE BOURGEOIS

UNCONSCIOUS MEMORIES

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Rome, June 20th, 2024. *Louise Bourgeois: Unconscious Memories* is the **first exhibition** dedicated to a **woman contemporary artist** at the Galleria Borghese, and the **first Roman exhibition** of work by the French-American artist, who was one of the most influential of the last century.

Conceived by **Cloé Perrone** and curated with **Geraldine Leardi** and **Philip Larratt-Smith**, the exhibition, produced in collaboration with *The Easton Foundation* and the *Academy of France - Villa Medici*, focuses on Bourgeois' great contribution to sculpture and the deep **connection between her artistic practice and the Galleria Borghese**.

Louise Bourgeois: Unconscious Memories interweaves the artist's personal memory with the collective memory of the public museum: the exhibition route passes through several rooms of the Museum, the Aviary and the Meridiana Garden, a place that Bourgeois explored with admiration during her first visit to Rome in 1967. **About 20 sculptural works** will be in dialogue with the unique architecture of the Casino Borghese and its collection, focusing on themes of **metamorphosis, memory, and the expression of emotional and psychological states**. These themes, also explored by artists in the Borghese collection, are invigorated by Bourgeois' contemporary lens, which offers new perspectives on the human experience, thanks in part to her extraordinary diversity of forms, material, and scale, allowing her to express a range of emotional states.

Louise Bourgeois' (1911, Paris - 2010, New York) seven decade-long artistic career **significantly advanced critical discussions of contemporary art**, incorporating the themes of **psychoanalysis** and **feminism** that have since become central. In the 1960s, after a period of intense psychoanalysis, she began working with biomorphic forms, experimenting with latex, plaster, wax and other materials. In the early 1990s she presented her **first group of Cells**, self-contained structures, some resembling rooms, composed of sculpted elements, found objects, and items she had kept throughout her life. Works made with fabric are from the last fifteen years of her career.

Bourgeois' relationship with Italy and the Borghese collection significantly influenced her creative practice. Her encounter with the Borghese collection began with art history studies at the Louvre in the late 1930s and deepened between 1967 and 1972, **with sojourns in Pietrasanta, Carrara**, and other cities in the region, where she worked in various studios and created numerous works in bronze and marble. She began visiting Italy again a decade later, producing several more sculptures between 1981 and 1991.

The **theme of metamorphosis**, central to her work, is developed through *Janus Fleuri*, *Topiary* and *Passage Dangereux*. The symmetrical and ambiguous suspended form of *Janus Fleuri* faces in two directions and refers to the Roman deity who looks simultaneously to the past and the future, symbolizing beginnings and transitions. *Topiary* reflects the organic growth and developmental stages of a *jeune fille en fleur*, embodying the natural and personal transformations from youth to maturity. Similarly, *Passage Dangereux*, Bourgeois' largest *Cell*, exhibited in the Lanfranco Hall, encapsulates the journey of a little girl becoming a mature woman.

Bourgeois's Cells are a series of room-sized enclosures containing found objects and sculpted forms that explore the themes of memory, desire, architecture, and the five senses. By creating her own architecture Bourgeois developed a self-contained form that allowed her to stage complex orchestrations of motifs and symbols that merge past and present – ready to be seen, shared, experienced and preserved, exactly what the Galleria Borghese was for Scipione Borghese.

In *Cell (The Last Climb)*, Bourgeois' penultimate *Cell*, which opens the exhibition in the centre of the Entrance Hall, the motif of the spiral is primary. This motif recurs throughout Bourgeois's work and can be seen again in *Spiral Woman*, exhibited in the Aviary. The spiral staircase in *Cell (The Last Climb)* is a **metaphor for the endless cycles of life** and its journey, and the blue spheres floating in space have a strong spiritual connotation.

Cell XX (Portrait) delves into the portraiture of emotions, presenting an intimate look at the human psyche. With its silent exchange between two heads, the *Cell* highlights Bourgeois' deconstruction of traditional portraiture with the aim of emphasizing emotional expression and psychological depth over status and social identity, and exploring the complex tapestry of each person's relationship with the other.

Other works that address the artist's key themes are part of the itinerary. In the garden, *The Welcoming Hands* features casts of the artist's hands intertwined with those of Jerry Gorovoy, her close friend and long-time assistant, representing dependency, intimacy, and protection. The large-scale bronze *Spider*, also housed in the Meridiana Garden and symbolizing the protective and resilient essence of Bourgeois' mother, is contrasted by the softness of pink marble, with which the artist creates works such as *Jambes Enlacées*, a delicate crossing of legs reflected in Paolina Borghese's ankles in Room I, and *Untitled (No. 7)* where two pairs of hands are clasped in solidarity and a small house symbolizes refuge and protection. Both of these latter works fragment and transform the body, revealing deeper and more nuanced relationships through the act of physical redefinition.

In the Hall of the Emperors we find a series of Bourgeois' fabric heads displayed next to the busts of *Caesars* and illustrious men, in porphyry and oriental alabaster. In these rooms, the artist's works have an effect of **estrangement from the busts**. With their vacant orbs or half-open mouths, these sculptures are made from fragments of tapestries with floral or geometric patterns supported by an aluminium frame and generate a refined jarring effect with the vigour and material luxury of the *Caesars*.



“The exhibition *Louise Bourgeois: Unconscious Memories*, from its title embodies two very significant aspects of the artist’s work: the unconscious and memory. In the Galleria Borghese, the preservation of the memory of its founding collector, Scipione Borghese, is central for us, and all the masterpieces he collected tell his story, which then became the story of one of the most important museums in the world. The individual works preserve the memory of their creators and their lives, sometimes even their hidden portraits as in the case of Lavinia Fontana’s *Minerva*, an artist who in the early seventeenth century used mythology as her mirror. Bourgeois, on the other hand, seems not to hide, but to expose herself as much as possible, trying to tell even her unconscious, the levels of emotions that are difficult to tell. In this continuous cross-reference between personal and collective memory, between mirrors and cages, lies the aesthetic strength of the exhibition, which thanks to the works of the great 20th-century sculptor foster the *mise en abyme* of the Borghese collection” says Francesca Cappelletti, the Director of Galleria Borghese.

With the exhibition *Louise Bourgeois: Unconscious Memories*, the Galleria Borghese confirms the importance of the **relationship between ancient and contemporary art**, becoming a place of encounter and dialogue between Masters from different eras and backgrounds. Today’s contemporary installations reaffirm and actualize what the Gallery embodied for Scipione Borghese: a treasure chest of personal possessions and a place to guard a legacy that must be constantly renewed, fostering new readings of its history and art history.

On the occasion of the exhibition, the **Academy of France - Villa Medici** is also hosting a work by the artist, set up in the *Salon de lecture: No Exit*, which consists of a staircase framed laterally by panels and two large spheres located at the foot of the stair. Hanging in the underside of the staircase are two heart-shaped rubber forms, elements that are well concealed but can be peeked at through a small door behind the structure.

The exhibition is accompanied by a catalogue featuring installation views of Bourgeois’ works within the Gallery context, and a guide. Both publications are published by Marsilio Arte

The exhibition was made possible thanks to the support of **FENDI**, the official sponsor.

The Public Program of the exhibition, titled *Esistere come donna*, is organized by Electa.

Hospitality partner of the exhibition: Hotel Eden, Dorchester Collection.



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BIOGRAPHY

Louise Bourgeois

Louise Bourgeois (b. Paris, 1911, d. New York, 2010) is one of the most influential artists of the past century. Though she worked in several mediums throughout her 70-year career—including performance, painting, and printmaking—she is best known as a sculptor. Bourgeois lived in New York City from 1938 until her death, but much of her inspiration was derived from her childhood. Raised in Paris and its suburbs, she was involved in her family's tapestry restoration workshop from a young age. Complex relationships with her disloyal father and chronically ill mother led to pervasive feelings of guilt, jealousy, betrayal, and abandonment, themes which form the core of her work. She often stated that the creative process was a form of exorcism: a way of reconstructing memories and emotions in order to free herself from their grasp. From intimate drawings to large-scale installations, oscillating between figuration and abstraction and created from a variety of materials including wood, latex, marble, bronze, and fabric, Bourgeois expressed a range of emotion through a visual vocabulary of formal and symbolic equivalents.

Bourgeois was named Officer of the Order of Arts and Letters by the French minister of culture in 1983. Other honors include the Grand Prix National de Sculpture from the French government in 1991; the National Medal of Arts in 1997; and the French medal of Commander of the Legion of Honor in 2008. She represented the United States at the Venice Biennale in 1993, and in 1999 was awarded the Biennale's Golden Lion for a living master of contemporary art. Bourgeois's work has been the subject of several major international and traveling retrospectives, including those organized by the Museum of Modern Art, New York; Kunstverein, Frankfurt; Tate Modern, London; the State Hermitage Museum, St. Petersburg; Centre Georges Pompidou, Paris; and Haus der Kunst, Munich. Recent exhibitions have been in on view at the Metropolitan Museum of Art, New York; Nasjonal Museet, Oslo; Belvedere Museum, Vienna; and Art Gallery of New South Wales, Sydney.



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INFORMATION

Louise Bourgeois Unconscious Memories

Press preview
June 20th, 2024
10 am – 1 pm

Opening
June 20th, 2024
6 pm – 9 pm

Open to visitors
June 21st – September 15th, 2024

GALLERIA BORGHESI

Piazzale Scipione Borghese, 5
00197 Rome, Italy

Opening days and hours
From Tuesday to Sunday:
from 9 am to 7 pm
(No entry after 5.45 pm)
Closed every Mondays
The visits last 2 hours
and admission is every hour

TICKETS

Regular € 13
Reduced 18-25 years old € 2
Free
Obligatory-reservation charge,
for all kinds of ticket € 2

TICKET OFFICE AND RESERVATION

Reservation is mandatory and the
ticket office closes 30 minutes ahead
of museum closing time

Reservation
+39 06 32810
www.galleriaborghese.beniculturali.it

Groups and school reservation
+39 06 32810
info@tosca.it

Call center from Monday to Friday:
9.30 am to 6 pm

EDUCATIONAL ACTIVITIES ABOUT THE EXHIBITION

Guided tours dedicated to the
exhibition in Italian and English:
Friday, Saturday and Sunday 5 pm
The cost is €8 in addition to the
ticket price and reservation fees

Activity for families: *Storie di ragni.*
Natura e metamorfosi alla Galleria Borghese,
da Gian Lorenzo Bernini a Louise Bourgeois.
Saturdays and Sundays 4 pm, only in Italian.
Cost is €5 per child and accompanying adult in
addition to the ticket price and reservation fee

Mandatory reservation +39 06 32810
or www.galleriaborghese.beniculturali.it

PUBLIC PROGRAM





The exhibition is accompanied by a program
of meetings titled *Esistere come donna.*
The 6 meetings will be held from June
to September.

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EXHIBITION ROUTE

Louise Bourgeois (1911 Paris – 2010 New York), the first contemporary woman artist to exhibit at the Galleria Borghese, is renowned as one of the most influential artists of the past century. *Louise Bourgeois: Unconscious Memories* is her first major exhibition in Rome and places her profound contributions to sculpture in dialogue with the Galleria Borghese's Collection.

In 1967, Bourgeois began working in Italy for the first time and set up a studio in Pietrasanta, Tuscany. This trip marked a significant turning point in her career, inspiring her to mold new forms and introduce marble into her practice. Over the next several years, she returned to Italy for long stretches at a time and created some of her most iconic and seminal works. The sculptures displayed in selected rooms of the Galleria Borghese date from after this pivotal period in Italy. In her twenties, Bourgeois studied art history at the École du Louvre in Paris, where she also served as a guide. Her engagement with classical art, particularly with Scipione Borghese's collection—which has been on display at the Louvre since 1808—resonates in the works selected for this exhibition.

The show explores themes of metamorphosis, memory, and emotional and psychological states, bridging the past and the present through juxtapositions of contemporary and classic works. Bourgeois's sculptures engage in a vibrant dialogue with classical and baroque art, revealing her radical reinvention of traditional forms and narratives, with a particular focus on gender, identity, and individual and collective memory.

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LOUISE BOURGEOIS

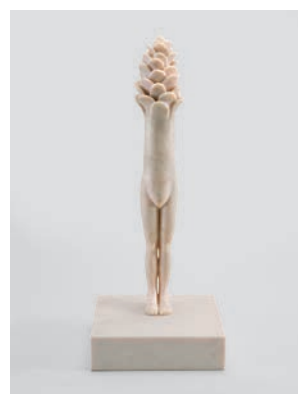
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SALONE DI MARIANO ROSSI
Cell (The Last Climb)
2008
Steel, glass, rubber, thread, and wood
384,8 × 400,1 × 299,7 cm
National Gallery of Canada, Ottawa



SALA DELLA PAOLINA
Jambes Enlacées
1990
Marble and steel
106,7 × 149,9 × 50,8 cm
Magasin III Museum for Contemporary
Art, Stockholm, Sweden



SALA DI APOLLO E DAFNE
Topiary
2005
Marble
67,3 × 27,9 × 22,2 cm
Collection The Easton Foundation,
New York



SALA DEGLI IMPERATORI
Untitled
2002
Needlepoint, fabric, and wood
68,6 × 36,8 × 43,2 cm
Collection The Easton Foundation,
New York



SALA DEGLI IMPERATORI
Untitled
2001
Tapestry, steel and wood
35,6 × 30,5 × 30,5 cm
Private Collection. Courtesy
Hauser & Wirth Collection Services



SALA DEGLI IMPERATORI
Untitled
2002
Tapestry and aluminum
30,5 × 30,5 × 30,5 cm
Collection The Easton Foundation,
New York

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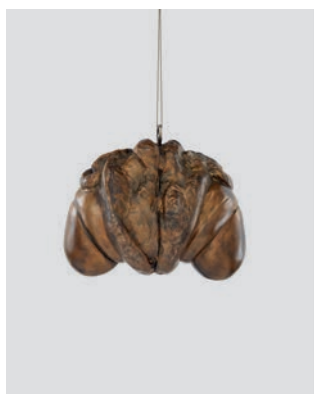
SALA DEGLI IMPERATORI
Untitled
2002
Tapestry and aluminum
35,6 × 30,5 × 30,5 cm
Private Collection, New York



SALA DEGLI IMPERATORI
Untitled
2002
Tapestry and aluminum
31,8 × 30,5 × 30,5 cm
Private Collection. Courtesy Hauser
& Wirth Collection Services



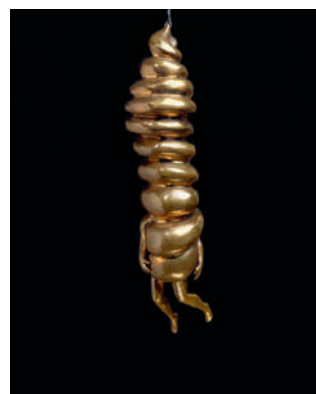
SALA DEGLI IMPERATORI
Untitled
2002
Tapestry and aluminum
45,7 × 30,5 × 30,5 cm
Collection The Easton Foundation,
New York



SALA DELL'ERMAFRODITO
Janus Fleuri
1968
Bronze, gold patina
25,7 × 31,8 × 21,3 cm
Collection The Easton Foundation,
New York



SALA DI ENEA E ANCHISE
Untitled (No. 7)
1993-2009
Marble and steel
33 × 91,4 × 66 cm
Collection The Easton Foundation,
New York



UCCELLIERA
Spiral Woman
1984
Bronze
48,3 × 10,2 × 14 cm
Collection The Easton Foundation,
New York

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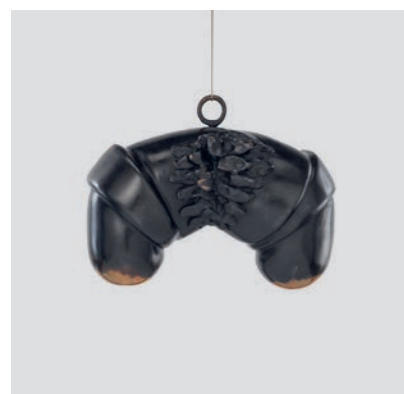
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UCCELLIERA
Janus in Leather Jacket
1968
Bronze, dark and polished patina
30,5 × 55,9 × 16,5 cm
Collection The Easton Foundation,
New York



UCCELLIERA
Hanging Janus with Jacket
1968
Bronze, dark and polished patina
27 × 52,4 × 16,2 cm
Courtesy Hauser & Wirth



UCCELLIERA
Janus
1968
Bronze, dark and polished patina
25,4 × 33 × 17,8 cm
Collection The Easton Foundation,
New York



GIARDINO DELLA MERIDIANA
Spider
1996
Bronze
236,4 × 756,8 × 706,1 cm
Private Collection, New York



GIARDINO DELLA MERIDIANA
The Welcoming Hands
1996
Bronze, silver nitrate and polished patina on granite
Suite of six: 77,5 × 127 × 55,9 cm; 81,3 × 114,8 × 86,4 cm; 118,1 × 101,6 × 81,3 cm;
111,8 × 121,9 × 94 cm; 110,5 × 165,1 × 94 cm; 61 × 152,4 × 68,6 cm
Centre national des arts plastiques, France / on permanent loan in the Tuileries Garden -
Musée du Louvre, Paris

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SALA DI ERCOLE
Cell XX (Portrait)
2000
Steel, fabric, wood, and glass
188 × 124,5 × 124,5 cm
Private Collection, New York



LOGGIA DI LANFRANCO
Passage Dangereux
1997
Metal, wood, tapestry, rubber, marble,
steel, glass, bronze, bones, flax, and mirrors
264,2 × 355,6 × 876,3 cm
Private Collection



VILLA MEDICI
No Exit
1989
Wood, painted metal, and rubber
209,6 × 213,4 × 243,8 cm
Fondation Louis Vuitton for Creation, Paris

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LOUISE BOURGOIS

L'INCONSCIO
DELLA MEMORIA

Louise Bourgeois. L'inconscio della memoria presenta il profondo contributo dell'artista alla scultura in dialogo con la storica collezione e l'architettura della Galleria Borghese. La mostra esplora i temi della metamorfosi, della memoria e degli stati psico-emotivi, creando un ponte tra passato e presente attraverso l'accostamento di opere contemporanee e classiche.

Bourgeois iniziò a lavorare in Italia nel 1967, approntando uno studio nella cittadina toscana di Pietrasanta. Quel primo soggiorno segnò una svolta significativa nella sua carriera, ispirandola a plasmare nuove forme e ad abbracciare il marmo come mezzo creativo. In seguito l'artista tornò più volte nel Belpaese, restandovi per lunghi periodi per sperimentare sia con il marmo sia con il bronzo, realizzando alcune delle sue opere più innovative e iconiche.

«Ho subito amato Roma. Il Pantheon che vedo dalla mia finestra l'ho riconosciuto dal vecchio Piranesi. La città è disordinata, un accatastarsi di periodi storici gli uni accanto agli altri nel pieno cuore della città! Fantastico! [...] per Villa Borghese, ci ho passato il pomeriggio, sia

Louise Bourgeois: Unconscious Memories presents the artist's profound contributions to sculpture in dialogue with the storied collection and architecture of the Galleria Borghese. The exhibition explores themes of metamorphosis, memory, and emotional and psychological states, bridging the past and the present through juxtapositions of contemporary and classic works.

In 1967, Bourgeois began working in Italy for the first time and set up a studio in Pietrasanta, Tuscany. This trip marked a significant turning point in her career, inspiring her to mold new forms and begin using marble as a medium. Over the next several years, she would return to Italy for long stretches at a time to work in marble and bronze and create some of her most iconic and seminal works.

"I immediately loved Rome. The Pantheon that I see from my window, I recognized from the Piranesi of yore—The city is a mess of every single historical period piled one atop the other right in the center of town. Fantastic! (...) for the Villa Borghese, I spent the afternoon there, both

nei giardini che all'interno. È stato meraviglioso. Un sogno, 6 Bernini.» Queste parole, scritte da Bourgeois dopo la visita alla Galleria Borghese nel 1967, riflettono il suo profondo apprezzamento e il legame creatosi con la stratificata ricchezza storico-artistica del museo.

Tra i venti e i trent'anni Bourgeois studiò storia dell'arte all'École du Louvre di Parigi, lavorando anche come guida presso l'omonimo museo. In questo periodo imparò a comprendere e ad apprezzare profondamente l'arte classica. Il suo rapporto con la storia dell'arte, in particolare con la collezione di Scipione Borghese, esposta al Louvre dal 1808, è chiaramente riscontrabile nelle opere selezionate per la mostra. Le emblematiche sculture e le *Cells* visibili alla Galleria Borghese – queste ultime appartenenti a una serie di grandi installazioni realizzate sul finire della carriera – riflettono la continua esplorazione di complesse questioni personali e universali da parte dell'artista.

Attraverso una diversificata gamma di forme, materiali e scale, Bourgeois si addentra nelle intricate maglie delle emozioni umane e degli stati psicologici. I suoi lavori affrontano in modo vivido il tema della trasformazione fisica e metaforica, fondendo elementi profondamente personali con più ampie questioni esistenziali. Alla Galleria Borghese le sue sculture stabiliscono un dialogo inaspettato e vibrante con l'arte classica e barocca, reinterpretando forme e narrazioni tradizionali da una prospettiva moderna. Viene anche sottolineata la capacità dell'artista di utilizzare lo spazio e gli elementi architettonici come metafora di confinamento, isolamento, liberazione e introspezione. Le opere

in the gardens and inside. It was wonderful. It is a dream, 6 Berninis.” These words, penned by Bourgeois after her 1967 visit to the Galleria Borghese, reflect her deep appreciation of and connection to the museum's rich artistic and historical layers.

In her twenties, Bourgeois studied art history at the École du Louvre in Paris, where she also served as a docent. This period allowed her to develop a profound understanding and appreciation of classical art. Her engagement with art history, particularly with Scipione Borghese's collection—which has been on display at the Louvre since 1808—resonates in the works selected for this exhibition. The iconic sculptures and *Cells*—the series of large-scale installations she began towards the end of her career—presented here reflect her unending exploration of complex personal and universal questions.

Through a diverse range of forms, materials, and scales, Bourgeois delved into the intricacies of human emotions and psychological states. Themes of both physical and metaphorical transformation are vividly conveyed in her artworks, which integrate deeply personal elements with broader existential questions. Within the Galleria Borghese, Bourgeois' sculptures engage in an unexpected and vibrant dialogue with classical and Baroque art, reinterpreting traditional forms and narratives from a modern perspective. The exhibition also underscores the artist's use of space and architectural elements as metaphors for confinement, isolation, liberation, and introspection. Works exploring intimacy

esplorano l'intimità e la connessione presentando forme come le mani intrecciate, simboleggianti i legami fisici ed emotivi, la dipendenza e il bisogno umano di interazione e sicurezza.

Il dialogo tra queste sculture contemporanee e i capolavori classici della Galleria Borghese consente di evidenziare l'universalità e l'atemporalità dei temi trattati da Bourgeois, rinvigorendo nel contempo la nostra comprensione del suo lavoro e della collezione permanente del museo. La mostra vuole essere un invito a confrontarsi con le profonde meditazioni dell'artista su vita, tradizione e trasformazione.

and connection include forms, such as intertwined hands, which symbolize physical and emotional bonds, dependency, and the human need for interaction and security.

Placing Bourgeois' contemporary sculptures in dialogue with the Galleria Borghese's classical masterpieces highlights the universality and timelessness of her themes while reinvigorating our understanding of both her work and the museum's permanent collection. This exhibition invites visitors to engage with Bourgeois' profound meditations on life, tradition and transformation.

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Un programma di incontri
che accompagna la mostra
Louise Bourgeois.
L'inconscio della memoria
Galleria Borghese
21.06 — 15.09.2024

Un programma promosso da



Ideato e realizzato da

Electa
con
FONDAENTA

In collaborazione con

Accademia di Francia – Villa Medici
Gallerie Nazionali di Arte Antica
Casa del Cinema – Fondazione Cinema per Roma
MAXXI Museo Nazionale delle Arti del XXI secolo

Giugno

<p>Proiezione del documentario Louise Bourgeois di Camille Guichard (1993)</p> <p>durata: 52 minuti lingua: francese; sottotitoli: inglese</p> <p>18 giugno, ore 18:00 Casa del Cinema, sala Cinecittà Largo Marcello Mastroianni, 1</p>	<p>Introduce Francesca Cappelletti, Direttrice della Galleria Borghese e presenta il documentario Marie-Laure Bernadac, storica dell'arte, curatrice e autrice</p>	<p>Ingresso gratuito fino ad esaurimento posti</p>
<p>Il museo delle donne</p> <p>26 giugno, ore 19:00 Galleria Borghese Piazzale Scipione Borghese, 5</p>	<p>Visita speciale alla mostra con la scrittrice Melania Mazzucco</p>	<p>Partecipazione con biglietto ridotto, prenotazione su galleriaborghese.beniculturali.it</p>

Luglio

<p>Tenendo per mano l'ombra / Filosofia e Poesia</p> <p>4 luglio, ore 18:00 Accademia di Francia a Roma, Grand Salon Viale della Trinità dei Monti, 1</p>	<p>Màkhi Xenakis, artista e scrittrice in dialogo con Laura Accerboni, poetessa e fotografa</p>	<p>Ingresso gratuito con prenotazione su villamedici.it</p>
<p>Louise Bourgeois e Carol Rama</p> <p>17 luglio, ore 17:30 Palazzo Barberini, sala conferenze Via delle Quattro Fontane, 13</p>	<p>Andrea Cortellessa, professore di letteratura italiana contemporanea e autore, in dialogo con Carolina Sprovieri, autrice del volume <i>Louise Bourgeois e Carol Rama</i> (2024, Electa)</p>	<p>Ingresso gratuito fino ad esaurimento posti</p>

Settembre

<p>Louise Bourgeois, l'inconscio e la memoria</p> <p>9 settembre, ore 18:00 Galleria Borghese Piazzale Scipione Borghese, 5</p>	<p>Massimo Ammaniti, psicoanalista in dialogo con Francesca Cappelletti, Direttrice della Galleria Borghese</p>	<p>Visita alla mostra e partecipazione all'incontro con biglietto ridotto. Prenotazione su galleriaborghese.beniculturali.it</p>
<p>Louise Bourgeois e l'Italia</p> <p>11 settembre, ore 18:00 MAXXI, sala Carlo Scarpa Via Guido Reni, 4a</p>	<p>Carla Subrizi, professoressa di storia dell'arte contemporanea in dialogo con Ulf Küster, senior curator presso la Fondazione Beyeler e Maria Nadotti, giornalista e autrice</p>	<p>Ingresso gratuito fino ad esaurimento posti</p>