

PERCORSI D'ARTE
CONTEMPORANEA CILENTO



FONDAZIONE
Matteo e Claudina
de Stefano

con il patrocinio



**MINISTERO
DELLA
CULTURA**



ALBANELLA | CAPACCIO |
GIUNGANO | CICERALE |
OGLIASTRO CILENTO | AGROPOLI |
PRIGNANO CILENTO | TORCHIARA |
RUTINO | CASTELNUOVO CILENTO |
LAUREANA CILENTO | PERDIFUMO |

Concept
Angela Riccio

Art Director
Elio Rumma

Making of sculptures
Tesi S.r.l.

Executive projects
Francesco Ciao per Tesi S.r.l.

Design
Elisa Zobbi

Photos
Simone Avossa

Print
Industria Grafica Campana s.r.l.

Press Office
Rosita Sosto Archimio

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ORGANIZZAZIONE



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INDEX

Introduction	pg. 5
Vincenzo De Luca Presidente della Regione Campania	
Contributions	pg. 6
- INVEST IN CULTURE Franco Alfieri, Presidente della Provincia di Salerno e Unione dei comuni Paestum Alto Cilento	
- PAC AN ADDED VALUE FOR CILENTO Giuseppe Coccorullo Presidente del Parco Nazionale del Cilento, Vallo di Diano e Alburni	
- PAC: AN ATTRACTION FOR THE INTERNAL COUTRIES Angela Riccio Vicepresidente della Fondazione Matteo e Claudina de Stefano	
- SCULPTURES IN SPACE FOR NEW WAY OF THE COLLECTIVE IMAGINATION Ada Patrizia Fiorillo Prof. di Storia dell'Arte Contemporanea e Fenomenologia dell'Arte Contemporanea, Università di Ferrara	
- ROUTES AS THE EPICENTER OF CULTURAL DEVELOPMENT Elio Rumma Art Director PAC	
- MAKE FOR ART Luigi Punzo Tesi S.r.l.	
Mappa dell'itinerario	pg. 16

ALBANELLA.....	pg. 18
Ettore Consolazione, La Torre	
CAPACCIO PAESTUM.....	pg. 20
Tommaso Cascella, Ostro, Maestrale, Levante e Tramontana	
GIUNGANO.....	pg. 22
Claudio Marini, Il Guardiano del Vallo	
CICERALE.....	pg. 24
Giorgio Galli, Il Sole	
OGLIASTRO CILENTO.....	pg. 26
Pier Tancredi De-Coll', Mira alla Luna	
AGROPOLI.....	pg. 28
Alessandro Grazi, I Continentali	
PRIGNANO CILENTO.....	pg. 30
Elio Rumma, Canne	
TORCHIARA.....	pg. 32
Gabriele Rothemann, La Cruna	
Elio Rumma, Divinità Ancestrali	
RUTINO.....	pg. 36
Giorgio Galli, San Michele Arcangelo	
CASTELNUOVO CILENTO.....	pg. 38
Alessandro Guerriero, S-guardo Oltre	
LAUREANA CILENTO.....	pg. 40
Giorgio Galli, L'Arco	
PERDIFUMO.....	pg. 42
Leonardo Galliano, Libera in Volo	
Artists.....	pg. 44
Elio Rumma - Tommaso Cascella - Ettore Consolazione	
Pier Tancredi De-Coll' - Giorgio Galli - Leonardo Galliano - Alessandro Grazi	
- Alessandro Guerriero - Claudio Marini - Gabriele Rothemann	

Introduction

di VINCENZO DE LUCA,
Presidente della Regione Campania

A large-scale enterprise, one that looks beyond itself, such as this one in Cilento, as presented in the catalog, clearly demonstrates that with enthusiasm, passion, and determination, it is possible to achieve results that, before the project began, might have seemed unthinkable. The "Contemporary Art Paths in Cilento" represent a virtuous example of how collaboration between the public and private sectors can yield lasting results that enrich the territory over time. The Campania Region has understood, interpreted, and supported the effort of private individuals to create an artistic program that is for the people living in these towns and for those who come to visit them. Cilento is a land of culture and signs, and the promotion of the territory is effective when it transforms cultural assets into attractions that, in fact, also become gene-

rators of work and, therefore, growth. The idea of creating a path of contemporary art installations that will forever enhance the towns of the Paestum Alto Cilento Municipalities Union is an important and correct cultural project, and we must thank all the actors who made it possible: the artists, who donated their projects; all the people involved, at every level, who contributed to this venture by applying ingenuity and technical skills in the creation of works that will remain permanently in Capaccio, Cicerale, Prignano, Rutino, Torchiara, and Laureana Cilento, as well as in Albanella, Giungano, Castelnuovo Cilento, Perdifumo, Ogliastro Cilento, and Agropoli.

Invest in culture

di FRANCO ALFIERI,

Presidente della Provincia di Salerno e

Presidente Unione dei Comuni Paestum Alto Cilento

An artistic thematic itinerary that connects the Municipalities of the Paestum Alto Cilento Union through permanent art installations. The Cilento PAC project enriches our territories thanks to the works of internationally renowned artists who create a cultural thread between our places.

A contemporary outdoor art project that has been active since 2020 and continues today with new installations, now involving all the Municipalities of the Paestum Alto Cilento Union.

All the works have found their place in the open spaces made available by the administrations, thus creating a true open-air museum.

Our land needs to represent beauty through works that offer the

collective imagination a moment of reflection in spaces where nature and human creation blend together in breathtaking landscapes. For this reason, I believe we must believe in and invest in Culture to overcome economic and social hardship.

A heartfelt thanks, therefore, to the Masters who, with creativity and genius, give voice to the expressions of the human soul, which here in Alto Cilento find both physical and conceptual space. A special thank you to the Matteo and Claudina de Stefano Foundation, which promoted the initiative, and especially to Dr. Angela Riccio for the concept and to Tesi s.r.l. for the execution of the works.

PAC an added value for Cilento

di GIUSEPPE COCCORULLO

Presidente del Parco Nazionale del Cilento,

Vallo di Diano e Alburni

The Cilento, Vallo di Diano, and Alburni National Park has historically been close to the Cilento PAC project. It seemed like a dream conceived by Angela Riccio, curated by the artist Elio Rumma, and promoted by the de Stefano Foundation, and today it has become a reality. These are important projects that have been consolidated over time, attracting renowned artists and journalists who have brought new cultural and intellectual energy. Torchiara, one of the most historically interesting towns in the areas adjacent to the park, has become the place where all these personalities converge to engage in moments of genuine growth for everyone. In fact, I believe that culture can only be generated through dialogue. Cilento PAC, which started in 2020, includes 16 permanent contemporary art installations spread across 12 municipi-

palities within the park's territory and its surrounding areas. An extensive route has thus been created, leading to a cultural tourism initiative aimed at enhancing the internal Cilento villages. The works, thanks to the collaboration of the local administrations open to seizing this donation opportunity, have been installed in the most scenic areas of the municipalities and can be admired amidst the characteristic landscape of our Cilento. This is why the Park, on its part, intends to adopt this route by incorporating it into the network of recommended places that stretch along ancient paths through unspoiled nature. Contemporary art thus becomes a significant added value with a strong visual impact, capable of attracting new tourists and, we hope, leading them to positive reflections.

PAC: An attraction for the internal countries

di ANGELA RICCIO

Fondazione Matteo e Claudina de Stefano ideatrice del progetto

To move beyond the confined spaces of galleries and allow works of art to expand into the vast and open horizons of the landscapes of the high Cilento countryside.

Historic centers that suddenly open up to viewpoints and squares where one can let their gaze wander from the green hills sloping down to the blue sea: here, colorful installations settle and offer visitors reflections on natural elements like winds, the sun, reeds, the sky, or on the sense of ancestral deities and religious traditions. Cilento PAC - Contemporary Art Paths - is a project that aims to characterize an imaginary itinerary that crosses the twelve towns of the Paestum Alto Cilento Municipal Union, winding through the small inland towns, often overlooked by hasty tourism that is less attuned to discovering the values of an ancient land that renews itself today

with these abstract installations that interpret the natural essence of being.

I love Cilento, I came here in my mature years, and I am committed to promoting and enhancing a land where my family has deep roots.

The organization and realization of this project is a tribute to these towns, each with its own history, all together forming a unique cultural entity.

I hope that these paths will serve as a new element of cohesion and at the same time become a strong reason for attracting tourists looking for innovative cultural ideas. It is the beginning of an endeavor that, I hope, will expand in the coming years, creating an open-air museum stretching for miles.

Sculptures in space for new way of the collective imagination

di ADA PATRIZIA FIORILLO

*Professore di Storia dell'Arte Contemporanea e Fenomenologia
dell'Arte Contemporanea Università degli Studi di Ferrara.*

The story of art stepping outside traditional circuits of consumption to engage with public spaces—whether urban environments or natural settings—is long, and this is not the place to revisit it. However, the journey of art into these spaces is crucial, as it interacts with its surroundings in diverse ways. This engagement has led to the development of terms like “environmental art” and “situated art.” The former, particularly popular in the 1970s, sought to interact with the ‘character’ of a place, often transforming or reconfiguring its social and human habitat. The latter, while also aware of the context, paid more attention to the dimension of presence, treating art as decoration or furnishing. These plastic works are now found in cities, particularly in large metropolitan areas, where they exist as symbols of modernity, chasing the frantic, fast-paced rhythms of everyday life.

However, there is a third approach, which we focus on here, where art meets the urban environment not in the well-known, tourist-heavy, economically or commercially-driven spaces, but in more hidden, sometimes unknown territories. These places, far from the noise, are marked by a silent, proud identity and long history. The works in this context are more akin to situated art, yet they aim to infuse these places with new life, revitalizing them and marking them along the paths that traverse them. This goal is to create new routes for eyes to follow and foster a tourism of proximity.

This is the ambition behind the “Percorsi d’Arte Contemporanea in Cilento – PAC,” now in its second edition, conceived by Angela Riccio and curated by Elio Rumma. It’s an ambitious project because it spans the twelve towns of the Union of Municipalities Paestum Alto Cilento. However, its true strength lies in the sincere spirit of participation in the development of the region. After the first seven permanent installations in the towns of Capaccio Paestum, Cicerale, Ogliastro Cilento, Torchiara, Rutino, and Laureana Cilento, five more municipalities—Agropoli, Albanella, Perdifumo, Giungano, and Castelnuovo Cilento—are now hosting works by artists Alessandro Grazi, Ettore Consolazione, Leonardo Galliano, Claudio

Marini, and Alessandro Guerriero. These works, joining those by Tommaso Cascella, Pier Tancredi De Coll’, Giorgio Galli, Gabriele Rothemann, and Elio Rumma, are enhancing this open-air museum in the making.

The works are all made of steel, a material that naturally fits into outdoor environments. Each artist has translated the material according to their individual expressive style, creating a specific dialogue between their work and the site. This site-specific conversation unites different personalities, experiences, generations, and geographies.

For Alessandro Grazi, this dialogue means cutting through the space with almost lamellar shapes. *I Continentali* is a project that synthesizes his ability to marry material with color, but especially to create a plastic body devoid of mass. Six graphically cut figures form an ideal circle. They are light and thin, yet solid enough to support a cylindrical void that reaches up towards the sky. Grazi brings together lightness and playfulness, but within his colorful circle is an invitation to look “beyond,” a call to every potential wanderer.

Ettore Consolazione envisioned for Albanella a monolithic, or perhaps irregularly shaped, totem. His work *Torre* is a block of rusted, patinated steel that stands as a tilted tower, with iron cor- sives hanging from its body. This mini-

malist piece carries the compositional rigor of works by David Smith and the creative freedom of Chillida. Like these artists, Consolazione reimagines a contemporary monument that does not intend to impose but to coexist.

Leonardo Galliano’s *Libera in volo* is a tribute to life and the rediscovery of freedom after a time of dark restrictions. The stylized bird, perched on a high base, invites the viewer to take flight. Its essential structure, shaped like a bas-relief, responds to both formal and conceptual needs. The outline of Italy is suggested, encouraging movement in many directions, to overcome barriers and to meet “the other,” crossing cardinal points that don’t mark borders.

Claudio Marini’s *Il Guardiano del Vallo* evokes a protective figure. In the absolute abstraction of two triangular slabs, pierced at the center by a metal rod, the artist has created a kind of scenography. A proscenium through which one might observe valleys, hills, and endless horizons. It’s a fixed point that absorbs the passerby, but more importantly, symbolizes the sense of community and belonging.

The work *S-guardo oltre* by Alessandro Guerriero has the elegance of a stele. It’s a stele shaped by regular geometries interrupted by cuts, creating eyes that symbolically offer glimpses of past or future journeys. Like a modern Argo-

naut, Guerriero sets himself a challenge: to look, to peer, to project oneself is to dream, opening up other possible worlds for those who wish to see them. In closing this visual journey, Guerriero’s work seems to encourage us to retrace our steps along these new routes, engaging with the imaginative force of art and its seductive power.

Routes as the epicenter of cultural development

di ELIO RUMMA,
Art Director PAC

The idea of Percorsi d'Arte Contemporanea in Cilento was born from a fortunate encounter with Angela Riccio, a patron of art and culture, who fell in love with this area and decided to make it her home. Years ago, invited by Angela Riccio to Borgo Riccio, we came up with this project together. And so, the Cilento PAC was born, an ambitious yet challenging endeavor. The project involves the creation of an artistic path through the hilltop villages of Cilento that do not directly overlook the sea: from Albanella all the way to Perdifumo. Once completed, it will span approximately 100 kilometers and become one of the largest open-air museums in Europe. Of course, it hasn't been an easy task, but as organizers and curators of the initiative, we have poured in effort, perseverance, and combined the experience gained over many years of fieldwork.

Therefore, we are cautiously optimistic. We've been fortunate to find in Tesi, a company led by Luigi Punzo, a passionate lover of art, a partner who committed to creating the works that will be installed along the path. A small group of patrons have provided increasing tangible support from local public administrations so that this project can become the epicenter of a cultural and artistic development that further enhances the unique characteristics of Cilento and its traditions, including its food and wine as well as its landscape. Our idea is to promote, through art, a flow of tourists to the lesser-known municipalities that are not part of the major tourist routes but still offer historical-cultural attractions and favorable climates. This, of course, would not be possible without the affectionate and

generous collaboration of the artists invited to take part in this exciting adventure. All of them, and they are internationally renowned artists, will offer their creativity free of charge, happy to contribute to the realization of what might be a unique project in Europe. It will also be a way to introduce the younger generations of these territories to the world of contemporary art and promote the discovery of new talents, with the involvement of local schools. Finally, I wish to thank all those who have believed in and contributed to the launch of this important event, especially the municipal administrations that have hosted the works along the path.

Make for Art

di LUIGI PUNZO,

TESI Tecnologie e Servizi Innovativi

We, men and women of TESI (Technologies and Innovative Services), have made “doing” the philosophy of our entrepreneurial journey, which began about 50 years ago. “Doing” presupposes having skills through which we can express our abilities.

The farmer is the holder of ancient recipes that allow them to use the land, the sun, the climate, and nature in general, to grow the best products.

This wisdom naturally grows day by day, also thanks to the new technologies introduced. We love to think that our roots, our almost fifty years of experience, combined with our commitment to making the best use of scientific and technological progress, can help us in the complex path that lies ahead. With the Cilento PAC – Contemporary Art Paths project, we combine the philosophy of “doing” with art. Of course, we are not original in this, as all artists make a dream, an idea, a vision

real. Our beautiful country has always been a workshop for artists, who were often first craftsmen or even scientists avant la lettre, such as Leonardo da Vinci, just to name one example. Artists have always created works with their hands and often experimented with new techniques to better create and express their thoughts, dreams, and inner poetry.

The artist has always been the demiurge, the one who is the maker of a dream, that is, the one who, through “doing,” transforms their creative thought into a work of art for everyone to appreciate. Thanks to our “doing,” with the skills of our craftsmen and the innovative technologies available in our company, we produce mechanical components that allow us to realize the dream of Icarus every day—namely, flying. Today, we have decided to put our “doing” at the service of some enlightened artists with the goal of gifting the territory with works of art that, beautifully inserted into the

natural landscape of our Cilento, will provide our fellow citizens and hopefully tourists with an artistic journey that touches the most beautiful locations in our land.

Each project we have developed begins with a meeting with the artist, who details their idea and philosophy with a drawing, a sketch, or in some cases, a scale model.

From these data, our aeronautical technicians create digital models using computer-aided design tools, which are then validated by the artists. Naturally, from the very beginning of the process, a kind of symbiosis is formed with the artist. Together, we choose the materials, finishes, and any reinforcements necessary to ensure the structural validity of the work.

The artwork thus becomes a piece of engineering, ready to be realized and enjoyed by everyone. The materials used for the works in this first session are mainly high-strength steel for the larger structures, such as

“Il Sole e l’Arco” by Giorgio Galli; steel tubes for “Le Canne” by Elio Rumma; steel plates for the panel “Divinità Ancestrali” by Elio Rumma, “Mira alla Luna” by Pier Tancredi De-Coll’, “San Michele Arcangelo” by Giorgio Galli, “Guardiano del Vallo” by Claudio Marini, “I Continentali” by Alessandro Grazi, “L’Occhio” by Alessandro Guerriero, “Libera in Volo” by Leonardo Galliano, and “La Torre” by Ettore Consolazione. For “L’Ago” by Gabriele Rothemann, as well as the “Macchine Eoliche” by Tommaso Cascella, we used stainless steel.

All the works were made possible thanks to the contribution of our technicians, to whom we extend a special thanks, for their work in designing, calculating, cutting, milling, turning, welding, cleaning, and painting these creations, proudly offering a bit of their craftsmanship to our land.

Contemporary Art itineraries:

- 1 ALBANELLA
- 2 CAPACCIO
- 3 GIUNGANO
- 4 CICERALE
- 5 OGLIASTRO CILENTO
- 6 AGROPOLI
- 7 PRIGNANO CILENTO
- 8 TORCHIARA
- 9 RUTINO
- 10 CASTELNUOVO CILENTO
- 11 LAUREANA CILENTO
- 12 PERDIFUMO

SALERNO ↑





ALBANELLA

Paese dell'eterna giovinezza

The origins of Albanella can be traced back to the 9th century A.D., when some refugees from Paestum, following Saracen raids, sought safer settlements by moving up into the hills.

However, the discovery of finely painted tombs dating back to the end of the 4th century B.C. suggests that the area had been inhabited more regularly and steadily. Recently, the remains of an Epicoric Sanctuary were found in the locality of San Nicola.

The type of this extra-urban sanctuary and the characteristics of the rituals,

including the burial of terracotta and votive statuettes, support the hypothesis that Albanella was also a site of worship for Demeter and Kore, two deities, mother and daughter, associated with the fertility of the land and female fertility.

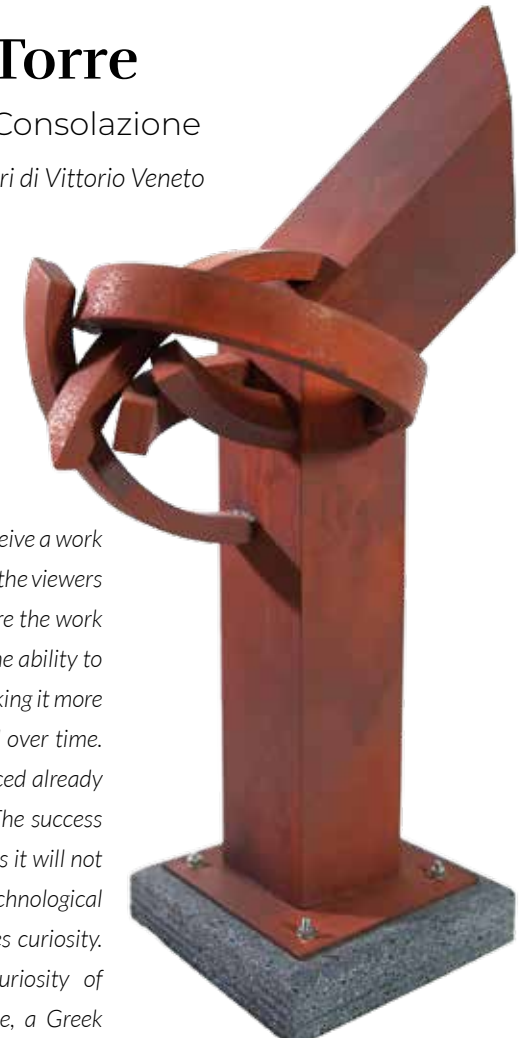
A unique and isolated local testimony of a sanctuary dedicated to the cult of Demeter and Kore, the Natural Oasis of Bosco Camerine, established in 1995 in Albanella, is a place worth visiting. Here, one can find wild orchids and the very rare Santa Sofia rose. Albanella is also famous for the production of mozzarella and olive oil.



La Torre

di Ettore Consolazione

Piazza Cavalieri di Vittorio Veneto



The need for creative freedom pushes me to conceive a work in a place that I do not yet know. My goal is to give the viewers a sense of wonder when they discover and admire the work itself. The location will be fixed, but it will have the ability to change superficially due to a natural process, making it more relevant, essential, and harmoniously integrated over time. I hope that the place where the work will be placed already contains hidden stimuli and senses of its own. The success of the work's realization will depend on others, as it will not be created by me. It will not be a technical or technological piece, but it must have an attraction that evokes curiosity. It must manage to recreate that ancient curiosity of discovering and admiring a cathedral, a temple, a Greek theater, a pyramid—why not a contemporary work of art?



CAPACCIO

L'antica Poseidonia

The name of the place, originally Calpatium or "caput aquis," originates from the Latin Caput Aquae (=source of water). The current Capaccio is first mentioned in a document from 1051. Not far from there, on the northern slope of Mount Calpazio, are the remains of Capaccio Vecchio, which was razed to the ground by the troops of Frederick II, as it was a fief of the Sanseverino family, one of the families involved in the Conspiracy of the Barons. In the area is the archaeological site of Paestum, the Roman city built on the Greek colony of Poseidonia, which, along with the adjacent museum, is recognized by UNESCO as a World Heritage site. Here, visitors can admire three of the

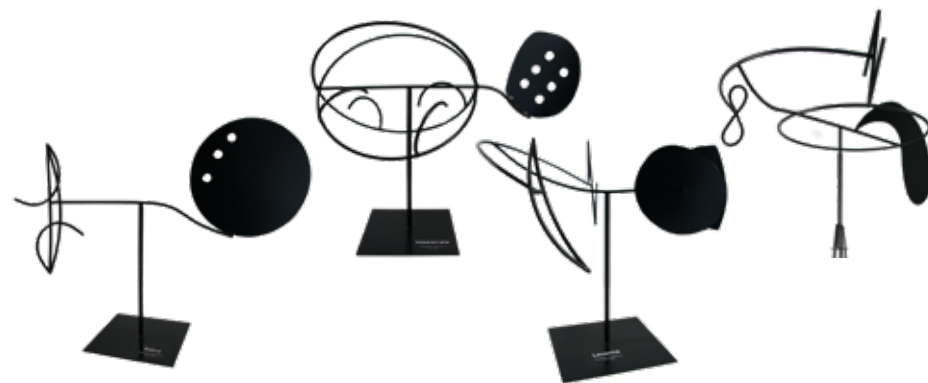
best-preserved Greek temples in the world, the sacred road, the amphitheater, the forum, for a journey into the past. Important artifacts are also preserved, including the Tomb of the Diver, the only one from the classical age and Magna Grecia, with a symbolic representation that interprets the transition from life to the realm of the dead. To the north of the ancient city, near the left bank of the Sele River, the remains of the sanctuary dedicated to the Goddess Hera can also be seen. Capaccio Paestum is also an important seaside resort and has several churches, including the Basilica, Madonna del Granato, and Getsemani, as well as the ruins of a castle, coastal towers, and a World War II bunker.



Ostro, Maestrale, Levante e Tramontana

di Tommaso Cascella

Belvedere di Piazza Tempone - Capaccio Capoluogo



How to represent the wind? This question gave birth to the sculptures that can be found in Capaccio, on the belvedere overlooking the sea. I imagined large weather vanes that show us the direction of the winds, orienting themselves towards their flow. I also thought that these sculptures could become antennas, capturing the many messages carried by the wind: from the most readable ones, which will tell us if rain or heat is coming, to the more intimate ones, carried from far away, by the many Cilentani who had to emigrate. It will be a whisper that only keen ears and pure hearts will be able to perceive.

Tommaso Cascella



GIUNGANO

Paese dell'antica pizza cilentana

It has ancient origins, evidenced by Greek and Roman finds. The foundation of the town dates back to the period when the inhabitants of the fallen Paestum left the coast and the plain, which had become too dangerous due to Saracen invasions and the spread of malaria. Throughout the municipal territory, ancient civilization artifacts have been found, and on Mount Sottano, even objects from the Paleolithic era. However,

it seems that a more substantial settlement arose around the year 1000; there is no record of the current settlement before 1371. In the Middle Ages, Giungano was a powerful fief, and its territory even reached the sea. Worth visiting are the Church of Santa Maria dell'Assunta, the Ducal Palace, the Picilli Palace, the Stromilli Palace, the Benedictine Monastery, and the old town, characterized by beautiful limestone stone portals.



Il Guardiano del Vallo

di Claudio Marini

Ponte del Vallone Tremonti



The artwork consists of two "shields" and a "spear."

I leave the free interpretation to the observer.

The title "The Guardian of the Wall" is self-explanatory.



CICERALE

Paese dei ceci

Located on a hill overlooking the upper course of the Alento River and the dam built in the second half of the 20th century, Cicera, with its territory covering over 41 square kilometers, is one of the largest towns in Cilento. The first official document is rather late: dating back to 1463, it certifies the granting of feudal jurisdictions and possessions of the Barony of Cilento by King Ferrante of Aragon to the Sanseverino family. The Church of Santa Lucia, currently with a single nave and a bell tower built in 1915, features a main altar dedicated to the Sacred Heart. A special devotion is reserved for Saint Donato and Saint Nicholas, whose

altars were erected by emigrants from Providence. Other chapels, located both inside and outside the town, were dedicated to the Annunciation, Saint Mary of Graces, Saint Vincent, Saint Paschal Baylon, and Our Lady of Sorrows. Among other monumental assets, the Marchional Palace, which stands imposing in Piazza Marchese Primicile Carafa Gioacchino, is worth mentioning. Finally, a visit to the abandoned village of Corbella and the Alento Dam oasis is a must. Among Cicera's typical products, the most renowned are the chickpeas, darker in color than usual, which are highly appreciated in numerous local recipes.



Il Sole

di Giorgio Galli

Giardini Pubblici di via Roma



"Sole Cilentano" is a tribute to the sun, the light, the sparkling sea, and the lush greenery of these lands with ancient memories. The installation aims to recall all of this.



OGLIASTRO CILENTO

Paese dell'olio e di antichi racconti

The first news of the town, formerly called Oleastrum, dates back to the year 1059, as recorded in a document by Prince Gisulfo II. From the top of the hill, Ogliastro Cilento opens up to a wide horizon towards the sea, with views of Salerno, the Amalfi Coast, the island of Capri, Agropoli, Paestum, and towards the mountains with the Gelbison, Cervati, and the nearby valleys full of mystical silences. In the heart of the historic center, by walking through one of the small alleys, one reaches the headquarters of the Matteo and Claudina de Stefano Foundation, an ancient noble palace and a reference point for entire generations.

For over 40 years, the Foundation has operated in the field of assistance to the elderly and people in difficulty, while also promoting culture in the Cilento area with innovative excellence projects such as the PAC. Glimpses of history, art, and culture make the ancient village, which still lives and is well worth visiting, come alive. Among its treasures are the majestic Church of Santa Croce, built between the late 1400s and early 1500s, and painted in 1666 by the Messinese artist Michele Ragolia, as well as the Chapels of the Immaculate, St. Joseph, St. Elias, the palace of the De Stefano marquises, and those of the De Falco and Citrota families, all of which perfectly blend into a context of rare and evocative beauty.



Mira alla Luna

di Pier Tancredi De-Coll'

Piazza Martiri di Belfiore



"Look at the moon, it is a figure with feminine lines, made of raw heavy metal, a silhouette with sinuous curves of intuition that merge with the strength of determination. The feminine, symbol of receptivity, on one side sinks its roots into Mother Earth, but at the same time turns its gaze toward the sky, the elsewhere, the new, and hope.

An image that conveys the sense of redemption from another contradiction, more human: that of discrimination in human, personal, and social relationships. In this vision, the feminine archetype that leaps toward the sky suggests the path of a new, more supportive model of coexistence: a feeling that is both transcendent and very concrete, a human ideal and a societal project."



AGROPOLI

La Porta del Cilento

Its name derives from its geographical location, a “high city” on a promontory overlooking the sea.

According to some archaeologists, it could be the ancient acropolis of Paestum, as suggested by some archaeological evidence of a temple dedicated to Poseidon. In the 6th century, during the Greco-Gothic War (535-553), the Byzantines needed a safe and protected harbor south of Salerno and therefore fortified this site

Agropoli remained under Byzantine control until 882, when the town fell into the hands of the Saracens, who established a fortified base there. In 915, the Saracens were defeated, and the town came under the jurisdiction of the bishops, who had set up their seat in Capaccio.

Agropoli then underwent changes under the Normans, Swabians, Angevins, and Aragonese. Agropoli places great importance on culture, with many monuments testifying to its glorious past, some of which have been repurposed as valuable cultural venues: the historic center and the Castle, the Civic Arts Palace, and the Archaeological Museum, the Furnace, a rare example of industrial archaeology in the area now used for exhibitions, the watchtowers overlooking the sea, and the churches. The wine and gastronomy of the Agropoli area are particularly linked to the ancient fishing tradition and the Mediterranean Diet, recognized as UNESCO Intangible Cultural Heritage. The area’s exceptional products include DOC wine, DOP olive oil, and the DOP Cilento white fig.



I Continentali

di Alessandro Grazi

“La Fornace” Monumento di Archeologia via Lombardia



The six stylized, multicolored human figures represent the six continents that, in the future, we hope to see united and at peace. Asia, Africa, Europe, America, Oceania, and Antarctica, with arms raised, are holding together a carved and perforated cylinder that points toward the sky, arranged in a circle. The artwork is also meant to be experienced from within, where one can look upwards. From the center of the sculpture, the viewer will have an imaginary telescope focusing on a portion of the sky and light effects. The sky represents hope: ours, but for everyone.

Just as things that happen on Earth can no longer be left to the solutions of individual peoples of the continents, the artwork aims to reflect a collective effort. By shifting one’s gaze through the figures in a circle and the symbols carved into them, glimpses of landscapes and seas surrounding the location can be seen. The sculpture is intentionally designed to foster unity at all levels, intending to inspire joyful interaction from visitors, who will be influenced by its meaning. Finally, and no less importantly, the natural intervention of the wind will move the symbols placed above, like weather vanes, adding another sensory element to the work.

GRAZI



PRIGNANO CILENTO

Paese del fico bianco

Situated in the heart of Cilento, just a stone's throw from Agropoli, Prignano stretches as far as the Alento River.

The village, whose name is derived from the Latin *Prinius* or, according to tradition, refers to the pear trees cultivated in abundance, has been documented since 1070 as a fief that was included among the lands returned to the Sanseverino family in 1276. The local origin of the Prignano family, to which Pope Urban VI belonged, remains controversial.

The fief also included the Puglisi hamlet, which is mentioned until 1563 when its inhabitants, along with those of Prignano and Rutino, rallied

to repel the Turks from Torchiara. The heart of Prignano's life is Piazza Plebiscito, facing the Parish Church of San Nicola di Bari, which stands on a hilltop offering a view of the Gulf of Salerno. Opposite it rises the Palazzo Marchesale Cardone, home to the last feudal family of Prignano.

Until the 19th century, the church was used as a burial place for noble families. Other burials, dating back to the 17th century, were in the Augustinian Convent, of which only the Chapel of St. Anthony of Padua remains, now integrated into the surrounding houses. Prignano is famous for its production of the renowned white fig, celebrated worldwide.



Canne

di Elio Rumma

Piazza Municipio



The canes grow spontaneously in all slightly damp countryside areas or along riverbanks and bodies of water. They are resistant to wind and bad weather; they bend but do not break.

They seem to demonstrate that nature, even when wounded by human activity, always manages to reveal its strength and vital instinct. I wanted to dedicate my work to this common and widespread plant, coloring it with the red of the fires that often attack and destroy nature, with the black symbolizing mourning for the devastations caused by man, with the blue of the sky and the sea of our Mediterranean lands, and finally with the white essence of light that always returns to shine and guide our path.

Elio Rumma



TORCHIARA

Paese delle torri

A few kilometers from Salerno and 5 minutes from the sea of Agropoli, Torchiara is a place of medieval towers and buildings, typical Cilentan rural architecture, perfectly preserved noble palaces, and beautiful churches - a true gem nestled in nature. Torchiara, a town long known for its revolutionaries and men of culture, has a prestigious past: the 1848 uprisings took place here, and politicians, scientists, jurists, and writers were born in this area. Today, Torchiara boasts fourteen noble palaces, recently connected by a 12 km Greenway, designed by the University of Agricultural Sciences of Milan.

Walking along this scenic and cultural itinerary, one is immersed in the magic of this area, characterized by breathtaking views extending to the sea, and the richness of the flavors of the Mediterranean diet. Torchiara, with the Historic Residence Borgo Riccio, is the ideal starting point to discover all the beauty of a unique land: the Cilento National Park, the fascinating seaside resorts of Palinuro and Santa Maria di Castellabate, the charming inland villages, the archaeological sites of Paestum, Velia, and Pompeii, and the Amalfi Coast with Positano and Amalfi, famous worldwide.



La Cruna

di Gabriele Rothemann

Piazza antistante

Palazzo Baronale De Conciliis



The steel sculpture placed in front of the De Conciliis Baronial Palace, a cultural venue in Torchiara, appears as a large tool with no clearly definable function. One end touches the ground, while the other reaches towards the sky. In the center, there is an eyelet through which passersby look into infinity, prompting them to reflect on their own actions. The biblical reference of the eyelet and salvation is invoked here, not only in relation to the camel and the criticism of excessive wealth, but also to the work of women, which has nourished civilizations and cultures over the centuries.

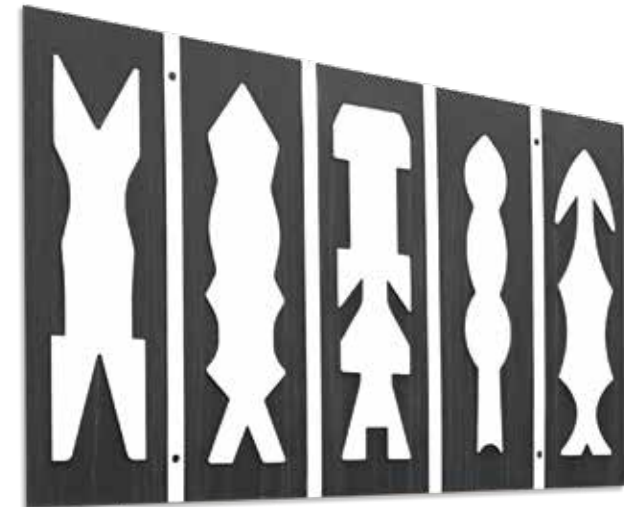
G. Rothemann



Divinità Ancestrali

di Elio Rumma

Corte interna del Palazzo Baronale De Conciliis di Torchiara



Cilento, since ancient times, has been a crossroads of different cultures and symbolisms. Thus, an ancestral mythology has developed, centered around the characteristics of these lands. In my work, placed in the courtyard of the Palazzo Baronale in Torchiara, I wanted to pay homage to these mythological deities, forms of a primitive and animistic religion that represent the forces of nature, particularly strong yet enchanting in this part of Italy.

Elio Rumma



RUTINO

*Paese del Volo dell'Angelo
e della fontana di San Matteo*

There is evidence of the existence of this town since the 10th century. During this period, the remains of Saint Matthew the Evangelist, which were first taken from Velia to Capaccio and then transferred to the Cathedral of Salerno, also passed through Rutino. According to legend, the group tasked with transporting the relics along the way expressed a desire to drink, when, as if by miracle, a spring appeared near the town, dedicated to the Saint. In recognition of this myth, a church was also built.

The noble family that held power in the town the longest was the Magnoni family, with the grandeur of their palace. The most important church is that of Saint Michael the Archangel, in which you can admire the two chapels dedicated to Saint Nicholas and Saint Joseph. Also noteworthy are the Lombardi Palaces and the Colombaia, the latter belonging to the Cuoco family. In May, for the feast of Saint Michael, the ritual of the Flight of the Angel takes place, a centuries-old and very evocative event. Rutino is famous for its wine production.



San Michele Arcangelo

di Giorgio Galli

Piazza San Michele



*The angel of justice pours out with its rays of light,
emanating from its chest, to the human beings engaged
in the search for spirituality and earthly justice.*



CASTELNUOVO CILENTO

Paese del ciotoli

From the top of the hill, the entire Alento plain can be embraced with the eyes, from Mount Stella to the sea of Ascea. The village was named Castelnuovo in the Middle Ages. Founded by Arnulfo, it was later sold to Antonio Carafa, then to the Damiani family, and finally in 1724 to the Talamo Atenolfi family. A reminder of its medieval past is the Castle, built in 1269, seemingly by Guido D'Alemagna on the ruins of an ancient Norman fortification, positioned dominantly in the center of the village. Its architecture is military in style, as evidenced by the entrance to the tower, which is elevated above the ground level. Beyond the castle gates, a suggestive

staircase leads to the Church of Santa Maria Maddalena, a single-nave church also built in the Middle Ages, rich in 17th-century wooden statues. Do not miss the sculptures of Guerino Galzerano, who passed away in 2002 at the age of 80. Created with pebbles from the sea and rivers in his house on Via Roma, in the garden of the medieval castle, in the monumental tomb at the cemetery, and in the Santa Caterina district, they represent an example of arte povera (poor art) of great artistic suggestion, recognized worldwide. Castelnuovo Cilento is also a starting and ending point for the Via Silente, a cycling route of about 600 kilometers, which offers the opportunity to discover the hidden Cilento.



S-guardo Oltre

di Alessandro Guerriero

Via Garibaldi



There is something around us that continuously pulses to the rhythm of unknown sounds, causing us to slide here and there - unaware - through the liquid flow of time, devoid of a true center of gravity. This is the rhythm of the new styles of non-life in which we risk drowning. But in this magma-like landscape with many centers and strange peripheries, small and faint aesthetic presences emerge, offering footholds: in contrast to everything, they are objects that allow us to expand our breath... after moments of pure wonder... they are new objects that present wider spaces capable of breaking the narrowness of the space they are dedicated to. In fact, when this stele appears, at the very moment you see it, gaps open in memory, but also new paths emerge that can investigate the future. By memory, I mean Le Corbusier's "Modulor," invented as a guideline for architecture scaled to the human measure. A benevolent totem, then, capable of offering and opening an "overlook"; a totem that smiles at us with its gentle face, ready to support our paths, our pauses, our imagination, our daydreams; our

attempts (even the failed ones) to open new roads. It's as if it were a musical instrument, even though it's not. In fact, truth be told, it seems like the entirety of a great orchestra that can carry us into the whirlpool of music, that is, into the deepest quality of life. And indeed, if you look at it with half-closed eyes, it seems to move, tremble, whistle, play, even though nothing happens. And this is because "Overlook" is a kind of neo-modern totem still asleep, but trembling to be awakened by the inescapable dreams of each of us.



LAUREANA CILENTO

Borgo di Fiere e Signorie

Perched on hillsides sloping down toward the sea, between the valleys of Agropoli and Castellabate, Laureana gazes at the lights heading toward the Gulf of Salerno, up to the silhouette of the island of Capri. Its origins date back to the arrival of the Basilian monks who built several monasteries. Perhaps the name of the ancient Castellum Lauri, later the Feudal Palace, comes from the Basilian "laure," or from the laurel trees that grow abundantly in the area. During the Middle Ages, due to its position at the center of communication routes descending from the surrounding mountains, it was particularly suited for defending against sea attacks. Owned and transferred several times by the Sanseverino family, the estate underwent

numerous vicissitudes, eventually being divided and impoverished. In addition to the Parish Church of Santa Maria del Paradiso, notable sites include the Chapel of the Annunciation and the Convent of San Michele. At the foot of the valley, toward Torchiara, there is the Sanctuary of Acquasanta, with a small church and a marble well from the 1600s that collects spring waters believed to be miraculous. The chapel dedicated to San Cono, the patron saint of the village, was destroyed, and his relics were moved to the Mother Church. Before entering the village, the imposing Cagnano Palace stands, now the seat of the local Mountain Community, in front of which is the Arch of Giorgio Galli.



L'Arco di Giorgio Galli

Via Roma, 1



The bow, a symbol of war, is linked to the pagan goddess Diana, the goddess of hunting, who is often depicted with a bow in her hands.

My bow represents a tribute to the ancient populations who survived in these valleys thanks to hunting.



PERDIFUMO

The Village of Fountains and Watermills
The municipality of Perdifumo, “Pes de Flumine” meaning “at the foot of the river,” was established at the foot of Mount Stella around the 11th century. It is part of the Cilento, Vallo di Diano, and Alburni National Park and is a UNESCO World Heritage site. The first known records of Perdifumo date back to 1083, when the population, initially gathered under the protective wing of the Monastery of Sant’Arcangelo, decided to move to a more suitable location for agriculture due to improved economic and social conditions. The area became part of the Cilento possessions of the Abbey of Cava. It was later acquired by the Sanseverino family, who left it to the Abbey of Cava as their vassals. The town was destroyed during the War of the Vespers

(1282-1302), rebuilt, and granted in 1412 by Pope Gregory XII to King Ladislaus. The Sanseverino family regained it from Alfonso of Aragon in 1436, and they held it until the abolition of feudalism in 1806. Evidence of this history can be seen on the monumental fountain of the town, built in the 1500s, where two inscriptions recall the two periods of the acquisition of Perdifumo. The historic center features a number of notable architectural elements surrounding or directly involving many noble palaces, such as the intricately carved stone portals. Also of importance is the village of Vatolla, where the Vargas Palace stands. The philosopher Giambattista Vico lived here for nine years. Among the typical products of Perdifumo are the Vatolla onion, extra virgin olive oil, and the white figs of Cilento.



Libera in Volo

di Leonardo Galliano

Largo Cerruti



The artwork “Libera in volo” (Free in Flight) originates from a reflection on the state of restriction imposed on humanity by the pandemic event of 2020, which suddenly found itself innocently imprisoned by an intangible, multifaceted, and unpredictable captor. Due to isolation and the forced confrontation with one’s own “Self,” society not only experienced a radical disruption of its habits but also a true individual disorientation, no longer recognizing the cardinal points, the path taken, or the goal to be reached.

Based on these considerations, the artwork aims to depict the moment when humanity, interpreted through an abstract representation of a bird, paid its own ransom and is now preparing for its “Return to life,” with euphoria mixed with fear, triggered by an action that had lost its normality—such as flight or encountering “the Other,” the community, represented by the boot (Italy).

THE ARTISTS

Elio Rumma



Elio Rumma was born in Salerno, lives and works in Velletri, and studied Philosophy at the University Federico II of Naples. He collaborated with his brother Marcello both in the founding of Rumma Editore and in organizing the Amalfi Contemporary Art Exhibitions, from which the Arte Povera movement originated. He was an assistant to Ettore Scola. In 1973, he founded Karma Film, an independent film group, and created the short film *N. 1-Errore di gruppo*, which was awarded at the Underground Film Festival in New York and shown at Tate Modern, MOMA, and Maxxi. With Karma Film, he produced several short and medium-length films for RAI, particularly *Il comizio* with Roberto Benigni. He also made numerous documentaries for RAI, Istituto Luce, and other public entities. He wrote two film screenplays (*Re di macchia* and *Come tu mi vuoi*) and produced the Italian-Brazilian film *Bahia de todos os sambas*, a special event at the Venice Film Festival.

Thanks to this film, he began a long and fruitful collaboration with the Federal University of Salvador Bahia to organize the Salvador Film Festival. In the late 1990s, he founded the Marcello Rumma Gallery in Rome, where he served as artistic director. He wrote numerous critical texts for Italian and foreign artists and organized and curated dozens of art and cultural events. Although he had been painting since adolescence, he only fully dedicated himself to painting in the last decade. His personal exhibition at the Castro Alves Theater in Salvador Bahia, followed by the recent AMBO exhibition at the Casa Coste Gallery in Oliveto Citra, marks some of his latest works. He has participated in numerous group exhibitions and held several solo shows. He is also the curator of *Percorsi d'Arte Contemporanea - Cilento PAC*, where he is also present as an artist.



Tommaso Cascella

Tommaso Cascella, born in Rome in 1951 to the painter Annamaria Cesarini Sforza and the sculptor Pietro, has been painting since childhood in his father's and uncle Andrea's studios. After high school, he enrolled in the Faculty of Architecture, which he attended for several years. In 1973, he opened the Etrusculudens print studio, in close contact with Sebastian Matta, and, together with his first wife Emma Politi, he was involved in publishing for a long time. In 1981, he founded the art and poetry magazine *Cervo Volante*. The direction of the first issues was entrusted to the poet Adriano Spatola, and later it was managed by Edoardo Sanguineti and Achille Bonito Oliva. *Cervo Volante* ceased publication in 1984. He participated in the Venice Biennale in 2010 with the sculpture *Cielo rovesciato*. He was named an Academician by the University Roma Tre and an Academician of Merit at the Academy of Fine Arts in Perugia in 2016. To date, he has held around 130 solo exhibitions, including important exhibitions in China, and has participated in over 400 group exhibitions. Tommaso Cascella's works are present in numerous museums and private collections.



Ettore Consolazione

He attends Sapienza University, studying at the Faculty of Architecture and the Scenography course at the Academy of Fine Arts in Rome, as well as the Higher Institute of Graphics and Engraving in Urbino. He transitions to sculpture through his experiences in graphic design, photography, and scenography. His desire to create original artistic works leads him to experiment with materials such as terracotta and fabric, sound interventions, and environmental encroachments. His scenographic activities bring his works into theatrical contexts, often with an ironic tone. His sculptures are light, easily transportable, born from the concept of a "world in your pocket." The transition from a focus on the everyday to a lyrical dimension of art occurs with fabric sculptures such as "Il Sogno di Costantino" (1976). Ettore Consolazione's sculpture emerges from a meditation on matter and its ability to self-transform. As Filiberto Menna wrote in the 1980s. Among the numerous exhibitions he participated in, we remember his presence at the 1976 XXXVII Venice Biennale, the 10th and 11th Quadriennale of Rome, and the 12th Gubbio Biennale. In 1981, he took part in the

exhibition "60/80. Lines of Artistic Research in Italy." In the 1990s, Consolazione's research underwent a further simplification process, focusing mainly on the design and structural aspects of the work, accentuating the environmental character of the event. In 2000, the Municipal Gallery of Modern and Contemporary Art in Rome acquired nine bronze works from the exhibition "Contemporary Art, Works in Progress 9." In 2005, he held a major solo exhibition in Monte Carlo, publishing a comprehensive monograph on thirty years of his work. In 2008, he created a large 4-ton patinated bronze sculpture for the new Unipol Bank headquarters in Rome. In 2009, he created a large bronze sculpture titled "Sciame" on the facade of the Palace Hotel Albornoz in Spoleto. Finally, in 2011, he completed a monumental 12-meter high corten steel sculpture titled "Contro tutti i terrorismi" for the municipality of Brufa di Torgiano (PG). In 2015, invited by the Shanghai Academy of Fine Arts, he created a 7-meter-high corten steel sculpture. In recent years, he has created around twenty large sculptures throughout Italy and abroad.



Pier Tancredi De-Coll'

Pier Tancredi De-Coll', born in 1959 in Turin, began his career as a student of Serafino Geninetti and as a sports illustrator for La Stampa (with over a thousand publications) from 1982 to 1995.

Together with the writer Federico Audisio di Somma (who won the Bancarella Prize in 2002 with the novel *L'uomo che curava con i fiori*), he created the volumes of drawings and poems *Il Jazz del Torello Verde* (1984) and *Femmes, Donne Elettriche* (1986), the latter with a preface by Gianni Versace. His extensive painting production is inspired by figurative art, characterized by a very personal expressionist style. A book titled *Pura Pittura* (Gli Ori, 2017), curated by Paola Gribaudo with texts by Federico Audisio di Somma,

was written about his artistic journey. In 2018, the City of Arezzo dedicated an anthology to him at the Galleria Comunale d'Arte Contemporanea, curated by Liletta Fornasari and Paola Gribaudo.

In 2019, the first exhibition of his paintings was inaugurated at the Institute for Cancer Research in Candiolo by President Allegra Agnelli, later becoming a permanent exhibition.

In 2020, he was one of the 16 international artists who "painted" their own personal version of the new car (Mole Urbana) designed by Umberto Palermo, as part of an exhibition curated by Maestro Antonio Perotti and held at the Museo dell'Automobile in Turin.



Giorgio Galli

Born in Rome, from a young age, he frequented the artistic environment of the city. He studied the ancient techniques of fresco and encaustic, adapting them to our current sensibility. Since 1989, the year of his first solo exhibition, he has regularly exhibited both in Italy and abroad. In 1997, he founded, together with other artists, the Neo-Abstract Roman group. His works are present in both public and private collections. He currently lives and works in Genzano di Roma. Some notable exhibitions include: Seoul (South Korea): Multimedia Space Rotonda, works on paper from "1986 to 2000"

In 2001, a traveling exhibition:
In Salerno at Palazzo Genovesi
In Acquasparta (TR) at the Museo Cesi
In Rome at the Marcello Rumma Cultural Association
In Vienna (Austria) at Kunst in Raum Gallery
In Naples at the Franco Riccardo Visual Arts Gallery, "Giorgio Galli."
In 2003/04, "The Practice of Art and the Possible Future":
In Buenos Aires (Argentina) at the Luis Borges Cultural Center
In Cordoba (Argentina) at the Museum of Contemporary Art
In Santa Fe (Argentina) at the Los Espejos Cultural Center
In Esperanza (province of Santa Fe, Argentina) at the Salón Blanco of the City Hall
In 2004, he was present in Rome at the X Municipio with MUNIXarte.
In 2005, in Kobe (Japan): Kitanozaka with the installation "The Return of the Prodigal Son," a tribute to G. De Chirico, made with flower petals.
In 2006, in Frascati (RM) at the Aldobrandini Stables Museum for Art with "Art as Utopia."
In 2007, in São Paulo (Brazil) at the Italian Cultural Institute with "Alquimias."
In 2011, in Venice at the 54th International Art Exhibition of the Venice Biennale.



Leonardo Galliano

He was born in Terracina (LT) on August 25, 1954. He graduated from the Michelangelo Artistic High School in Agrigento. After moving to Rome, he attended the studio of Matias Ruz as a student. In 1981, he took a graphic arts course with Carlo Cattaneo, Giacomo Porzano, and Ugo Attardi. In 1984, he traveled for study and work to Paris, Amsterdam, Brussels, and Liège. At the Academy of Liège, he took an engraving course taught by Professor Dacos. In 1987, he returned to Rome, where he currently lives and works.

Some of his solo exhibitions from 1977 to 2023: Palazzo Comunale di Porto Empedocle - Agrigento; Centro Culturale Comunale Chateau d'Opeye - Liegi; La Maison d'Images, Ferriere - Liegi; Fortezza Napoleonica, Seyne sur Mer - Tolone; Galleria Yanica - Roma; Massenzio per l'Arte - Roma; Museo Civico Ercole Nardi - Poggio Mirteto (RM); "Duale, Galliano-Strée", Espace d'Exposition temporaire - Liegi; "La pittura e il suo doppio", Galleria Arte e Pensieri, Roma; "Passaggi interiori", Teatro delle Arti - Salerno.

Some of his group exhibitions from 1976 to 2023: Palazzo della Prefettura di Agrigento

- Agrigento; Palazzo dei Congressi - Liegi; Theatre de La Place - Liegi; Palazzo Valentini - Roma; "Guido io Vorrei..." in molte città in Italia e all'estero; Scuderie Palazzo Farnese - Caprarola (VT); Midas Jolly Hotel - Roma; "Inchiostro Indelebile" - MACRO - Roma; Museo Benaki - Atene; Artisti per Luchu Bloomsbury Auction - Roma; "Il valore dell'arte, Christie's" - Roma; Maschio Angioino - Napoli; BauArt - Basilea; "Carte in Gioco 2", Villa De Pisa, Olevano Romano (RM); Palazzetto Art Gallery - Roma; Accademia d'Unghera - Palazzo Falconieri - Roma; "Carte in Gioco 3", Villa De Pisa - Olevano Romano (RM); "Concerto", Galleria Arte e Pensieri - Roma; "I magnifici 7", Galleria Arte e pensieri - Roma; "Tutti Puzzle per l'Arte", Galleria Arte e Pensieri - Roma; "Migranti verso la libertà" - Corchiano (VT); "Pop o non Pop, questo è il Problema", Borgo Pio Art Gallery Castelli - Roma.

His works are part of public collections: Pinacoteca di Arte Contemporanea - Termoli (CB); Fortezza Napoleonica, La Seyne sur Mer - Toulon; Centro Ricerca Archivio e documentazione di Arti Visive - Comune di Roma.

Alessandro Grazi



He lives in Siena and works in Asciano at his Art Lab Gallery in the Crete Senesi.

A painter and sculptor from Siena, he is active in the international artistic and cultural scene for his graphic and material experimentation with a strong ironic and critical spirit, influenced both by the Space Movement and Futurism.

The artist uses the space of his works like a blank page on which to trace lines and graphics, arrange drawings and images, interspersed with phrases and painterly cuts, skillfully combining visual research, typical of advertising, with a broader poetic vision. In his works, graphic space, image, and words merge with visual continuity in a solid dynamic relationship, made up of perceptual principles, a vivid chromatic sensitivity, and marked graphic-expressive emphasis.

Dynamic gestures play with the spaces, surfaces, and materials of his supports, color textures, black-and-white bichromes, and a bold, figurative drawing.

His first exhibitions date back to 1980, and he has participated in ArteFiera and Miart. In 2007, he painted the Palio of Siena dedicated to the Madonna di Provenzano.

Over the years, Grazi has been appreciated for his numerous exhibitions, solo shows, and events in Italy, Europe, the United States, and the Far East. Noteworthy is the 2017 Master Class of Infinity in London and Dubrovnik. In 2018, his retrospective "CelebrAle" was held in Rovigo, and he presented the solo exhibition "Spatialism and Futurism" in New York at the Nancy Dryfoos Gallery, invited by Kean University galleries.

Alessandro Guerriero



He was born in Milan in '43. His work evolves progressively from the materialization of images to the creation of environmental systems. The identification of current objectives, methods, strategies, tools, areas of intervention, collaborators, and philosophical references occurs through a mental and physical process of intervention on production structures. In an initial phase, he hypothesizes the theoretical and practical construction of a new object universe for housing. Later, his intervention expands to involve various forms of expression: theater, scenographic action, music, painting, decoration. At the same time, the need arises to identify the dominant trends for

future images and objects. His interventions then focus on the theoretical definition of arbitrary design methods centered on a psychological and surface approach. Thus, the work on the banal, re-design, the infinite extension of the project, ephemeral environmental situations, complex scenarios of the Housing Universe, Dress Furniture, Hermaphroditic Architecture, Diabolical Secrets, the New Ark, the Infinite Furniture, the Groningen Museum, the Gibellina Tower... These are the places where his solitary, possessive, unified, controlled project mixes with the artificial, indifferent, and ambiguous project, based on the assumption that today, man is a sum of individualities in agreement but also in opposition with one another.

Claudio Marini



He studied sculpture at the Academy of Fine Arts in Rome during the second half of the 1960s. Formed in a cultural climate that focused on overcoming the dichotomy between abstraction and realism, his early works are characterized by a strong pictorial-materic abstraction through the inclusion of new materials on the canvas, such as cotton threads, ropes, leather, and other materials. These led to the creation of the cycles: "Cascami" (1977), "Bentornati cascami" (1997), and "Cascami bianchi" (2005/2006).

His more recent works, while remaining in the abstract realm, convey a desire for a greater connection to real life. This is evident in the series: "Shopping," "Zapping," and "Cassonetti" (1992/1994), where the focus is on socio-urban decay.

In 1994, following a collaboration with Gian Maria Volontè to create a monumental set design for the reenactment of a 1944 wartime event, the cycles on war emerged, with works such as "Città Martiri" and "Lottava notte."

At the same time, since the late 1990s, cycles on flags have been created, including: "Madri" (1999/2000), "Novecento" (2005/2006), "MMXII D.C." (2011/2021), and "Bandiere nere" (2013/2014), banners that reflect contemporary tragedies.

His works have been exhibited in various national and international exhibitions and fairs, including his participation in the XL Venice Biennale in 1982. More recently, an extensive exhibition project dedicated to his experimentation returned to Venice with the 58th Venice Art Biennale.

Notable recent solo exhibitions include: "Salvarsi dal naufragio" at the Carlo Bilotti Museum in Rome (2016), "Fratelli di sale" at the Palazzo Collicola-Museo Carandente in Spoleto, and "Paura finita" at the Palazzo Zenobio - Moorat Raphael College in Venice (2019).

Gabriele Rothemann



Gabriele Rothemann, born in 1960 in Offenbach am Main, Germany, studied from 1981 to 1987 at the Academy of Fine Arts in Kassel and at the Academy of Düsseldorf with professor Fritz Schwegler. From 1988 to 1989, she studied with Michael Asher and John Baldessari at the California Institute of the Arts, Los Angeles. In 1999, she taught at the Kent Institute of Art and Design, MA Fine Art, Canterbury, England. From 1997 to 2001, she was an artistic assistant at the Bauhaus University Weimar, Department of Fine Arts. Since 2001, she has held the photography chair at the Institute of Fine Arts at the University of Applied Arts in Vienna. She lives and works in Vienna.



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PERCORSI D'ARTE
CONTEMPORANEA CILENTO



ALBANELLA

Ettore Consolazione, La Torre

CAPACCIO

Tommaso Cascella,
Le sculture Ostro, Maestrale,
Levante e Tramontana

GIUNGANO

Claudio Marini, Il Guardiano del Vallo

CICERALE

Giorgio Galli, Il Sole

OGLIASTRO CILENTO

Pier Tancredi De-Coll', Mira alla Luna

AGROPOLI

Alessandro Grazi, I Continentali

PRIGNANO CILENTO

Elio Rumma, Canne

TORCHIARA

Gabriele Rothemann, La Cruna

Elio Rumma, Divinità Ancestrali

RUTINO

Giorgio Galli, S. Michele Arcangelo

CASTELNUOVO CILENTO

Alessandro Guerriero, S-guardo Oltre

LAUREANA CILENTO

Giorgio Galli, L' Arco

PERDIFUMO

Leonardo Galliano, Libera in Volo

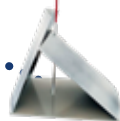
CAPACCIO



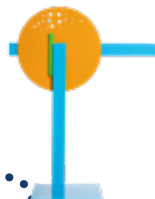
ALBANELLA



GIUNGANO



CICERALE



OGLIASTRO
CILENTO



AGROPOLI



PRIGNANO
CILENTO



TORCHIARA



CASTELNUOVO
CILENTO



RUTINO



LAUREANA
CILENTO



PERDIFUMO



FONDAZIONE MATTEO e CLAUDINA de STEFANO

Via Claudina de Stefano, 36 - 84061 Ogliastro Cilento (Sa)

www.fondazionedestefano.it - tel. 334 5454314

angelariccio@fondazionedestefano.it

Decreto PGRC n. 8530186