

## SERGIO POGGIANELLA

### Biography

Collector and art curator, anthropologist, member of the International Society for Academic Research on Shamanism (ISARS). President of the Sergio Poggianella Foundation. He graduated in Foreign Languages and Literatures at the University of Padua; graduated in Anthropological and Ethnological Sciences at the Bicocca University of Milan; followed by two Specialization Courses in Anthropological Cultural Heritage.

For nearly forty years he has owned and managed art galleries, with a significant curatorial activity involving production of 132 exhibitions and publishing 83 exhibition catalogues.

His career began in Rovereto with the Gallery Loreto (1976-1978), opening with an exhibition of Pop Art, a catalogue presentation by the philosopher and essayist Franco Rella, with works by Duchamp, Andy Warhol, Man Ray, Max Ernst, Peter Blake.

Even then he suggested confrontation between contemporary art and old masters, showing Flemish and art of the Venetian school from the sixteenth and eighteenth centuries next to Depero, Miro and Picasso.

In 1978 he moved to Modena where he founded with Gilberto Morselli (former artistic director of Dance at the Teatro Comunale in Ferrara), the Art Gallery Fonte d'Abisso (1978-1993), named after the street where it was located; with a series of corporate reorganizations that see Danna Battaglia and Annamaria Gambuzzi taking over from Gilberto Morselli, the gallery remains open until 1993. The new space directed by Sergio Poggianella opens with a Piero Manzoni personal show, in collaboration with Vanni Scheiwiller. Later, there were among others, exhibitions with Alberto Martini, Max Ernst, Kupka, De Chirico, Picasso and Colla; a solidarity path opens with the artists Franco Vaccari and Emilio Isgrò. The exhibition "Thee total word" created by Franco Vaccari with curator Achille Bonito Oliva followed, when for the first time Italian Futurism books are compared with those of the Russian avant-garde. These were the years when the adventure into Futurism began, with a long series of exhibitions and catalogues dedicated to Andreoni, Baldessari, Balla, Boccioni, Cambellotti, Cangiullo, Carrà, Chiatcone, Crali, Dal Monte, Delle Site, Depero, Dottori, Dudreville, Fillia, Marasco, Marchi, Marinetti, Oriani, Pannaggi, Prampolini, Romani, Russolo, Sant'Elia, Severini, Sironi, Tulli. In particular, the exhibition "Depero" in 1979, curator Bruno Passamani, collects 72 works produced by the Trentino artist between 1914 and 1931: among others, the famous "Treno partorito dal Sole – Train born from sun" and "Subway. Folla ai treni sotterranei – Crowd at the underground trains".

Thanks to the meeting with Elica and Luce Balla, the artist's daughters, who made available their valuable archive and supported the project with their supervision, Sergio Poggianella coordinated

and published at his own expense the "Catalogue of the works of Giacomo Balla", entrusting the text of the presentation to Giovanni Lista and the repertoires to Danna Battaglia and Annamaria Gambuzzi; published in 1982, with 1,059 works in its repertoire, this is still the reference catalogue of Giacomo Balla's production.

In 1989 the Gallery Fonte d'Abisso Arte (1989-2001) was inaugurated in Milan, a new company with as equal partners the Modena Art Gallery Fonte d'Abisso and two private investors. In 1993 when the Modena gallery and Milan company were liquidated, Fonte d'Abisso Gallery returned to the original status. With the inauguration of the exhibition "Balla Depero. Futurist Reconstruction of the Universe," with catalogue texts by Enrico Crispolti and Maurizio Scudiero, Fonte d'Abisso consolidates their lead role in the promotion of the Futurist movement in Italy, as well as its market. And this thanks to their care in selecting quality work, checking history and origins, continually engaging with the artists themselves and/or with their heirs and to collaboration with authoritative critics and art historians. Other Futurism and avant-garde names in the catalogue were Maurizio Fagiolo, Guido Ballo, Luciano Caramel, Flaminio Gualdoni, Pierre Restany, Paolo Fossati, Gabriella Di Milia, Claudio Cerritelli, Mario Verdone, Rossana Bossaglia, Giuliana Scimé.

Important projects were developed with institutions and museums. Among others, "Enrico Prampolini. Notebooks 1942-1956", with texts by Enrico Crispolti and Gabriella De Marco, in 1991, produced by the Galleria Civica di Modena directed by Flaminio Gualdoni and staged by Oscar Goldoni at the Palazzina dei Giardini, and "Virgilio Marchi: Cinema", curator Alberto Farassino with presentation by Mark Mueller, exhibition organized by the Municipal Art Gallery Casa Rusca, Locarno, as part of the 48th Locarno International Film Festival in 1995. Among the major exhibitions at the gallery in Milan, "Prampolini and Burri", "Russian avant-garde", "Boccioni, Romani, Bisi Fabbri", "Bauhaus and rationalism" (photographs by Feininger, Grignani, Schawinsky and Veronesi), "Consagra", "Nouveaux Réalistes", "Sculpture in Europe in the Fifties" (work by Armitage, Arp, Bill, César, Chillida, Colla, Consagra, Fontana, Gabo, Giacometti, Hepworth, Laurens, Léger, Leoncillo, Marini, Melotti, Moore, Picasso, Richier, Tinguely, Wotruba).

With the exhibition "Balla a sorpresa" in 2000-2001, Sergio Poggianella completes a significant cycle of activity and leaves Fonte d'Abisso Arte.

In 2000, during a trip to Budapest with his friend Dario Di Blasi and a chance meeting with the anthropologist and president of the International Society for Shamanistic Research (ISSR) Mihály Hoppal, Sergio Poggianella was invited to Yakutsk in Siberia for the

international conference "Musical Ethnography of Tungus - Manchurian peoples" organized in August that year by the Academy of Sciences of the Republic of Sakha. He discovers an 'artistic' production linked to the world of the shamans, and in particular to their 'performances', and here he begins to study how 'other' cultures produce artful work and artefacts.

In the same year he founded, in Milan, Contemporanea Arti e Culture Association (2000-2003). e path is indicated by the Venice Biennale in 1999 and in 2001, curator Harald Szeemann, with recognition of the artistic events in Russia and China, and the opening of new markets. Hence the proposal of exhibitions that represent the production in those countries: in 2000, the three exhibitions "Zhuang Hui and Luo Yongjin. Lost Identity" and "Yang Shaobin, Zeng Hao, Zao Bandi. e space and the skin" (both with curator Monica Dematté), and "Sei Russo" (Sergio Poggianella). Fundamental was the meeting with the critic and traveller Enrico Mascelloni, with whom he undertakes projects on African artists with "African icons - contemporary African sculpture" (with Sarenco) and numerous trips to Central Asia.

His interest grows in finding and collecting rare examples of work from non-European regions and in the study of non-Western culture and art. is interest takes form in producing numerous exhibitions and catalogues, including " The origins of abstraction. Felt along the Silk Road" and "Afghanistan. War rugs, rugs of the world". Worth noting are the major events: "1862 Persia. Images of an Italian journey" in 2003 at the Belgioioso Castle in Pavia, curated by Sergio Poggianella and Herman Vahramian and produced under the aegis of the Italian Ministry for Foreign Affairs, the Lombardy Region and the Ministry of Culture in Tehran; "Garo Keshishian" the rich work of the main Bulgarian photographer, shown in Venice at Ca' Zenobio, Palace of the Armenians.

In 2004 he chooses to return to Rovereto in Trentino, a town that has revived internationally since 2000 with Mart, the Museum of Contemporary Art of Trento and Rovereto. He opens the Gallery Transarte (2004-2010), inaugurating as a sign of continuity with Garo Keshishian. The intent is to promote art related events beside his gallery activity, with exhibitions of contemporary art (avant- garde with particular attention to Futurism as well as anthologies), with confrontation between artistic production and artefacts from "other" cultures, with an ethno- anthropological keynote.

The capabilities of Transarte allowed cooperation with local authorities and public institutions such as the Autonomous Province of Trento, Rovereto City Council, the City of Orvieto, Sicily Region, Palermo Province, Museo degli Usi e Costumi della Gente Trentina in San Michele all'Adige, Trento Museum of Natural Sciences in

Trento, Rovereto Civic Museum and the Oratorio di Santa Cita and the International Centre for Ethno-history, both in Palermo. Of note among the events produced in 2005 the exhibition “Carlo Belli abstract painter. 100 works from 1925 to 1980”; an attempt to catalogue the entire production by Belli, acknowledged as the father of abstract art in Europe. This exhibition also brought together many of the more than 500 drawings and sketches by Belli and a fundamental portion of his personal archive that complements his Archives at the Mart. Again in 2008, within Manifesta 7 in Trentino-Alto Adige, Transarte produced “Giuseppe Desiato 1958-2008” which is, with 235 works by the artist from Naples, the most significant monograph dedicated to Desiato’s work.

Transarte developed the first ‘experiment’ in ‘contemporary dialogue between art and culture’ with “Transiberianarte”, an exhibition-installation conceived and curated by Franco Vaccari in 2005. This is the first exhibition conceived by an artist, in which “shamanic art” artifacts come into comparison with the contemporary art.

Get the time to think about a Foundation that preserves and enhances the heritage of the collected work, since 2010, when Transarte closed, Sergio Poggianella has dedicated his attention to an inventory of the work and artefacts which will be transferred to the Foundation. This was created in March 2013 and has the status of a non-profit legal entity, as recognised by the Government Commissariat in Trento, in August of the same year.