



# Antichità Romane

Johann Bernhard Fischer von Erlach, *Entwurf einer historischen Architektur*, Vienna 1721.  
 Anne-Claude-Philippe Comte de Caylus, *Recueil d'antiquités égyptiennes, étrusques, grecques, romaines et gauloises*, Paris 1752-1767, the second volume dates from 1756. In it the author established a logical and stylistic sequence between Egyptian, Doric and Etruscan architecture, denying the Romans an identity of their own until the conquest of Greece in 146 BC.  
 Ginevra Manani, *Le Antichità romane opera di Giovanni Battista Piranesi architetto veneziano*, in *Giambattista Piranesi. Matrici incise 1756-1767*, Milan 2014, pp. 11-34.  
 "Beauty is of two kinds, individual and ideal, the first is a set of the beautiful forms of an individual, and the second an extract of beauty taken from several individuals; it is then called ideal not with respect to the parts, but to the whole, in which nature can be surpassed by art" Johann Joachim Winckelmann, *Monumenti antichi inediti*, parte prima, III, A. *Della bellezza assoluta delle forme o sia lineare*, Rome 1767, p. 151.  
 Johann Joachim Winckelmann, *Monumenti antichi inediti*, Rome 1767.  
 "Since the Cardinal has offered to pay the printing costs, I can only dedicate the work to him, as statues require, I have already sketched out the subjects, but having the drawings executed, I need from Giuseppe Maria to Leonard Usler and the rest of the staff."

See Luigi Ficacci, *Giovanni Battista Piranesi. Catalogo completo delle acquaforti*, Cologne 2016; Luigi Ficacci, Nicoletta Ossanna Cavadini, *Giovanni Battista Piranesi. Opera grafica*, Milan 2001.  
 See Henri Focillon, *Giovanni Battista Piranesi*, Paris 1963.  
 See *Lettere di giustificazione*, Rome 1757, p. III: "My practice of examining the remains of Roman greatness and searching for their manners, customs and spirit in the books of those proud Republics gave me this noble idea of freedom."  
 See Virgil, *Georgica*, I, 145-146, *Composuisse deinde* from 38 to 29 BC, it is a seminal work in the history of classical literature, a poem with a value I wish to thank Massimo Lollini for.  
 See Claudia Collina, *L'arte di Giuseppe Maria Vasi*, in Giuseppe Maria Vasi, *Percorsi nella cartografia*, Bologna 2000.  
 Notizie riguardanti Giuseppe Maria Vasi, p. 7.  
 See Antonio Manno, *Giuseppe Maria Vasi*, Rome 1980.  
 See Giuseppe Maria Vasi, *Giuseppe Maria Vasi*, Roma 1980.



*Monumenti antichi inediti*, working with similar handling and at the same time, by these details we could conjecture that Winckelmann used the same method employed on the vignette in the *Geschichte der Kunst des Alterthums*. Examined by Michael Keyl (1722-1798), who had also worked on the catalogue of the exhibition at the Dresden Gallery, or the engraver Nicola Mosmann (1727-1787), Domenico Cunego (1764-1803) or Niccolò Mogalli (1723-1767), Niccolò Ricciolini (1687-1772), Anton von Maron (1731-1808), or the unidentified Gregoriotti and Gio. Anto. recorded in the list pencilled in beside the subjects of the works already in progress for the third volume at the beginning of 1768.<sup>8</sup> In observing the various engravings carefully, one notes a marked difference in the graphic technique adopted. Even considering the different hands of the engravers involved, it is clear that they were not ordered to draw the works to be reproduced only with the "outline technique", later termed the "Flaxman style". The techniques adopted, while remaining within the limits of intaglio printing, vary considerably, passing from the refined burin in the engraving of *Antinous* to outline etching, or etching reinforced with drypoint to bring out the undercutting, or etching picked out at various points with hatching by the burin to create softer nuances. The types of hatching are also very different: horizontal, slanting, cross-hatched, dotted or stippled. In this case we are dealing with such a strong difference that they cannot be accidental, and if we divide them into subgroups we see that a programme can be inferred. For this reason, Winckelmann's decision to entrust the engravings to various artists, with different registers, techniques of execution and styles of artistic expression, corresponded to a very precise conception of the specific character of each object and a programme of aesthetic communication.

*Piranesi and the use of multiple re-biting in etching*  
 By contrast, the Piranesian "furor", visible in his engravings of the *Antichità romane*, already in the first edition of 1756 expressed strength of feeling through a markedly chiaroscuro etching technique with the superimposition, even at different times, of reworking with the burin and drypoint to reinforce the graphic sign.  
 The young Giovanni Battista Piranesi had perfected the technique of engraving in Giuseppe Vasi's workshop in Rome, but he possessed a freer artistic culture practised in Venice with an expressive method characterised by the search for the potential effects of etching on the plate. In fact, it seems that Vasi at one point dismissed Piranesi, criticising him for being too much of a "signifier" and the method necessary for the profession of an engraver. Piranesi began to work independently as early as the 1740s on his *vedute*, mostly issued in small format, depicting a cycle of subjects much in demand on the publisher's market for travellers on the Grand Tour, in which he distinguished himself for his confident technique and mature stylistic originality.  
 The decisive development came with his *Views of Rome* presented in the *Antichità romane*, which constitute the most radical break with the tradition of landscape art and the opening of a new period. Piranesi's prints sought to evoke an unknown and unimaginable world. His work combined a cognitive purpose, in the concern to convey a reliable image

Autore anonimo / Anonymous author, *Statua di Apollo con lucertola / Statue of Apollo with a lizard*. Incisione inserita / engraving inserted in J.J. Winckelmann, *Monumenti antichi inediti*, 1767.

Autore anonimo / Anonymous author, *Testa di marmo di Antinoo / Marble head of Antinous*. Incisione inserita / engraving inserted in J.J. Winckelmann, *Monumenti antichi inediti*, 1767.

Autore anonimo / Anonymous author, *Statua di Apollo con lucertola / Statue of Apollo with a lizard*. Incisione inserita / engraving inserted in J.J. Winckelmann, *Monumenti antichi inediti*, 1767.

2. edition  
 Cima Norma  
 Art Festival  
 Torre/Blenio  
 Time's ruins  
 14 August - 3 October 2021

The Cima Norma Art Festival is an interdisciplinary event dedicated to the metaphors of our time. The main objective of this cultural festival is to bring together artists who represent the most diverse artistic disciplines in the somewhat secluded but close contact with the nature of this disused industrial building, in this way offering the public the occasion to reflect on the important themes that concern mankind and its relationship with the world.

At the centre of this second edition is an image of great metaphorical relevance, which has accompanied mankind since antiquity: that of ruins. While the twentieth century was indelibly marked by the immense ruins produced by the two world wars, in recent decades the theme of ruins reappeared, above all in relation to the rubble and waste that the late-capitalist development model has scattered around the world, triggering the dramatic ecological crisis that hangs over our planet. The ruins of capitalism, however, as Anna Lowenhaupt Tsing reminds us in her *The Mushroom at the End of the World*, are the place from which and within which to find an alternative model of living and to imagine a possible reconstruction. After all, as Joyce wrote, " time's ruins build eternity's mansions".

In addition to the metaphorical ruins in the festival programme, we would like to suggest to those who wish to venture among the real ruins in the Blenio Valley two evocative places that are worth a visit: the ruins of Serravalle Castle and the farmhouses "recomposed" by Martino Pedrozzi on the Alp of Sceru in Val Malvaglia.

## Serravalle Castle

www.castello-serravalle.ch

The ruins of Serravalle Castle stand on a large rocky spur at the entrance to the Blenio Valley, in the territory of Semione, in the municipality of Serravalle. Dating back to the early Middle Ages, the castle, which played an important role in controlling the transit

route over the Lukmanier Pass linking the north and south of the Alps, was destroyed in 1402. Together with the fortified complex of Bellinzona and the Visconti Castle of Locarno, it is one of the main castles in Ticino.

To save one's breath, to become aware of the strain on one's lungs, to rebuild the link with the other through shared breathing. Anne and Jean Rochat dive into the Pozzone di Osogna with a tube that they have to share and which is fed by volunteers who pump air from the shore. The two performers find themselves both in the belly of the planet, the water from which life originates, and in a hostile environment in which they have to organise themselves in order to survive. The images

**Pozzone**  
la Réssiga 9  
Osogna/Riviera

## Spo2

Performance by Anne and Jean Rochat  
Music by Laurent Bruttin

of this performance, projected live on a screen placed on the shore and accompanied by the music of Laurent Bruttin, project us into a world marked by the ruins produced by climate change and become a symbol of the need to redefine our relationship with the world, starting with an understanding of the profound relationship of interdependence that links all the beings and organisms that populate this planet.

**ex Cima Norma**  
Strada vecchia 100  
Torre-Blenio

## 14.08–3.10

Opening hours:  
Thursday–  
Sunday  
10–18  
Monday–  
Wednesday  
closed

In the occasion of the evening events opening hours are extended until 23.00

## Archifossile

Solo show by Tarik Hayward

At the heart of this year's edition of the Cima Norma Art Festival is a solo exhibition by the Swiss-French artist Tarik Hayward, whose work has been investigating the theme of ruins for years. His artistic approach is characterised by the extreme consistency with which he moves between craftsmanship and bricolage, between political-ecological activism

and minimalist aesthetics, between art and life. For this exhibition the artist has developed a large sculptural project that deals with the monumentality of the spaces of the former chocolate factory Cima Norma. As always in the case of his works, this project is the result of a long production process that the artist carried out directly on site and that

led to the creation of large sculptures suspended between fragility and monumentality. Sculptures that recall both architectural fragments and organic remains and that were born from a reflection on the concept of "archifossile" developed by the French philosopher Quentin Meillassoux.

## A Memory of Shadows and Stone

Montage of film excerpts by Elio Schenini  
Loop, 59'

In this montage, specially made for the Festival, a fragmentary cinematic narrative unfolds among the ruins of the 20th century. A journey that ranges from the endless ruins of Berlin destroyed by Allied bombs, as filmed by Rossellini, to the empty desolation of rubble in the

post-nuclear landscape of Hiroshima, as documented by Resnais; from the masses of bodies stiffened like blocks of basalt narrated by the survivors of the Shoah to Claude Lanzmann, to the everyday life torn apart by bombs in Sarajevo, as recounted by Angelopoulos.

A journey that goes from Cocteau's and Tarkovsky's «zone» to the Apocalypse of the oil wells burning in the Iraqi desert filmed by Herzog. A journey about the value and duty of memory to which the ruins, those of stone and those of shadow, remind us.

Sat **14.08** time 18.30 Official opening of the second edition of the Festival with speeches by Elio

Schenini, artistic director of the Festival and Giovanni Casella Piazza, president of

the Foundation La Fabbrica del Cioccolato. Apéro follows.

## Sonic Boom

Performance by Tarik Hayward and Anne Rochat

In 2019, during an artistic residency in China, Tarik Hayward and Anne Rochat developed a joint performance project, that they will present at the opening of the Festival.

In the dark, cold spaces of the factory's large cellars, the old walls seem to tremble as if they were about to collapse at any moment, with flashes of light, drum rolls and the

sinuous crack of a whip breaking down the sound barrier.

## Monte Mai

Concert

The Swiss-English Avant-pop trio formed in 2019 by Fabio Pinto, Fabio Besomi and Anais Schmidt moves with great lightness and freedom among the multiplicity of styles that have emerged in recent decades, mixing, bled-

ing and hybridising different elements to give life to a fragmented soundscape that does not renounce to both, a taste for constant experimentation and the sensual pleasantness of the melodies. Between visionary ballads

and dance and funky reminiscences of the Seventies, their music appears as a luxurious kaleidoscope of sounds that try to recompose the ruins of the past to give life to a sound universe that try to project us into the future.

## Recompositions

Lecture by Martino Pedrozzi and screening of the documentary *Essere felici* by Vasco Dones and Franco Cattaneo, 2020

Just as when a corpse is reassembled before burial, by means of gestures that erase the signs of death and try to keep the image of the deceased alive during the painful moment of parting, some years ago Martino Pedrozzi began to tidy up the

plies of untidy stones of some destroyed farmsteads in order to make traces of the ancient foundations re-emerge. This is how his first "recompositions" were born on the alpine pastures of Val Malvaglia: an architectural gesture that measures itself with simplicity

and rigour against the ruins produced by abandonment. At the end of the lecture, the documentary *Essere felici*, made in 2020 by Vasco Dones and Franco Cattaneo, will be shown, documenting the "recomposition" of the Alpe di Luzzone.

## 20.08

Fri **20.08** time 20.00

## Notes from the Holocene

A reading from the novel *Man in the Holocene* by Max Frisch  
Adapted by Flavio Stroppini and Monica de Benedictis  
With Margherita Saltamacchia and Rocco Schira  
Original music by Andrea Manzoni  
Production: Teatro Sociale Bellinzona

In the solitude of his hermitage in the Onsernone valley, Mr Geiser searches through memory and books for weapons to resist time. He struggles against the cloudburst that has torn nature apart and against the merciless erosion of his body and mind.

His daughter Corinne is the only one who can decipher the efforts of an increasingly fragile man. Rummaging through the marks left by her father, she tries to regain possession of his memories. ... The Teatro Sociale Bellinzona stages for the first time in

Italian Max Frisch's most Ticinese novel, perhaps his most profound and fascinating work. The play will make its debut on 7 December. In Torre, a study in the form of a reading is proposed in an adaptation conceived for the Cima Norma Art Festival.

## Sat 21.08

time 20.00

## The City and its Ghosts

Poetry reading by Yari Bernasconi

Like a common thread, images of ruins continually surface in the poetry of Yari Bernasconi, ever since his debut in 2009 with the poem *Lettera da Dejevo*. This existential travelogue, later included in *Nuovi giorni di polvere* (Edizioni Casagrande, 2015), sketches with extreme synthesis the images of a ruined village,

abandoned by Soviet soldiers in the early 1990s. In this place reduced to rubble, at the mercy of the forces of nature, a low wall symbolically "stands, almost proud. / As if awaiting execution". Thus, amidst "lumps of faded and abandoned walls", images of ruined architecture serve the poet to evoke the "shaky places" outside and inside us.

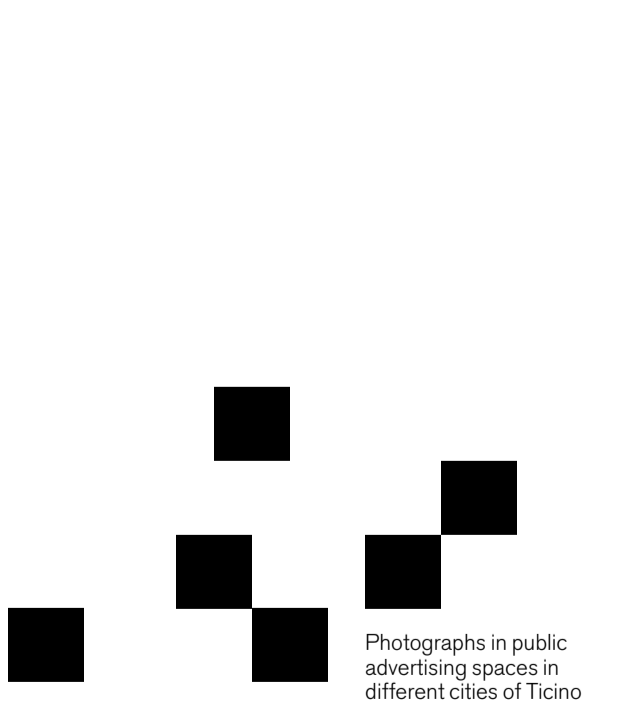
## Cyril Cyril

Concert

Composed of guitarist and singer Cyril Yeterian and drummer and percussionist Cyril Bondi, the Geneva-based duo released their first album entitled *Certaine ruines* in 2017. An album that immediately brought them to the attention of the public and critics for their singularity in the Swiss music scene. Their

music seems to be born on the ruins of a soundscape where ethnic and oriental influences are mixed. A music of hypnotic power that seems to emerge from the vestiges of a future apocalypse. It is a music in which the remixed fragments of ancient melodies blend together, interwoven with

pressing rhythms and enthralling riffs, and where the lyrics stand out obsessively like relentless litanies describing the failures of our world.



Photographs in public advertising spaces in different cities of Ticino

## 9.08–23.08

## Ruins of our Time

Photographs by Gian Paolo Minelli

Since 1998, when he produced the work series *Landfills*, Ticino photographer Gian Paolo Minelli has often focused on the rubble and ruins that populate the peripheral places of our society. Semi-abandoned places, where, amid disorderly piles of broken bricks, fragments of peeling plaster and rusty metal sheets, rise shaky buildings on which are engraved

the desperate traces of those who are forced to live in these places. Whether it is the suburbs of Chiasso, the Parisian suburbs or the *villas miserias* in Argentina, what we see are nothing more than the ruins of that carefree and happy world that dominates the advertisements.

In the upper Val Malvaglia, at almost 2000 metres above sea level, in one of those abandoned places that were once one of the fundamental elements of the Alpine agro-pastoral economy, the untidy piles of stones

occupying the land where the old farmhouses once stood have been "recomposed" by architect Martino Pedrozzi into cubes and parallelepipeds reminiscent of minimalist sculptures.

Information and contact info@cnauf.ch

All the events of the festival are free of charge

During the evening events on 14, 20 and 21 August, a bar and grill will be set up at the former Cima Norma factory and hot dishes and sandwiches will be available. Throughout the entire period of the Festival, it will also be possible to visit the the nearby Grotto Adula during normal opening hours.

The events scheduled at the former Cima Norma factory will, whenever possible, be held outdoors. The maximum number of visitors is 500. In case of bad weather, the events will be held indoors and limited to 250 people with masks. To be kept up to date on any access restrictions and new Covid-19 regulations, please consult the News section of our website in the run-up to the event.

Where to stay: Ostello Adula, Torre/Blenio www.bellinzonese-altoticino.ch www.usticich

An event promoted by: Fondazione La Fabbrica del Cioccolato Strada Vecchia 100 Torre-Blenio

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